

**AN ANALYSIS OF JKT48'S SONG LYRICS
ACROSS LGBT ISSUES: CRITICAL DISCOURSE
ANALYSIS**

A Final Project

Submitted in Partial Fulfillment of the Requirement for the
Degree of Bachelor in English Language Education Department



Created by:

MOCHAMMAD FARIZ HISYAM

1903046109

**ENGLISH LANGUAGE EDUCATION DEPARTMENT
EDUCATION AND TEACHER TRAINING FACULTY
UNIVERSITAS ISLAM NEGERI WALISONGO
SEMARANG**

2023

THESIS STATEMENT

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I am a student with the following identity:

Name : Mochammad Fariz Hisyam
Student Number : 1903046109
Department : English Language Education Department

certify that the thesis entitled:

AN ANALYSIS OF JKT48'S SONG LYRICS ACROSS LGBT ISSUES: CRITICAL DISCOURSE ANALYSIS

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The Researcher

A handwritten signature in black ink is written over a 1000 Rupiah Indonesian banknote. The banknote features the Garuda Pancasila emblem and the text 'SERBUPA' and 'SERBUPA'.

Mochammad Fariz Hisyam

NIM: 1903046109

RATIFICATION



KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI WALISONGO SEMARANG
FAKULTAS ILMU TARBIYAH DAN KEGURUAN

Jalan Prof. Dr. Hamka Km.2 Ngaliyan, Semarang 50185
Telp. 024-7601295, Fax. 024-7615387

RATIFICATION

Thesis with the following identity:

Name : Mochammad Fariz Hisyam
Student Number : 1903046109
Department : English Language Education
Title : **An Analysis of JKT48's Song Lyrics Across LGBT Issues: Critical Discourse Analysis**

Had been ratified by the board of examiners of Education and Teacher Training Faculty of Walisongo Islamic State University Semarang and can be received as one of any requirements for gaining the Bachelors' Degree in English Education Department.

Semarang, December 26th. 2023

THE BOARD OF EXAMINERS

Chairperson,

Dr. H. Muhammad Nafi Annury, M.Pd.
NIP. 197807192005012007

Secretary,

Nadiah Ma'mun, M.Pd.
NIP. 197811032007012016

Examiner I

Dra. Hj. Ma'rifatul Fadhilah, M.Ed.
NIP. 196208031989032003



Examiner II

Dr. Hj. Siti Mariam, M.Pd.
NIP. 196507271992032002

Advisor

Dr. H. Muhammad Nafi Annury, M.Pd.
NIP. 197807192005012007

ADVISOR NOTE



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FAKULTAS ILMU TARBİYAH DAN KEGURUAN

Jalan Prof. Dr. Hamka Km.2 Ngaliyan, Semarang 50185
Telp. 024-7601295, Fax. 024-7615387

ADVISOR NOTE

Semarang, December 13th, 2023

To
The Dean of Education and Teacher Training Faculty
Universitas Islam Negeri Walisongo Semarang

Assalamualaikum Warohmatullahi Wabarokatuh

I inform that I have given guidance, briefing and correction to whatever extent necessary for the following thesis:

Title : **An Analysis of JKT48's Song Lyrics Across LGBT Issues: Critical Discourse Analysis**
Name of Student : Mochammad Fariz Hisyam
Student Number : 1903046109
Department : English Language Education

I state that the thesis is ready to be submitted to Islamic Education and Teacher Training Faculty at UIN Walisongo Semarang to be examined at the *Munaqosyah* session.

Wassalamualaikum Warohmatullahi Wabarokatuh

Semarang, December 14th, 2023

Advisor

Dr. H. Muhammad Nafi Annury, M.Pd.

NIP. 197780719 200501 2 007

THESIS ADVISOR VALUE



KEMENTERIAN AGAMA REPUBLIK INDONESIA
UNIVERSITAS ISLAM NEGERI WALISONGO SEMARANG
FAKULTAS ILMU TARBIYAH DAN KEGURUAN

Jalan Prof. Dr. Hamka Km.2 Ngaliyan, Semarang 50185
Telp. 024-7601295, Fax. 024-7615387

NILAI PEMBIMBING SKRIPSI

Hal: Nilai Pembimbing Skripsi
Kepada Yth.
Dekan Fakultas Ilmu Tarbiyah dan Keguruan
UIN Walisongo Semarang
Di Semarang

Assalamualaikum Warohmatullahi Wabarokatuh

Dengan hormat kami beritahukan bahwa setelah kami membimbing penulisan skripsi saudara:

Nama : Mochammad Fariz Hisyam
NIM : 1903046109
Jurusan : Pendidikan Bahasa Inggris
Judul : **An Analysis of JKT48's Song Lyrics Across LGBT Issues: Critical Discourse Analysis**

Maka kami tetapkan nilai bimbingan skripsinya adalah:

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Semarang, 14 Desember 2023

Pembimbing

Dr. H. Muhammad Nafi Annury, M.Pd.

NIP. 197780719 200501 2 007

DEDICATION

After going through a long process, by giving praises and gratitude to the presence of Allah SWT., benevolent and merciful Lord of this world. I dedicate this research to:

1. My lovely grandmother and grandfather, Hj. Siti Fathonah and H. Budiarto, who always raised me up since childhood, paid for all my school fees from kindergarten to college, and given me prayers, guidance, and psychological supports while I was working on this research. Thank you for everything which I cannot mention one by one.
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3. My respected all lecturers of English Language Education Department who had shared a lot of spectacular knowledge and experiences, so that I could finish my research goodly and ready to face the future. Thank you for your spectacular knowledge and experiences.

MOTTO

قُلْ يَا أَهْلَ الْكِتَابِ لَا تَغْلُوا فِي دِينِكُمْ غَيْرَ الْحَقِّ وَلَا تَتَّبِعُوا أَهْوَاءَ قَوْمٍ
قَدْ ضَلُّوا مِنْ قَبْلُ وَأَضَلُّوا كَثِيرًا وَضَلُّوا عَنْ سَوَاءِ السَّبِيلِ □

“Say (The Prophet Muhammad), “O Ahlulkitab! Do not go to extremes in your faith beyond the truth, nor follow the vain desires of those who went astray before ‘you’. They misled many (people) and strayed from the Right Way.” (Q.S. Al-Ma’idah: 77)

“I will keep to do my best, no matter what are the results. I will definitely solve all difficulties in my life” (JKT48 – I’ll Do My Best)

ABSTRACT

Title : **An Analysis of JKT48's Song Lyrics Across
LGBT Issues: Critical Discourse Analysis**

Researcher : Mochammad Fariz Hisyam

NIM : 1903046109

The songs that use figurative language with sensitive sociocultural phenomena are sung a lot by group-based idols like JKT48. They are the first Indonesian idol group to have positive image due to their funny and cute characteristics. However, JKT48 apparently has two songs that contain LGBT issues in their figurative language: “*Kinjirareta Futari*” (The Forbidden Pair), and “*Oshibe to Meshibe to Yoru no Chouchou*” (Stamens, Pistils, and Night Butterflies). It was very good to analyze the figurative languages that contained in these two song lyrics using Fairclough’s Critical Discourse Analysis. This research aims to explain the types and actual meaning of figurative languages with LGBT issues that used in these two JKT48’s song lyrics, and describe the implications of this research towards language learning. This research was carried out by translating these two song lyrics from Indonesian to English using literal translation and amplification technique, then the translation results were analyzed their types and actual meaning of figurative languages using *text* dimension of Fairclough’s Critical Discourse Analysis. Next, the analysis results were looked for the implications towards language learning, and all obtained data were explained using descriptive-qualitative techniques. The findings state that these two song lyrics contained ten types of figurative language. They are simile, metaphor, allegory, personification, hyperbole, euphemism, irony, paradox, metonymy, and synecdoche. Metonymy is the most type that contained in these lyrics. These two song lyrics generally discuss about LGBT couples in lesbian category. These analysis results also have the positive and negative implications towards language learning.

Keywords: *Fairclough’s Critical Discourse Analysis, Figurative Languages, JKT48, LGBT, Song Lyrics*

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With all gratitude and humility, the researcher would like to thank the various parties who had been involved and hopefully what had been given to the researcher would receive more goodness and graces from Allah SWT. The researcher also hoped that this research results would be useful for the researcher, readers, and society. *Aamiin. Wassalamu 'alaikum Wr. Wb.*

Semarang, December 13th, 2023

The Researcher



Mochammad Fariz Hisvam

NIM: 1903046109

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CHAPTER I

INTRODUCTION

In this chapter, the researcher discusses about the research background, research questions, research objectives, and research significances. For the details of each point mentioned are as follows:

A. Research Background

Language is a system that has a function to express human's thoughts, ideas, and emotions in form of spoken or written to the others (Nainggolan et al., 2021). It is specifically when human is thinking about something in the brain, then wants to deliver the thoughts, ideas, and emotions to the others by delivering them in spoken or written form, the delivery process will use a system called language.

Language also can be called a complex and dynamic system that involves the use of symbols, sounds, and gestures to convey meaning and understanding (Zsiga et al., 2006). It means that language also can take signed form besides spoken and written forms. From that three forms, language is used by humans all over the world to interact,

share information, and build social connections to each other (Zsiga et al., 2006).

There are many kinds of languages in this world. One of them is used massively and become the international language such as English (Tajeddin et al., 2020). There are even languages that are only used in certain regions/countries such as Indonesian, Japanese, Korean, French, German, Dutch, etc.

Language is primarily used for communications. It also serves many other functions like organizing human's thoughts, shaping human's perceptions of the world, and expressing human's cultural identity. From these functions, language is being a fundamental aspect of human culture and plays a central role in our social and cognitive development (Ortiz et al., 2020).

Talking about human culture, litterateurs usually take part in creating it, that is by creating literary works that are able to change people's minds (Stakić & Janković, 2022). The example of those literary works are novels, poetry, drama, short-stories, even songs.

Songs are literary work that is used as a common medium to convey ideas, thoughts, and feeling expressions (Rahmadhanti et al., 2022). In Oxford Dictionary, songs are described as a musical composition that typically includes

words and tone that is performed or sung (Putri, 2022). The ‘performed’ or ‘sung’ here is by vocalist or group of vocalists. The ‘words’ here are usually written systematically to form several verses. The collection of verses that contained in the song is called the song lyrics. Likewise, the ‘tone’ that can beautify the song lyrics, usually called melody.

Besides the lyrics and melody, songs also include some musical elements like rhythm, harmony, pitch, dynamics, timbre, and texture (Ahna, 2020). These elements will work together to create a unique sound and style that can distinguish one song from another. Hence, they can be composed in a wide variety of musical styles and genres such as pop, rock, ballad, hip-hop, country, classical, jazz, R&B, etc.

Larsen (2009) stated that songs are a common form of artistic expression across cultures that have been created and enjoyed for thousands of years (Barata & Coelho, 2021). They can be enjoyed in many different settings, from live concerts and musical theater performances, to personal listening on digital devices and streaming platforms (Barata & Coelho, 2021). Helen and Elizabeth (2013) also stated that the songs have several purposes like telling a memorable story, expressing emotions, inspiring movement,

and conveying love (Rahayuni, 2022). In addition, they can be a powerful form of entertainment and cultural connections.

In writing a song, songwriters usually use various language styles. One of them is literary language. It often involves the use of words or expressions in a non-literal way to convey a meaning or create a specific effect called figurative language (Rahayuni, 2022). The purpose of using figurative language in creating a song is to beautify the song lyrics, especially adding depth, imagery, also creative flair to the song (Rahayuni, 2022).

Apart from using figurative language, songwriters usually create their songs based on sociocultural phenomena, where generally it is their personal thoughts, feelings, beliefs, and experiences (Alek et al., 2020). However, there is also a possibility of habit from the environment where the songwriters live, both on a large scale such as a country, or a small scale such as a neighborhood. The types of phenomena also very diverse, ranging from the stories of love, friendship, family, to various sensitive issues that occur in society.

Nowadays, the songs that use figurative language and based on sociocultural phenomena are sung a lot, not only by solo singers, but also by group-based idols, which usually

have a lot of rabid fans who love their songs, so that affecting their psychological conditions. Who else if not JKT48, a popular female Indonesian idol group formed in 2011 as the first international sister group of the mega Japanese idol group named AKB48 (Mulyana et al., 2020). They have many fans of all ages, from children, teenagers, to adults. However, most of their fans are school teenagers who are still looking for identity.

Margianto (2016) stated that JKT48 is the first Indonesian idol group which showing singing and dancing performances in Japanese style with funny and cute characteristics (Setiawan & Chrisdina, 2023). This certainly makes JKT48 has a very positive image in front of the Indonesian society. However, behind everything, JKT48 apparently has two songs that contain LGBT issues, namely “*Kinjirareta Futari*” or “*Dua Orang yang Terlarang*” which means The Forbidden Pair, and “*Oshibe to Meshibe to Yoru no Chouchou*” or “*Benang Sari, Putik, dan Kupu – Kupu Malam*” which means Stamens, Pistils, and Night Butterflies, where the issues are hidden in the figurative languages that used in.

Certainly, the figurative languages with LGBT issues that used in these two songs were very interesting to analyze, considering that most JKT48 fans are dominated by

teenagers who are still looking for identity. Talking about looking for identity, anything can affect their psychological conditions, thus encouraging the desire to try any new things (Stakić & Janković, 2022). Moreover, the new thing is LGBT issues, which in Indonesia, as a religious country, is something that prohibited by most people (Syam et al., 2021).

From the explanation above, it was very good if the two songs from JKT48 were analyzed for the figurative languages with LGBT issues that used in. Then, the easiest way to analyze it, was by using Fairclough's Critical Discourse Analysis.

Norman Fairclough in his own book stated that Fairclough's Critical Discourse Analysis is an approach that focuses on the sociocultural relationships of texts in its discourse and context, which was initiated by himself in 1995. It is to uncover and analyze the power relations, ideologies, and social structures that embedded and conveyed in language use, especially inside the songs (Fairclough, 1995).

Therefore, this research investigated two JKT48's song lyrics which contained LGBT issues using Fairclough's Critical Discourse Analysis. This research covered the types and actual meaning of figurative languages with LGBT

issues that used in two JKT48's song lyrics, and its implications towards language learning.

B. Research Questions

Based on the research background, this research attempted to investigate a critical discourse analysis of JKT48's song lyrics across LGBT issues. Specifically, it addressed the following research questions:

1. What are the types and actual meaning of figurative languages with LGBT issues that used in these two JKT48's song lyrics?
2. What are the implications of this research towards language learning?

C. Research Objectives

Based on the questions that arisen from this research, there were objectives that have been achieved. These objectives were:

1. To explain the types and actual meaning of figurative languages with LGBT issues that used in these two JKT48's song lyrics.

2. To describe the implications of this research towards language learning.

D. Research Significances

Based on the objectives that have been achieved, this research had theoretical and practical significances. The significances of this research were as follows:

a. Theoretical Significances

1. As an information about the types and actual meaning of figurative languages with LGBT issues that used in these two JKT48's song lyrics.
2. As an information about the implications of this research towards language learning.
3. As a basis for further research that related to the research topic and research questions.

b. Practical Significances

1. For the researcher, it adds insight and direct experience on how to analyze the types and actual meaning of figurative languages with LGBT issues that used in these two JKT48's song lyrics using Fairclough's Critical Discourse Analysis and how to describe its implications towards language learning.

2. For the readers, it adds insight about the analysis results of the types and actual meaning of figurative languages with LGBT issues that used in these two JKT48's song lyrics using Fairclough's Critical Discourse Analysis and its implications towards language learning.

E. Research Limitations

This research had been completed using scientific procedures carefully. However, the researcher recognized that this research had not been perfect yet. Therefore, there were several limited problems that arisen from this research. Below are the limited problems arisen:

1. JKT48 actually had more than two songs which were containing LGBT issue, but the researcher only analyzed two songs entitled "*Kinjirareta Futari*" and "*Oshibe to Meshibe to Yoru no Chouchou*". It would definitely be better if the researcher also analyzed JKT48's other LGBT-themed songs.
2. The researcher realized that his knowledge and skills in analyzing the figurative language contained in two JKT48 songs were still not perfect, so the researcher believed that there were still figurative language

expressions that had not been discovered yet. However, the researcher had tried to present the analysis results as best as possible in this research.

3. The researcher also realized that his knowledge and skills in narrating the implications of this analysis results towards language learning were still not perfect. However, the researcher had also tried to present this narrative as best as possible in this research.

CHAPTER II

REVIEW OF RELATED LITERATURE

In this chapter, the researcher discusses about the literature review of this research five keywords, and the review of several previous studies which serve as the theoretical basis for this research. For the details are as follows:

A. Literature Review

1. Fairclough's Critical Discourse Analysis

Fairclough's Critical Discourse Analysis is an approach that focuses on the texts' sociocultural relationship in its discourse and context. This approach was initiated by Norman Fairclough in 1995, and also can be defined as a rational analysis of the affiliation between discourse to objects, elements, events, and their internal relations. The aims of this approach are to uncover and analyze the power relations, ideologies, and social structures that embedded and conveyed in language use. This approach also combines the linguistic analysis with critical social theory to examine how language shapes and is shaped by social practices and structures (Fairclough, 1995).

Fairclough's Critical Discourse Analysis includes production, distribution, and consumption processes. It also contains three basic properties like dialectical, critical, and multidimensional. There is also three-dimensional framework of this approach that proposed by Fairclough, such as text, discourse practice, and sociocultural practice. This framework features summarize the important principles for critical discourse analysis, where the text analysis should be artificially transparent to the institutional practices and discourses study which the embedded text is available. Beside the framework, this approach has two discourse dimensions: (1) communication events is the language that used like articles, videos, interviews, or politicians' speeches; (2) discourse sequence is a configuration of all types of discourse that used in social institutions or settings (Fairclough, 1995).

From the explanation above, Fairclough claimed that language is not a neutral communication tool, but it is a site of power and social struggle. With his Critical Discourse Analysis, language use that contained in songs can be uncovered its hidden meanings, assumptions, and ideologies, especially in relation to social inequality, dominance, and resistance.

2. Figurative Languages

Figurative language is a language that used imaginatively to a text where the use of the words deviates from its usual meaning (Nainggolan et al., 2021). It uses the words which have metaphorical meaning to add depth, imagery, also creative flair (Rahayuni, 2022). Text with figurative language usually has multiple meanings (Ferawati et al., 2022). It also has the difficulties to be studied, because the figurative language introduces ambiguity meaning between literal and metaphorical interpretation (Nainggolan et al., 2021). As a result, people, who want to comprehend the literal meaning of a text containing figurative language, must think and analyze it in depth (Ferawati et al., 2022).

There are twelve kinds of figurative language that stated by Aris Siswanti and Juliati (2014) in their teaching module:

(1) Simile

It is a speech figure that compares two objects to assert similarity using *as*, *like*, *than*, *as when*, or another comparable constructions (Siswanti & Juliati, 2014).

For example: “*So I’m gonna love you like I’m gonna lose you. I’m gonna hold you like I’m saying goodbye.*” (Like I’m Gonna Lose You by Meghan Trainor ft. John Legend) (Loveana et al., 2021).

In this example, Meghan Trainor compares her love to a parable as if she is about to lose him using ‘*like*’ construction. It is telling that the two objects between ‘*love*’ and ‘*lose*’ are similar, so the speech figure used in the line above is simile.

(2) Metaphor

It is a speech figure that compares one thing to another directly to assert identical terms rather than similar terms (Siswanti & Juliati, 2014).

For example: “‘*Cause baby, you’re a firework*” (Firework by Katy Perry) (Andina, 2022).

In this example, Katy Perry directly compares ‘*you*’ to ‘*firework*’ using ‘*are*’ verb. It is telling that you (the listeners) are able to do several spectacular things with our talents like an exploding firework, so the speech figure used in the line above is metaphor.

(3) Allegory

It is a prolonged or extended metaphor that has two meanings, literal and symbolic meaning. It can show a thing under the something else guise (Siswanti & Juliati, 2014).

For example: American Pie by Don McLean (Magher, 2017).

In this example, this song tells about American music and culture in the 1950s and 1960s. It starts with remembering the 1950s music warmly, then grieving the day when music died, where refers to the death of Richie Valens, Big Bopper, and Buddy Holly due to plane crash. Other lyrics also refers to political changes, current music changes, and the protests about its all.

(4) Antithesis

It is a condition when a pair or more of words are strongly contrasting but showed together. It can produce tension effect because of the words contradiction (Siswanti & Juliati, 2014).

For example: “*Agar dapat hidup berkasih sayang, laki-laki dan perempuan*” [“*In order to live in love, male and female*”] (Citra Cinta [Image of Love] by Rhoma Irama) (Amin et al., 2021).

In this example, there is an opposite words mixture, ‘*laki-laki*’ [male] and ‘*perempuan*’ [female]. Therefore, this lyric certainly fits to the antithesis definition.

(5) Personification

It is a speech figure when human characteristics are associated to things or ideas. This speech figure usually depicts the things or ideas like if they were live human (Siswanti & Juliati, 2014).

For example: “*I want to step into your great unknown*” (I Miss You by Adele) (Hanisfi et al., 2022).

In this example, the word ‘*unknown*’ is personification. It means that Adele expects having a lovely time and getting positively memorable things with her lover in the future.

(6) Apostrophe

It is known as a limited form of personification, and happens when one of the characters talks to an object, animal, person, or idea (Siswanti & Juliati, 2014).

For example: “*Plastic cups, did we laugh enough?*” (Running Out of Roses by Jamie Miller feat. Alan Walker) (Bagul et al., 2023).

In this example, the singers speak to ‘plastic cups’ which are the irresponsible object, so it can be called apostrophe. The actual meaning of the lyric is the singers have nobody to have conversation like talking to plastic cups.

(7) Hyperbole

It is known as a speech figure to stress a statement in an excessive way to create a super dramatic event (Siswanti & Juliati, 2014).

For example: “*You promised the world, and I fell for*” (Lose You to Love Me by Selena Gomez) (Dewi et al., 2020).

In this example, the ‘you promised me the world’ sentence seems very dramatic, because it states that someone promised could provide whatever exists in the world. Actually, it is the singer’s hidden impression about how affected she was from her boyfriend’s sweet promises in the previous time. It also can be described as the singer’s regret for

having sacred her boyfriend so much, so that she forgot everything.

(8) Euphemism

It is a speech figure that replaces explicit and obvious words with slighter words. It can catch more readers' attention than the dull and unattractive words (Siswanti & Juliati, 2014).

For example: "*Another one bites the dust*" (Another One Bites the Dust by Queen) (Zulaika et al., 2023).

In this example, the lyric quoted is a British euphemism. The phrase '*bites the dust*' has existed since 19th century and become very well-known since 1930s. The meaning of this phrase is '*the death*'. When someone died, they were buried peacefully in the ground. Then, there is nothing they can bite except the dust.

(9) Irony

It is a speech figure to deliver the reverse of text literal meaning. It is also a kind of consequence from the reverse between text literal meaning and another meaning suggestion. This figure can be

light, playful, even heavy like sarcasm where usually using harsh words (Siswanti & Juliati, 2014).

For example: “*And when you’re feeling down, you know the way to go*” (Trust in Allah by Saif Adam) (Milana & Ardi, 2020).

In this example, the lyric means that somebody who has problems in their life often forgets where to look for a solution, even though they actually know where to look for the most trusted solution and always available all the times. In other words, praying to God. It is such an irony.

(10) Paradox

It is known as a kind of true statement in some sense, even though it appears self-contradictory and seems illogical at first. The main purpose of this figure is to produce dramatic effect and get readers’ attention (Siswanti & Juliati, 2014).

For example: “*We can’t keep hiding from the truth*” (Open Your Eyes by Maher Zain) (Dewi, 2020).

In this example, ‘hiding’ and ‘truth’ are the contradictory words. The word ‘hiding’ generally

is physical activity, and the word 'truth' is a very important part of credence where humans need the reality about realm to prosper. From these two words, it can be concluded that nobody can hide from the truth, because the truth will always catch the way.

(11) Metonymy

It is kind of swapping the word that actually has a meaning with something related with an idea or object. Particularly, a word is swapped with another word that closely related (Siswanti & Juliati, 2014).

For example: "*There ain't no gold in this river that I've been washing my hands in forever*" (Easy On Me by Adele) (Swarniti, 2022).

In this example, the term '*gold*' is a metonymy. This term does not mean a precious metal aurum, but it means very valuable things in the previous time. Then, the phrase '*washing my hands in forever*' is also a metonymy that does not mean we should wash our hands forever, but it means we should letting go from one thing.

(12) Synecdoche

It is known as a state where something's part is used to show the whole thing or vice versa (Siswanti & Juliati, 2014).

For example: “*A little bit of rum in my tummy*” (Walkashame by Meghan Trainor) (Loveana et al., 2021).

In this example, the word ‘*rum*’ in ‘*a little bit of rum*’ phrase is a type of alcoholic drink. It means that ‘*rum*’ is a part that used to show alcoholic drink as a whole thing.

From the explanation above, figurative language is a language style that uses words with metaphorical meanings in literary works, especially songs. It allows the litterateurs to arouse emotions, create vivid descriptions, and engage connoisseur's imaginations. By using these creative devices, it adds the meaning layers and enhances overall impact of the text, especially songs.

3. JKT48

JKT48, as the first international sister group of mega Japanese female idol group AKB48, and also

carry the same concept with its big sister, is a popular female idol group in Indonesia (Mulyana et al., 2020). They were acquired by Indonesia Musik Nusantara (part of IDN Media) from PT. Dentsu Inter Admark Media Group Indonesia since 2022. The group whose name derived from where they are based, Jakarta, Indonesia, first appeared in public on December 17, 2011 (AKB48 Wiki, 2023). They want to create a place for Indonesian females to reach their dreams in entertainment world like singing, dancing, and public speaking (Mulyana et al., 2020).

From their inception until October 31, 2022, they totally have had 210 original members over 11 generations, 3 full-transfer members from AKB48, and 1 temporary exchange student member from AKB48 (AKB48 Wiki, 2023). However, as of September 2023, they only have 41 members, which are divided into 28 promoted members and 13 trainees (JKT48 Operation Team, 2023).

Margianto (2016) stated that the music genres and performances of JKT48 are heavily inclined to Japanese pop culture, which focus on funny and cute-youthful characteristics (Setiawan & Chrisdina, 2023). Due to that characteristics, JKT48's popularity has

grown rapidly since their inception that can be proven by the members often appearing on Indonesian television programs (JKT48, 2022), annually hold tour concerts in several cities in Indonesia like Bandung, Semarang, Yogyakarta, Solo, Batu, Surabaya, etc. (JKT48 Operation Team, 2023), also performing at overseas concerts and events (JKT48, 2023). JKT48 also has their own theater which always organizes singing and dancing performance every weekend at fX Sudirman, one of the malls in Central Jakarta (Praselia et al., 2019).

According to Permana (2014), JKT48's fans are mostly men, which generally have one or many members that idolized. These idolized members are called *Oshimen*, while the fan who idolized a member and then move to idolize the other member is called *Oshihen*. JKT48 fans often known as *Wota*. However, this term is not always about JKT48, but rather the idol group fans as a whole, because *Wota* means someone who is really obsessed to the idols (Mulyana et al., 2020).

JKT48's fans will always be enthusiastic and loyal to whatever JKT48 does. It can be proven by the large number of fans that attending to the JKT48

Handshake Events, JKT48 Video Calls, JKT48 Weekly Theater Shows, even JKT48 Concerts. They also do not hesitate to spend a lot of money to buy various JKT48 Merchandises like Photo Packs, Photo Cards, Light Sticks, T-Shirts, CD Album, and the Others (Mulya & Mulyana, 2022).

From the explanation above, it could be concluded that JKT48 is an Indonesian sister group of AKB48, that formed in December 17, 2011, and has 41 active members as September 2023. They have become a cultural phenomenon in Indonesia, which attracting a huge and loyal fan base, also serving to popularize the idol group concept in the nation.

4. LGBT

LGBT+ that usually called only LGBT is an acronym that collectively refers to lesbian, gay, bisexual, and transgender people, while the “+” refers to other miscellaneous gender identities and sexual orientations that generally known as intersex, asexual, aromantic, genderqueer, etc. It is a wide-ranging diction that used to state a miscellaneous range of individuals and communities who have homosexual or non-cisgender identities (Medina-Martínez et al., 2021).

Actually, there are a lot of elements in the acronym LGBT+, but there are only 8 elements that generally most known, as stated in Jorge Medina-Martinez et al. (2021) article. A brief description of each element is as follows:

(1) Lesbian

It is a term referring to the women who romantically, emotionally, and sexually attracted to other women (Medina-Martínez et al., 2021).

(2) Gay

Same as lesbian, specifically, it is a term that refers to the men who romantically, emotionally, and sexually attracted to other men. However, this term has changed its function as a reference to cover any gender individuals who attracted to the same gender people (Medina-Martínez et al., 2021).

(3) Bisexual

It is known as a term that refers to the individuals who attracted to more than one gender such as both natural genders (men and women), natural and another genders, or both another genders (Medina-Martínez et al., 2021).

(4) Transgender

It is referring to individuals who their gender identity is different from the sex that they got at birth. This term has so many identifications, but generally identified as transwomen, transmen, and non-binary. Transwomen were individuals who got male identity at birth, but their true gender identity is female, while transmen were got female identity at birth, but their true gender identity is male. Non-binary is people who is the gender identity does not fit into male or female gender binary structure (Medina-Martínez et al., 2021).

(5) Intersex

HCHR (2019) stated that it is a term to describe individuals who have physical sex characteristic variations that do not suitable with male or female definitions since born. The variations usually related to hormones, chromosomes, internal or external reproductive structures. It is a biological variation (Monro et al., 2021).

(6) Asexual

It is known as a sexual orientation that considered as a lack of sexual attraction to the others. These individuals, who often be called “aces”, may not be interested in engaging sexual

activity or experiencing any sexual desire with the others (Caroll, 2020).

(7) Aromantic

It is known as a romantic orientation that considered as a lack of romantic attraction to the others. These individuals, who often be called “*aros*”, may not experience the same feeling to form romantic relationships to the others (Caroll, 2020).

(8) Genderqueer

It is referring to individuals who their gender identity does not following to male or female traditional binary notions. These individuals may classify as the both genders mix, neither gender, different gender completely, or fluid gender identity (Thorne et al., 2019).

From the explanation above, it could be concluded that LGBT+ community has very diverse identities and experiences from each individual. Those identities and experiences that generally known are lesbian, gay, bisexual, transgender, intersex, pansexual, asexual, aromantic, and genderqueer. LGBT+ acronym also can be a method to admit and confirm the existence and rights of people who not following traditional

cisgender and heterosexual norms, which nurturing inclusivity and equality for all.

5. Song Lyrics

Song lyrics are the words form that aggrandize a song. It generally structured as verses and choruses. Verses usually contain the story or message of the song, while choruses contain the song's main idea and emotional core that repeated after each verse. Song lyrics also have an addition structure, namely bridges. Bridges is transitional elements that connecting the song's verses and choruses (Loveana et al., 2021).

Song lyrics usually accompanied by melody, rhyme, and rhythmic patterns. Melody is musical notes sequence that form the song's main familiar theme. Rhyme is the sounds identity and similarity that located at the end of two or more lyrics lines. While, rhythmic patterns are notes specific sequences that frame the song's rhythmic structure (Ahna, 2020). These three song lyrics' friends are to produce a musical and attractive quality of the song. These elements underwrite the song's stream and memorability. It unconsciously can make someone memorize a vocabulary when they listen to the song lyrics and sing

repeatedly. It also has an impact in the future, someone will immediately remember the lyrics of a song they haven't listened for years when they listen to the song again (Putri, 2022).

Song lyrics have the purposes to express someone's emotions and desires, tell a story, and transfer the social or political meanings, themes, and messages. Of course, those purposes can provide a deep understanding and connect the listeners to the music emotionally (Rahmadhanti et al., 2022). However, song lyrics usually have highly subjective interpretations. Each listener may have a different interpretations of the same song lyrics based on their own experiences and points of views (Putri, 2022).

According to Klarer (2004), song lyrics is the concise words of song that express someone's impressions, situations, and feelings (Dewi, 2020). It means that not only words into sentence arrangement, but also songwriter's sense and emotion representation towards the important events that occurred in various times related to social, politic, economic, and culture. Therefore, song lyrics have the significances to address social problems, reveal the zeitgeist of a certain era, or

grow into anthems for movements and causes (Rahayuni, 2022).

Song lyrics are reflected as intellectual property. Songwriters usually grip the copyrights to the lyrics they made. It means that any unauthorized lyrics' use and reproduction may be matter to legal restrictions (Labetubun, 2021). It is because the songwriters have painstakingly to create the song lyrics, especially using figurative language. They may use similes, metaphors, synecdoche, and the others to transfer their message or make vivid imagery (Rahayuni, 2022). They also painstakingly compose the lyrics into several genres like pop, rock, ballad, etc. Of course, these painstakingly actions must be rewarded by holding copyright for the song lyrics.

From the explanation above, it could be concluded that song lyrics are the words form that contain songwriter's personal feelings to aggrandize a song. It is a music integral part that plays an important role in transferring songwriter's desired message and connecting the listeners to emotional and intellectual level. It is also often appreciated for the capability to resonate with people and arouse strong feelings or memories.

B. Previous Studies

As explained in the research background, songs are literary work that is used as common medium to convey ideas, thoughts, and feeling expressions. Songs also can be a powerful entertainment and cultural connections to the listeners. In the composing process, songwriters usually use figurative language to beautify the song lyrics, especially adding depth, imagery, and creative flair. Songwriters usually also compose their songs based on sociocultural phenomena like love, friendship, family, to various sensitive issues that occur in society. If figurative language and sociocultural phenomena that contained in a song want to be known in depth, research based on critical discourse analysis is needed. Of course, these things were very related to the research entitled “*Sexuality in Dangdut Lyrics: A Critical Discourse Analysis*” (Setiawan & Susanti, 2021).

The article that written by Slamet Setiawan and Aprilia Susanti from Surabaya State University was released on November 2nd, 2021 at Psychology and Education Journal. It discussed about language expressions and linguistic features that used in *dangdut* song lyrics to show sexuality, relationship form between the listeners towards these sensual *dangdut* song lyrics, and sociocultural phenomena that shown in sensual *dangdut* song lyrics, also aimed to

provide clear information regarding these three discussed topics.

The article, that had been a part of qualitative research, used Fairclough's critical discourse analysis to analyze the song lyrics. It used 19 controversial *dangdut* song lyrics which allegedly contain and show sensual and sexuality elements as data sources, also 20 listeners of these songs to be interviewed. This article produced information that language expressions and linguistic features contained in the 19 *dangdut* songs with Indonesian and Javanese lyrics include figurative languages, seducing expressions, rhymes, narrative texts, dialogues and monologues, rhetorical questions, and incomplete sentence structure. This article also informed that 20 interviewed listeners confirmed there were sensual contents in those *dangdut* songs, also the economy motive behind them. It was because the songs showed the sensual desire, man and woman relationship, and gender stereotype, which certainly would be more vulgar if in the lower middle economic circle. In addition, free sex reality and women subordinate position in society were the sociocultural phenomena reflected in these songs.

This article certainly had similarities and differences with this research. The similarities between the article and this research were showing and giving information about the

analysis results of song lyrics, using Indonesian song lyrics that translated to English as the research data sources, using Fairclough's Critical Discourse Analysis to analyze the song lyrics, and explaining the research results qualitatively. On the other hand, the differences between the article and this research were: this research was not analyzing language expressions and linguistic features of the songs as a whole, but only the figurative languages; this research was not analyzing sociocultural phenomena in depth, but only knowing that the songs generally contained an issue; and this research was not requiring any participants to be interviewed or taken their information related to the songs. In addition, the songs that used as research data sources were not *dangdut* songs, but JKT48 songs.

This research also cited the article that written by five authors from Linguistics Department, Faculty of Humanities, Diponegoro University, Semarang, Indonesia, as the second relevant theory. The article that written by Mujid Farihul Amin, Moh. Muzakka, Sri Puji Astuti, Dandi Hermawan, and Rizky Devy Wulandari entitled "*Language Styles in the Song Lyrics of "Citra Cinta", "Sifana", "Less Salt", and "Corona Virus" by Rhoma Irama*" (Amin et al., 2021). This article was released in 2021 at The International Conference on Energy, Environment, Epidemiology, and

Information System (ICENIS) journal. This article discussed about the types and functions of language styles that contained in Rhoma Irama's songs entitled "Citra Cinta", "Sifana", "Less Salt", and "Corona Virus".

Different as the previous relevant theory, this article used three strategic stages as the research method. These three strategic stages were data collection stage, data analysis stage, and data analysis results presentation stage. Of course, these stages were a part of qualitative method. It resulted that the four Rhoma Irama's songs analyzed had 8 affirmation language styles such as parallelism, pleonasm, enumeration, repetition, interruption, correction, climax, and asidenton; 4 comparative language styles such as similes, metaphors, litotes, and allusions; also 1 contradictory language style such as antithesis.

This article also had similarities and differences with this research. The similarities were almost same as the previous relevant theory, like showing and giving information about the analysis results of Indonesian song lyrics that translated to English, and explaining the analysis results qualitatively. While, the differences were also almost same as the previous relevant theory, like this research was not analyzing language styles of the songs as a whole, but only the figurative languages (comparative language styles); was not

using three strategic stages to analyze the songs, but using Fairclough's Critical Discourse Analysis; was not requiring any participants to be interviewed; and the research data sources are not using Rhoma Irama's songs.

The third relevant theory was a result of two universities in Indonesia collaboration. The first university was Jakarta Syarif Hidayatullah State Islamic University, where the authors Alek, Didin Nuruddin Hidayat, and Evi Nurisra Aprilia Sari came from, while, the second university was Palu State Islamic Institute, where the author Abdul Gafur Marzuki came from. This article entitled "*A Critical Discourse Analysis of Song "Look What You Made Me Do" by Taylor Swift*", and was released on May 2nd, 2020 at *Eralingua: Journal of Foreign Language Education and Literature* (Alek et al., 2020). It discussed about the actual meaning of figurative languages that contained in its song lyrics, also gestures and symbolic signs that contained in its video clip.

As stated in the title, this article used Taylor Swift song lyrics entitled "*Look What You Made Me Do*" and its video clip as the research data sources. It also used Fairclough's Critical Discourse Analysis to analyze the data sources, and qualitative method to explain the analysis results. This article showed that the song lyrics contained 7 metaphors, 3

ironies, 2 paradoxes, 1 euphemism, 1 hyperbole, 1 personification, and 1 reversed personification. All of those figurative languages had the actual meaning about why the singer blamed someone called “You” on the lyrics. It also showed that there were a lot of repetition lyrics to highlight the message that the singer really blamed the “You”. For the gestures and symbolic signs that contained in the video clip, it found that crawling over the grave and burying the old picture gestures meant the singer was on revenge, power, and hatred mode. Then, sitting and standing on the highest position gestures meant the singer showed her dominance and power. In addition, there were also snakes and raven symbols in the video clip which symbolized the transformation of the singer from the innocent and sweet girl to a powerful and tough woman.

For this article, the similarities to this research were mostly same as the previous relevant theories above, but it had two additions like both analyzing figurative language contained in the song lyrics, and there was no any participant to be interviewed or just analyzing the songs. For the differences, the song that used as research data source was not Taylor Swift’s song, but JKT48 songs; not analyzing the video clip, only the song lyrics; and not

analyzing the symbol and gestures, only the figurative language.

An article entitled “*An Analysis of Figurative Language on Joe Biden’s Victory Speech*” was the fourth relevant theory of this research (Nainggolan et al., 2021). It was written by four authors from English Education Department of Medan Nommensen HKBP University, named Febriani Nainggolan, Dwiki Agustina Siahaan, Bloner Sinurat, and Herman, and released on March 2021 at International Journal on Integrated Education. This article mainly talked about the figurative language types that used on Joe Biden’s victory speech and its actual meaning.

This article was using Content Analysis Method to specifically analyze the written or visual materials characteristics. However, this article still used qualitative method to explain the analysis results. It could be informed that there were 86 sentences containing figurative language in Joe Biden’s speech. Those sentences were divided into 5 types of figurative language, namely metaphor with 44 sentences, personification with 34 sentences, hyperbole with 5 sentences, simile with 2 sentences, and litotes with 1 sentence. All of those figurative languages actually had its own actual meaning, but generally the actual meaning was

an expression of Joe Biden's happiness due to winning American Presidential Election.

This article actually did not have much similarities with this research, only both showing and giving information towards discourse analysis results, explaining the analysis results using qualitative method, and analyzing figurative languages that contain in a discourse. However, this article was quite relevant for providing information about figurative language. While, the differences were the research data source was not using speech text, but song lyrics. It was also not using Content Analysis Method, but Fairclough's Critical Discourse Analysis.

Last relevant theory was an article entitled "*Critical Discourse Analysis of Figurative Language in the Selected Poems by Langston Hughes*" that written by Snoor Ismael Mahmood and Media Rafiq Majeed from University of Garmian, Iraq (Mahmood & Majeed, 2019). It was released on June 2019 at the journal of International Conference on English Language and Culture (ICELC 2019). Then, it mainly discussed about the implicit figurative languages and figure of speeches that used in four Langston Hughes's poems entitled "*Mother to Son*", "*Dreams*", "*A Dream Deferred*", and "*Still Here*".

This article used Fairclough's Critical Discourse Analysis to analyze the poems, then qualitative method to explain the analysis results. It resulted that those four poems used several figurative languages like simile, metaphor, hyperbole, and personification. It also resulted that the figure of speeches that used were symbolism, rhetorical questions, and repetition. These figurative languages and figure of speeches together had crucial role in producing poems' meaning and communicating the ideology.

The similarities were both showing and giving information towards discourse analysis results, explaining the analysis results using qualitative method, analyzing figurative languages that contain in a discourse, and using Fairclough's Critical Discourse Analysis to analyze the discourse. Meanwhile, the differences were: this research used song lyrics, not same as the article that used poems; and this research not analyzed the figure of speeches too, only the figurative languages.

From the five relevant theories above could be concluded that all of them have their own similarities and differences towards this research. However, there was one major difference that was not found in these all relevant theories, namely the implications of the song lyrics analysis results towards language learning.

CHAPTER III

RESEARCH METHOD

In this chapter, the researcher mainly discusses about the research method that used in this research. This research method includes research design which is divided into research type, research approach, and research focus; research setting and context which is divided into research data sources, and research setting; collecting data method; and analyzing data method which is divided into data reduction, data display, and conclusion drawing.

A. Research Method

1. Research Design

a. Research Type and Approach

In the collecting data sources process, this research used internet platform. According to Oxford Dictionary, internet is a global network that allows computers and devices around the world to share information with each other (Oxford Learner's Dictionaries, 2023). All necessary information could be easily searched and found on the internet. Of course, it was same as look for information in books, manuscripts, articles, journals, etc.

Therefore, this research categorized as a library research type (Harahap, 2014).

In the collecting data, especially analyzing data sources process, this research used Critical Discourse Analysis which was initiated by Norman Fairclough in 1995. It was a step to reveal more deeply about the discourse that contained in the text, especially song lyrics. This analysis process was not just a language depiction in the text, but also an attempt to connect it to the text's creation origins. In other words, what was the background of the text used those languages or what sociocultural phenomena were occurring so that the text been created. Fairclough had organized this critical discourse analysis with three dimensions, namely *text*, *discourse practice*, and *sociocultural practice*. In *text* dimension, collected data sources were analyzed for the words, phrases, sentences, and linguistic signs that used in, or specifically analyzed the figurative languages. Then, in *discourse practice* dimension, they were analyzed in the social and cultural context of its creation, which included who was speaking, to whom they were speaking, where they were speaking, and in what situation

they were speaking. Last, in *sociocultural practice* dimension, they were analyzed for its sociocultural phenomena contained, sociocultural practices of surrounding society when they were created, and the impact towards society after released, thus helped to understand how the discourse influenced by and influence society and social changes (Fairclough, 1995). However, this research only used *text* dimension, especially only analyzing the types and actual meaning of figurative languages with LGBT issues that used in two JKT48's song lyrics.

In the explaining data analysis results process, this research used qualitative approach. It obliged the researcher to carry out observation steps and reviewing the data analysis results obtained. It was because qualitative research is a research that aims to understand the phenomena that experienced by research subjects in the form of perceptions, motives, actions, backgrounds, and others (Moleong, 2009).

b. Research Focus

This research focused on two JKT48 song lyrics which had been translated from Indonesian to English by the researcher. The translation technique basically and generally used Literal Translation and Amplification that initiated by Molina and Albir (2002). They stated that literal translation is the technique to translate source language (SL) to target language (TL) word for word, while amplification is the translation technique by paraphrasing the source language (SL) or adding information to the target language (TL) (Faturrahman, 2020). However, the researcher still made some adjustments when translating to neaten the wordings, so that it was comfortable enough to read. Then, the two JKT48 song lyrics were entitled “*Kinjirareta Futari*” or “*Dua Orang yang Terlarang*” which meant The Forbidden Pair, and “*Oshibe to Meshibe to Yoru no Chouchou*” or “*Benang Sari, Putik, dan Kupu – Kupu Malam*” which meant Stamens, Pistils, and Night Butterflies. These song lyrics contained LGBT issue which were very taboo in Indonesia where these songs been released. Of course, these two song lyrics had been analyzed using Fairclough’s Critical

Discourse Analysis with the details like the types and actual meaning of figurative languages with LGBT issues that used in these two JKT48's song lyrics. In addition, this research also had been able to describe the implications of the analysis results towards language learning.

2. Research Setting and Context

a. Research Data Sources

It was known that this research had two questions that had been answered. The first question had been answered by analyzing two JKT48 song lyrics as a data sources. The first song entitled "*Kinjirareta Futari*" or "*Dua Orang yang Terlarang*" which meant The Forbidden Pair. This song was the fifth song from their theater album entitled "*Seishun Girls*" or "*Gadis – Gadis Remaja*" which meant Teenage Girls that been released on November 8th, 2014 through HITS Records (AKB48 Wiki, 2023). Then, the second song was "*Oshibe to Meshibe to Yoru no Chouchou*" or "*Benang Sari, Putik, dan Kupu – Kupu Malam*" which meant Stamens, Pistils, and Night Butterflies, which was the eighth song from the theater album

“*Saishuu Bell ga Naru*” or “*Bel Terakhir Berbunyi*” which meant The Final Bell Has Rung. Together with the album, this song been released on November 20th, 2016 through HITS Records too (AKB48 Wiki, 2023). Meanwhile, to answer the second question, the researcher purely expressed his personal opinion.

b. Research Setting

Since this research type was library research, the places where this research been conducted were in the researcher’s home, Walisongo State Islamic University library, and regional library of Kendal regency. The researcher analyzed two JKT48 song lyrics, which had been explained at ‘Research Data Sources’ section, using Critical Discourse Analysis initiated by Norman Fairclough in 1995. The analysis process only used *text* dimension from the three dimensions (*text*, *discourse practice*, and *sociocultural practice*) of this critical discourse analysis theory, as was explained in the ‘Research Type and Approach’ section. More precisely, these two song lyrics had been analyzed its types and actual meaning of figurative languages with LGBT

issues that used in. Then, this research had been conducted on October 17th – 31st, 2023.

3. Collecting Data Method

As explained in the ‘Research Type and Approach’ section, this research used Fairclough’s Critical Discourse Analysis to collect the data. How to collect the data was by analyzing two JKT48’s song lyrics entitled “*Kinjirareta Futari*” that was downloaded from <https://genius.com/Jkt48-dua-orang-yang-terlarang-kinjirareta-futari-lyrics>, and “*Oshibe to Meshibe to Yoru no Chouchou*” that was downloaded from <https://genius.com/Jkt48-benang-sari-putik-dan-kupu-kupu-malam-oshibe-to-meshibe-to-yoru-no-chouchou-lyrics>, using *text* dimension. In *text* dimension, these two song lyrics had been analyzed for the types of figurative languages with LGBT issue that used in, along with its actual meaning. By the way, because these two songs mostly contained dialogue and sung by two people, the researcher added [Singer 1] and [Singer 2] codes to the lyrics to make it easier to understand when analyzing. Then, for the implications of these song lyrics analysis results towards language learning, it was purely the researcher’s opinions.

4. Analyzing Data Method

In analyzing the data, or specifically explaining the analysis results of song lyrics, this research used qualitative approach. The results of the two JKT48 song lyrics which had been analyzed via Fairclough's Critical Discourse Analysis been explained using the descriptive-qualitative technique initiated by Miles and Huberman (1994). Below were the steps of this descriptive-qualitative technique:

a. Data Reduction

The first step of this technique was reducing the data that had been collected. Data reduction allowed the researcher to summarize, choose and focus on the main and important points, search the themes and patterns, also remove unimportant points. Hence, the data, or song lyrics analysis results, that had been reduced provided a clear explanation to ease the researcher to display them (Sugiyono, 2015).

b. Data Display

The second step of this technique was displaying the data reduced descriptively. Displaying the data

reduced could be completed in a short explanation, flowchart, diagram, relationship among the point, or the others. Of course, displaying the data reduced could ease the researcher to intensively understand the data content, and planning the next step based on those understanding (Sugiyono, 2015).

c. Conclusion Drawing

The third step of this technique was drawing the conclusion of data that have been displayed. Drawing the conclusion here was divided into two types. The first type was the conclusion which still tentative, because it had not followed by valid and strong evidence yet. While, the second type was the conclusion which already final, because it had been followed by several valid and strong evidences, and also often been called credible conclusion. This credible conclusion was the answer of research questions. For this research, the evidence for research question number 1 was the analysis results of the song lyrics, while for research question number 2 was the researcher's opinions about the implications of these analysis results towards language learning (Sugiyono, 2015).

CHAPTER IV

FINDINGS AND DISCUSSION

In this chapter, the researcher discusses about the analysis results of two JKT48 song lyrics using *text* dimension of Fairclough's Critical Discourse Analysis. The researcher describes this analysis results into three parts: (1) Research Findings, which contain the types and actual meaning of figurative languages that used in the two JKT48 song lyrics entitled *Kinjirareta Futari* and *Oshibe to Meshibe to Yoru no Chouchou*, as well as the implications of this analysis results towards language learning; (2) Research Discussion, which contains a brief description of the research findings; and (3) Research Limitations, which contain the difficulties that experienced by the researcher while conducting this research.

A. Research Findings

1. The Types of Figurative Languages

After analyzing intensively, the researcher found a lot of expressions which could be classified into the types of figurative languages that stated in Aris Siswanti and Juliati's (2014) teaching module. Of course, each of these figurative language expressions had a very interesting actual meaning. Below in the tables are the

expressions that the researcher had found along with the types of figurative languages:

1.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

No	Figurative Languages	Data Samples
1.	Simile	<ul style="list-style-type: none"> ▪ The trees with morning dews are <i>like</i> someone's sigh ▪ The lake not on the map has stagnant water <i>like</i> someone's sleeping ▪ "<i>Like</i> throwing a stone to the lake, the ripples stretched out in my heart"
2.	Metaphor	<ul style="list-style-type: none"> ▪ At a loss of words, <i>this sadness is far too quiet</i> ▪ We both believe in eternity, but <i>our meeting is a sin</i>

		<ul style="list-style-type: none"> ▪ <u>The boat on the lakeshore is tightly tied with a rope</u> ▪ <u>A kiss is a strong bond</u>
3.	Allegory	<i>(In this song lyrics, there is no any allegorical figurative languages)</i>
4.	Antithesis	<i>(In this song lyrics, there is no any antithesis figurative languages)</i>
5.	Personification	<ul style="list-style-type: none"> ▪ Please forgive our not-granted love, we will hide it in our <u>hearts</u> ▪ Please to this cruel <u>fate</u>, we submit ourselves as the forbidden pair
6.	Apostrophe	<i>(In this song lyrics, there is no any</i>

		<i>apostrophic figurative languages)</i>
7.	Hyperbole	<ul style="list-style-type: none"> ▪ Darling, I will love you <u>wherever you go</u> ▪ Darling, you will be loved <u>forever</u> ▪ <u>We both believe in eternity, but our meeting is a sin</u> ▪ “I <u>can’t be</u> with anyone else” ▪ If we want to avoid the crowd, we must <u>go to a really far world</u> ▪ Because in our dream, we will love each other <u>forever</u>
8.	Euphemism	<ul style="list-style-type: none"> ▪ We both believe in <u>eternity</u>, but our meeting is a sin ▪ Please forgive our <u>not-granted love</u>.

		<p>we will hide it in our hearts</p> <ul style="list-style-type: none"> ▪ Please to this cruel fate, we submit ourselves as the <i><u>forbidden pair</u></i> ▪ If we want to avoid the <i><u>crowd</u></i>, we must go to a really far world
9.	Irony	<ul style="list-style-type: none"> ▪ <i><u>We both believe in eternity, but our meeting is a sin</u></i> ▪ <i><u>“Is it really forbidden?”</u></i> ▪ <i><u>If I wasn’t born like this, we will never be apart</u></i> ▪ <i><u>If I wasn’t born like this, we will be in relationship</u></i>
10.	Paradox	<ul style="list-style-type: none"> ▪ We both believe in <i><u>eternity</u></i>, but our meeting is a <i><u>sin</u></i>

		<ul style="list-style-type: none"> ▪ Please forgive our not-granted love, we will <u>hide</u> it in our <u>hearts</u>
11.	Metonymy	<ul style="list-style-type: none"> ▪ <u>The trees with morning dews</u> are like someone's sigh ▪ The lake not on the map has <u>stagnant water</u> like someone's sleeping ▪ At this <u>memory's last scene</u> ▪ A <u>place</u> I once wanted to visit ▪ "Like throwing a stone to the lake, the <u>ripples</u> stretched out in my heart" ▪ The <u>boat</u> on the <u>lakeshore</u> is tightly tied with a <u>rope</u> ▪ Darling, let's ride a <u>boat</u> to the <u>lake</u>

		<ul style="list-style-type: none"> If you tired <u>paddling</u>, you can sleep in my arms
12.	Synecdoche	<ul style="list-style-type: none"> The <u>trees</u> with morning dews are like someone's sigh

Table 1.1. The Types of Figurative Languages That Found in “The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)” Lyric

1.2. Stamens, Pistils, and Night Butterflies (*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

No	Figurative Languages	Data Samples
1.	Simile	<ul style="list-style-type: none"> We're looking <u>like</u> stamen, pistil, and night butterfly
2.	Metaphor	<ul style="list-style-type: none"> <u>The honey flavor is the secret</u> <u>This is a forbidden promise</u> <u>It's a dangerous game</u>

		<ul style="list-style-type: none"> ▪ <u>Ah, the scent is very sweet</u> ▪ <u>Love is always being immoral</u> ▪ <u>We are already crossed the line and love each other</u> ▪ <u>We are becoming so breathless</u>
3.	Allegory	<ul style="list-style-type: none"> ▪ Chorus 1 ▪ Chorus 2
4.	Antithesis	<i>(In this song lyrics, there is no any antithesis figurative languages)</i>
5.	Personification	▪ The <u>lips</u> are starting to get closer
6.	Apostrophe	<i>(In this song lyrics, there is no any apostrophic figurative languages)</i>
7.	Hyperbole	▪ Love is <u>always</u> being immoral

8.	Euphemism	<ul style="list-style-type: none"> ▪ To the <i><u>girls' flower garden</u></i> ▪ The <i><u>honey flavor</u></i> is the secret ▪ Ah, <i><u>flower</u></i> I've never seen ▪ In the <i><u>girls' flower garden</u></i>
9.	Irony	<i>(In this song lyrics, there is no any ironic figurative languages)</i>
10.	Paradox	<ul style="list-style-type: none"> ▪ <i><u>Love</u></i> is always being <i><u>immoral</u></i>
11.	Metonymy	<ul style="list-style-type: none"> ▪ To the girls' <i><u>flower garden</u></i> ▪ The <i><u>honey flavor</u></i> is the secret ▪ We're looking like <i><u>stamen, pistil, and night butterfly</u></i> ▪ Ah, <i><u>flower</u></i> I've never seen ▪ In the girls' <i><u>flower garden</u></i>

		▪ <i>Stamen, pistil, and night butterfly</i> (Chorus 2)
12.	Synecdoche	<i>(In this song lyrics, there is no any synecdoche figurative languages)</i>

Table 1.2. The Types of Figurative Languages That Found in “Stamens, Pistils, and Night Butterflies (*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)” Lyric

From the two tables above, it could be seen that these two song lyrics contained figurative languages with a total of 57 expressions. They were simile, metaphor, allegory, personification, hyperbole, euphemism, irony, paradox, metonymy, and synecdoche. The most of figurative languages that contained in these two song lyrics was metonymy with a total of 14 expressions. In addition, these two song lyrics did not contain any antithesis and apostrophe.

2. The Actual Meaning of the Figurative Languages

As explained in the previous point, each of these figurative language expressions, that already found by

the researcher, had a very interesting actual meaning. Below is the actual meaning description of each figurative languages expressions:

2.1. Simile

It is a speech figure that compares two objects to assert similarity using *as*, *like*, *than*, *as when*, or another comparable constructions (Siswanti & Juliati, 2014).

2.1.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

- a) The trees with morning dews are like someone's sigh

It is a comparison of '*the trees with morning dews*' to '*someone's sigh*' using '*like*' conjunction. It is literally telling that when '*the trees with morning dews*' is blown by the wind, it makes a '*ssshhh ssshhh ssshhh*' sound like someone is sighing. It is a depiction of a very peaceful and comfortable forest atmosphere.

- b) The lake not on the map has stagnant water like someone's sleeping

It is a comparison of ‘*the lake’s stagnant water*’ to ‘*someone’s sleeping*’ using ‘*like*’ conjunction. It is literally telling that someone who is in the deep sleep will definitely not move so much, same as the lake’s water which does not move so much too. It is a depiction of the lake’s tranquility atmosphere.

- c) “*Like* throwing a stone to the lake, the ripples stretched out in my heart”

It is a comparison of ‘*the ripples stretched out in my heart*’ to ‘*throwing a stone to the lake*’ using ‘*like*’ conjunction. It is literally telling that singer 2 is fed up with this sadness and uneasy life, she desires to continue loving and living peacefully with singer 1.

2.1.2. Stamens, Pistils, and Night Butterflies
(*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

- a) We're looking like stamen, pistil, and night butterfly

It is a comparison of 'we're' to 'stamen, pistil, and night butterfly' using 'like' conjunction. It is literally telling that the singers look like butterfly and flower that merging together when starting this sexual activity.

2.2. Metaphor

It is a speech figure that compares one thing to another directly to assert identical terms rather than similar terms (Siswanti & Juliati, 2014).

2.2.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

- a) At a loss of words, this sadness is far too quiet

It is a direct comparison of 'this sadness' to 'far too quiet' using 'is' verb. It is literally telling that the singers hide their sadness too deep, so that they cannot express it, and end up being silent without any word.

- b) We both believe in eternity, but *our meeting is a sin*

It is a direct comparison of ‘*our meeting*’ to ‘*a sin*’ using ‘*is*’ verb. It is literally telling that the singers really regret to have met and love each other, because they have same sex, and this kind of love is prohibited by their religion, so they claim that their meeting was truly sinful.

- c) *The boat on the lakeshore is tightly tied with a rope*

It is a direct comparison of ‘*the boat on the lakeshore*’ to ‘*tightly tied with a rope*’ using ‘*is*’ verb. It is literally telling that all same-sex couples in the world can have a peaceful life, because they are bound by a strong relationship.

- d) *A kiss is a strong bond*

It is a direct comparison of ‘*a kiss*’ to ‘*a strong bond*’ using ‘*is*’ verb. It is literally telling that a kiss

symbolizes a deep emotional connection between the singers.

2.2.2. Stamens, Pistils, and Night Butterflies
(*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

a) *The honey flavor is the secret*

It is a direct comparison of 'honey flavor' to 'secret' using 'is' verb. It is literally telling that the honey flavor is the secret recipe for this sexual activity, so that being the biggest reason for the singers to start doing it.

b) *This is a forbidden promise*

It is a direct comparison of 'this' (sexual activity) to 'forbidden promise' using 'is' verb. It is literally telling that this sexual activity is prohibited in this world, because the singers are in same sex (female).

c) *It's a dangerous game*

It is a direct comparison of 'it' (sexual activity) to '*dangerous game*' using 'is' verb. It is literally telling that this sexual activity is a game that very dangerous to play, because it is a very taboo activity, so that very dangerous if being known by someone else.

d) *Ah, the scent is very sweet*

It is a direct comparison of '*the scent*' to '*very sweet*' using 'is' verb. It literally means that the singer 2's vagina has a scent to increase singer 1's lust.

e) *Love is always being immoral*

It is a direct comparison of '*love*' to '*always being immoral*' using 'is' verb. It is literally telling that love is equated with immorality, where anything can be done as one pleases without caring about the norms that apply in society, especially their same-sex sexual activity.

f) *We are already crossed the line and love each other*

It is a direct comparison of 'we' to '*already crossed the line*' using 'are' verb. It literally means that the singers have violated the society norms by loving each other and doing same-sex sexual activity.

g) *We are becoming so breathless*

It is a direct comparison of 'we' to '*becoming so breathless*' using 'are' verb. It literally means that the singers are exhausted and deciding to take a short-break from their sexual activity.

2.3. Allegory

It is a prolonged or extended metaphor that has two meanings, literal and symbolic meaning. It can show a thing under the something else guise (Siswanti & Juliati, 2014).

2.3.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*) (*In this song lyrics, there is no any allegorical figurative languages*)

2.3.2. Stamens, Pistils, and Night Butterflies
(*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

a) Chorus 1

Chorus 1 as a whole is a prolonged metaphor. This lyric part metaphorically explains about the warm-up that singer 1 and singer 2 do before engaging in sexual activity.

b) Chorus 2

Chorus 2 as a whole is a prolonged metaphor too. This lyric part metaphorically explains about their ongoing sexual activity.

2.4. Antithesis

It is a condition when a pair or more of words are strongly contrasting but showed together. It can produce tension effect because of the words contradiction (Siswanti & Juliati, 2014).

2.4.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

(In this song lyrics, there is no any antithesis figurative languages)

2.4.2. Stamens, Pistils, and Night Butterflies
(Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou)

(In this song lyrics, there is no any antithesis figurative languages)

2.5. Personification

It is a speech figure when human characteristics are associated to things or ideas. This speech figure usually depicts the things or ideas like if they were live human (Siswanti & Juliati, 2014).

2.5.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

a) Please forgive our not-granted love,
we will hide it in our hearts

The word ‘*hearts*’ in the lyric ‘*we will hide it in our hearts*’ is considered to have human characteristics, because they seem to

be given the ability to become a hiding place for something. However, this lyric literally means that the singers will not show their not-granted love to someone else anymore.

- b) Please to this cruel *fate*, we submit ourselves as the forbidden pair

The word '*fate*' in the lyrics '*cruel fate*' is considered to have human characteristics, because this non-concrete thing is made to appear as if it cruelly can influence the psychological condition of the singers. However, this lyric literally means that the singers keep stating themselves as same-sex couple, although their surroundings never support them.

2.5.2. Stamens, Pistils, and Night Butterflies
(*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

- a) The *lips* are starting to get closer

The word '*lips*' is considered to have human characteristics, because they are given the movement quality, as if having the ability to control their closeness. However, this lyric literally means singer 1 starts to kiss singer 2's vagina.

2.6. Apostrophe

It is known as a limited form of personification, and happens when one of the characters talks to an object, animal, person, or idea (Siswanti & Juliati, 2014).

2.6.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

(In this song lyrics, there is no any apostrophic figurative languages)

2.6.2. Stamens, Pistils, and Night Butterflies (*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

(In this song lyrics, there is no any apostrophic figurative languages)

2.7. Hyperbole

It is known as a speech figure to stress a statement in an excessive way to create a super dramatic event (Siswanti & Juliati, 2014).

2.7.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

- a) Darling, I will love you wherever you go

The phrase ‘*wherever you go*’ in this lyric is the exaggerated statement to express singer 1’s commitment in deeply-loving singer 2 without any terms and conditions, so that she is willing to follow singer 2 anywhere.

- b) Darling, you will be loved forever

The word ‘*forever*’ in this lyric is also the exaggerated statement to express the truth that singer 2 also commit to deeply-love singer 1 timelessly.

- c) *We both believe in eternity, but our meeting is a sin*

These lyrics have an exaggerated impression, because the singers connect their first meeting moment to a very serious realm named religion. The singers, who have a belief in religion, really regret their first meeting moment, which was a big sin that led them to an uneasy life both in this world and eternity.

- d) “I can't be with anyone else”

This lyric has an exaggerated impression, because singer 2 states that she cannot live with another lover, she only wants to live with singer 1, whereas humans in this world are not only singer 1.

- e) If we want to avoid the crowd, we must go to a really far world

The phrase ‘*go to a really far world*’ is hyperbolic, because it states an exaggerated distance for the singers to isolate themselves from the crowd in order to get a peaceful life.

- f) Because in our dream, we will love each other forever

The word '*forever*' in this lyric is the exaggerated statement to express the truth that both singers, in their dream, can deeply-love each other peacefully without any time limits.

2.7.2. Stamens, Pistils, and Night Butterflies
(*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

- a) Love is always being immoral

The word '*always*' is hyperbolic, because it states an extreme condition that their love is consistently associated with immorality to do same-sex sexual activity.

2.8. Euphemism

It is a speech figure that replaces explicit and obvious words with slighter words. It can

catch more readers' attention than the dull and unattractive words (Siswanti & Juliati, 2014).

2.8.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

- a) We both believe in *eternity*, but our meeting is a sin

The word '*eternity*' in these lyrics is a refinement word of heaven and hell, where both can indicate that the singers believe in a religion which definitely prohibits same-sex love.

- b) Please forgive our *not-granted love*, we will hide it in our hearts

The phrase '*not-granted love*' in the lyric '*please forgive our not-granted love*' is a refinement word of the singers' same-sex love. They generally describe their own same-sex love as a thing that cannot be granted.

- c) Please to this cruel fate, we submit ourselves as the *forbidden pair*

The phrase '*forbidden pair*' is a refinement word of the same-sex

couple. It generally describes that the singers are a same-sex couple.

- d) If we want to avoid the crowd, we must go to a really far world

The word ‘*crowd*’ in the lyric ‘*if we want to avoid the crowd*’ is a refinement word of all problems and criticisms that the singers already received from the surroundings towards their same-sex relationship. They generally describe these all as a crowd or riot.

2.8.2. Stamens, Pistils, and Night Butterflies
(*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

- a) To the girls’ flower garden

The lyric “*to the girls’ flower garden*” is a refinement words of female genital, where the parts of the garden like flowers are a refinement word of the vagina, and the leaves are a refinement word of the genital hair.

b) The honey flavor is the secret

The word 'honey' is a refinement word of vaginal fluid, so that the phrase 'honey flavor' is a refinement words of the vaginal fluid taste.

c) Ah, flower I've never seen

The word 'flower' is a refinement word of vagina.

d) In the girls' flower garden

The lyric "in the girls' flower garden" is a refinement words of female genital, where the parts of the garden like flowers are a refinement word of the vagina, and the leaves are a refinement word of the genital hair.

2.9. Irony

It is a speech figure to deliver the reverse of text literal meaning. It is also a kind of consequence from the reverse between text literal meaning and another meaning suggestion. This figure can be light, playful, even heavy like

sarcasm where usually using harsh words (Siswanti & Juliati, 2014).

2.9.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

- a) *We both believe in eternity, but our meeting is a sin*

The ironic thing contained in these lyrics is that the singers actually knew that their meeting was a sin from their religion point of view, but they still did this until they finally fell in love each other.

- b) *“Is it really forbidden?”*

This lyric ironically states a rhetorical question. Singer 2 actually knows that her same-sex relationship with singer 1 is prohibited, but she still questions it as if she doesn't know anything.

- c) *If I wasn't born like this, we will never be apart*

In these lyrics, the singers state that if they were born with different sex, they could be always together. It

is same as saying that being born with the same sex is the reason why they are separated. From these statements, it can be concluded that ironically the singers feel ungrateful for the sex they were born with, because they have been blinded by their same-sex love.

- d) *If I wasn't born like this, we will be in relationship*

Same as the previous, in these lyrics, the singers state that if they were born with different sex, they could be in relationship. It is same as saying that being born with the same sex is the reason why they can't be in relationship. From these statements, it can be concluded that ironically the singers feel ungrateful for the sex they were born with, because they have been blinded by their same-sex love.

2.9.2. Stamens, Pistils, and Night Butterflies (*Benang Sari, Putik, dan Kupu – Kupu*)

*Malam/Oshibe to Meshibe to Yoru no
Chouchou)*

*(In this song lyrics, there is no any ironic
figurative languages)*

2.10. Paradox

It is known as a kind of true statement in some sense, even though it appears self-contradictory and seems illogical at first. The main purpose of this figure is to produce dramatic effect and get readers' attention (Siswanti & Juliati, 2014).

2.10.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

- a) We both believe in eternity, but our meeting is a sin

In the lyrics '*we both believe in eternity*', there is an indication that all people who believe in eternity (afterlife) must always do positive things as a preparation before heading to that place. Meanwhile, the lyrics '*but our meeting is a sin*' indicates a

meeting with negative characteristics. Of course, the both things are very contradictory.

- b) Please forgive our not-granted love, we will hide it in our hearts

The word ‘*hide*’ and ‘*hearts*’ are contradictory. The word ‘*hide*’ generally is the physical activity of moving something to a place where nobody knows. Meanwhile, the word ‘*hearts*’ is an abstract depiction of human feelings and emotions, where something abstract literally cannot be used as a place to hide something.

2.10.2. Stamens, Pistils, and Night Butterflies
(*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

- a) Love is always being immoral

The words ‘*love*’ and ‘*immorality*’ are contradictory,

because ‘love’ is usually associated with something virtuous and having positive vibes, while ‘immorality’ is usually associated with something that against the society norms like doing same-sex sexual activity.

2.11. Metonymy

It is kind of swapping the word that actually has a meaning with something related with an idea or object. Particularly, a word is swapped with another word that closely related (Siswanti & Juliati, 2014).

2.11.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

a) *The trees with morning dews* are like someone’s sigh

Literally, the phrase ‘*the trees with morning dews*’ can also not be interpreted as the plants that have some dews on their leaves, but rather a life atmosphere where singer 1 and

singer 2 can love each other peacefully without being criticized by other people.

- b) The lake not on the map has stagnant water like someone's sleeping

Literally, the phrase '*the lake's stagnant water*' can also not be interpreted as the liquid that immobile in a lake, but rather a life atmosphere where singer 1 and singer 2 can stuck together, like stagnant water, without being criticized by other people.

- c) At this memory's last scene

The lyric '*memory's last scene*' is the swapped-phrase of the end of their relationship. In other words, they will soon break up, so they cannot make a memory anymore.

- d) A place I once wanted to visit

The word '*place*' in this lyric is a swapped-word for a

peaceful life. Since a long time ago, the singers have really wanted a peaceful life, but it did not go as expected, so they decided to end their relationship in order to get a peaceful life.

- e) “Like throwing a stone to the lake, the ripples stretched out in my heart”

The word ‘*ripples*’ literally does not mean a tiny wave on the water’s surface, but rather an inner turmoil to do or complete something that has been suppressed for a long time.

- f) The boat on the lakeshore is tightly tied with a rope

The word ‘*boat*’ literally does not mean a water transportation, but rather means same-sex couples. Then, the word ‘*lakeshore*’ literally also does not mean the edge of large-scale stagnant water, but rather means a

peaceful life. Last, the word ‘*rope*’ literally does not mean an object that can be used to tie something, but rather means a human relationship.

g) Darling, let’s ride a *boat* to the *lake*

The word ‘*boat*’ literally does not mean a water transportation, but rather means the singers’ same-sex relationship. Then, the word ‘*lake*’ literally also does not mean a large-scale of stagnant water, but rather means a peaceful life. This lyric is an illustration that the singers decide to continue their same-sex relationship, then believe that together they can have a peaceful life.

h) If you tired *paddling*, you can sleep in my arms

The word ‘*paddling*’ literally does not mean the physical activity of swinging a

paddle through the water to move a boat, but rather means the singers' efforts to deal with all problems and criticisms towards their same-sex relationship.

2.11.2. Stamens, Pistils, and Night Butterflies
(*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

a) To the girls' flower garden

The phrase “*flower garden*” literally does not mean a garden that covered with fragrant flowers, but rather means hairy female genital which for some people has a fragrant aroma.

b) The honey flavor is the secret

The phrase ‘*honey flavor*’ literally does not mean a sweet taste of the liquid that produced by bees, but rather means the sweet taste of vaginal fluid.

- c) We're looking like stamen, pistil, and night butterfly

The phrase '*stamen, pistil, and night butterfly*' literally does not mean plant reproductive organs and beautiful winged insect, but the '*stamen*' and '*pistil*' literally means singer 2's genital, while '*night butterfly*' literally means the singer 1 that going to breed singer 2's genital.

- d) Ah, flower I've never seen

The word '*flower*' literally does not mean a plant part that functions as a site for pollination, but rather means a vagina.

- e) In the girls' flower garden

The phrase "*flower garden*" literally does not mean a garden that covered with fragrant flowers, but rather means hairy female genital which for some people has a fragrant aroma.

f) Stamen, pistil, and night butterfly
(Chorus 2)

The phrase '*stamen, pistil, and night butterfly*' literally does not mean plant reproductive organs and beautiful winged insect, but the '*stamen*' and '*pistil*' literally means singer 2's genital, while '*night butterfly*' literally means the singer 1 that breeding singer 2's genital.

2.12. Synecdoche

It is known as a state where something's part is used to show the whole thing or vice versa (Siswanti & Juliati, 2014).

2.12.1. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

a) The trees with morning dews are like someone's sigh

The word '*trees*' in '*the trees with morning dews*' phrase is a part that used to show forest as a whole thing.

- 2.12.2. Stamens, Pistils, and Night Butterflies
(*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)
(*In this song lyrics, there is no any synecdoche figurative languages*)

Based on the explanation above, it could be seen that “The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)” lyric told the story of a same-sex couple who struggling to maintain their relationship and get a peaceful life. Meanwhile, the “Stamens, Pistils, and Night Butterflies (*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)” lyric told the story of a same-sex couple who secretly doing sexual activity. Of course, these two song lyrics generally discussed about LGBT couples in lesbian category, because both were sung as a duet by female singers.

3. The Implications of This Analysis Results towards Language Learning

The researcher stated that everything in this world are having implications. Likewise, this song lyrics analysis results certainly had the implications too, especially towards language learning. In fact, the implications that emerged from the analysis results of two JKT48 song lyrics were still divided into two sides, namely positive and negative sides. It was because these two song lyrics were discussing about same-sex or LGBT couples. Of course, this kind of thing is still being a controversial issue in Indonesia. The following are the implications of this analysis results towards language learning:

3.1. Positive Implications

a. Improving Students' Critical Thinking and Figurative Language Understandings

According to the researcher, this analysis of figurative languages that contained in two JKT48 song lyrics is more suitable for senior high school students. It is because they usually already have mature minds which ready to be asked to think critically. This kind of analysis certainly really contributes to improve their critical thinking. It trains the students to deeply observe, understand, and

interpret a discourse from various point of views. From this training, the students' critical thinking can be improved. In addition, this kind of analysis can also deeply improve students' understandings towards figurative language theory, because as long as they analyze the discourse, they directly also learn about figurative languages.

b. Improving Students' Cultural Awareness and Gender Sensitivity

Same as the previous implication, the researcher states that this kind of analysis is more suitable for senior high school students, because they already have mature minds and critical thinking. With these mature minds and critical thinking, analyzing figurative languages that contained in the song lyrics with LGBT issue can improve students' understandings towards cultural awareness and gender sensitivity. These understandings can help students to reduce ingrained stereotypes against the LGBT community and increase tolerance between the others. Apart from that, this

understanding of cultural awareness also helps the students to be more careful, so that they will not fall into LGBT community.

3.2. Negative Implications

a. Improving Students' Curiosity towards LGBT

Contrasting to the positive implications, the researcher states that this negative implication will arise if this kind of analysis is applied to the junior high school students' learning. It is because junior high school students are the teenagers who still looking for their identity, so that they cannot be said to have mature minds and critical thinking yet. Talking about identity, someone who has not found their identity yet will have a high curiosity towards something. They will try various things until they can find what suits to them, and then develop it into their own identity. Based on these statements, this analysis of figurative languages that contained in two JKT48 song lyrics certainly can improve students' curiosity towards LGBT issue. More precisely, when they are analyzing song lyrics

that contain LGBT issue, they will immediately curious about this issue. Then, they will search for information about this issue deeply, and ultimately will fall into LGBT community.

b. Creating Controversy and Resistance

Generalizing of previous implications, the researcher states that this analysis of figurative languages which contained in the song lyrics with LGBT issue can create controversy and resistance if being applied to all school levels language learning. It is because almost all Indonesian citizens still highly uphold eastern cultural values, especially religious values. In addition, all religions in Indonesia also strongly oppose to the existence of LGBT. Well, if this kind of analysis continues to be applied to language learning in Indonesia, it will definitely cause the spectacular resistance from fellow teachers/educators, parents, even various community organizations. Then, there will be a new rule that stipulate the teachers who used

LGBT-themed songs as learning media must be imprisoned.

From the explanation above, it could be seen that this analysis results had positive and negative implications for language learning. Of course, the researcher advises all teachers in Indonesia to be more careful in choosing songs that will be used as learning media, and not use songs with LGBT themes. It is because the LGBT issue is still being a controversial matter in the country which upholds religious values. It is better to use songs that have positive meanings for the students' lives.

In addition, this analysis results do not really have implications for elementary school language learning. It is because elementary school students do not have sufficient ability to deeply analyze for the figurative languages that contained in a song yet. So, there is no possibility that this kind of analysis will be applied to elementary school language learning.

B. Research Discussion

Songs are literary work that is used as a common medium to convey ideas, thoughts, and feeling expressions (Rahmadhanti et al., 2022). In creating a song, songwriters usually use words or expressions in non-literal way to

convey a meaning or create a specific effect, which is called figurative language (Rahayuni, 2022). It is aiming to beautify the song lyrics, especially adding depth, imagery, also creative flair to the song (Rahayuni, 2022). Songwriters usually also create their songs based on sociocultural phenomena, where generally it is their personal thoughts, feelings, beliefs, and experiences (Alek et al., 2020). The types of phenomena also very diverse, ranging from the stories of love, friendship, family, to various sensitive issues that occur in society like LGBT.

It could be seen that the songs which had been created using figurative language and based on sensitive sociocultural phenomenon like LGBT were very interesting to deeply analyze using Fairclough's Critical Discourse Analysis. Then, the songs that cover these two things were JKT48's songs.

The researcher succeeded in analyzing the figurative languages that contained in two JKT48 song lyrics with LGBT themes. The research was carried out by translating these two song lyrics from Indonesian to English using literal translation and amplification technique that proposed by Molina and Albir (2002) first, then the translation results were analyzed their figurative languages using *text* dimension of Fairclough's Critical Discourse Analysis.

These two song lyrics entitled “The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)”, and “Stamens, Pistils, and Night Butterflies (*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)”.

In “The Forbidden Pair” lyric, the researcher succeeded to find and explain 34 expressions of figurative languages. They were 3 similes, 4 metaphors, 2 personifications, 6 hyperboles, 4 euphemisms, 4 ironies, 2 paradoxes, 8 metonymies, and 1 synecdoche. Meanwhile, this lyric did not contain any allegory, antithesis, and apostrophe. In addition, this lyric generally told the story of a same-sex couple who struggling to maintain their relationship and get a peaceful life.

In “Stamens, Pistils, and Night Butterflies” lyric, the researcher succeeded to find and explain 23 expressions of figurative languages. They were 1 simile, 7 metaphors, 2 allegories, 1 personification, 1 hyperbole, 4 euphemisms, 1 paradox, and 6 metonymies. Meanwhile, this lyric did not contain any antithesis, apostrophe, irony, and synecdoche. In addition, this lyric generally told the story of a same-sex couple who secretly doing sexual activity.

It could be seen that these two song lyrics contained figurative languages with a total of 57 expressions. They were simile, metaphor, allegory, personification, hyperbole,

euphemism, irony, paradox, metonymy, and synecdoche. The most of figurative languages that contained in these two song lyrics was metonymy with a total of 14 expressions. It was because the analyzed two song lyrics mostly contained concrete ideas or objects which were the swapped-word of the other concrete or abstract ideas or objects where both had related meanings. In addition, these two song lyrics did not contain any antithesis and apostrophe. Then, these two song lyrics generally discussed about LGBT couples in lesbian category, because both were sung as a duet by female singers.

These song lyrics analysis results had the implications towards language learning. These implications were divided into two sides: positive and negative sides. It was because these two song lyrics were discussing about same-sex or LGBT couples, which was still being a controversial issue in Indonesia.

The first positive implication was improving students' critical thinking and figurative language understandings. This kind of analysis can train senior high school students, which already have mature minds to think critically, to deeply observe, understand, and interpret the figurative languages that contained in a discourse from various point of views, so that their critical thinking skills and figurative

language understandings can be improved. The second positive implication was improving students' cultural awareness and gender sensitivity. This kind of analysis can train senior high school students to reduce ingrained stereotypes against LGBT community, increase tolerance between the others, and be more careful to not fall into LGBT community.

Meanwhile, the first negative implication was improving students' curiosity towards LGBT. By doing this kind of analysis, the junior high school students, which still looking for their identity, will immediately curious about LGBT, search for information about this issue deeply, then ultimately fall into LGBT community. The second negative implication was creating controversy and resistance. By doing this kind of analysis to all school levels language learning, it will definitely cause the spectacular controversy and resistance from fellow teachers/educators, parents, even various community organizations, because almost all Indonesian citizens are still highly upholding religious values and strongly opposing to LGBT existence. Although these analysis results still had positive implications, but it is better for all teachers in Indonesia to be more careful in choosing songs that will be used as learning media, do not

use LGBT-themed songs, and use songs that have positive meanings for the students' lives only.

From the explanation above, it could be known that paragraph 4-6 were the answer of research question number one. Meanwhile, paragraph 7-9 were the answer of research question number two.

CHAPTER V

CONCLUSION AND RECCOMENDATIONS

In this chapter, the researcher mainly discusses about the conclusion of this research by summarizing the discussion briefly. The researcher also presents some recommendations that maybe beneficial for the next researcher who wants to do same-based research.

A. Conclusion

It could be concluded that in “The Forbidden Pair” lyric, the researcher found 34 expressions of figurative languages. They were 3 similes, 4 metaphors, 2 personifications, 6 hyperboles, 4 euphemisms, 4 ironies, 2 paradoxes, 8 metonymies, and 1 synecdoche. Meanwhile, this lyric did not contain any allegory, antithesis, and apostrophe. Then, it generally told the story of a same-sex couple who struggling to maintain their relationship and get a peaceful life.

In “Stamens, Pistils, and Night Butterflies” lyric, the researcher found 23 expressions of figurative languages. They were 1 simile, 7 metaphors, 2 allegories, 1 personification, 1 hyperbole, 4 euphemisms, 1 paradox, and 6 metonymies. Meanwhile, this lyric did not contain any

antithesis, apostrophe, irony, and synecdoche. Then, it generally told the story of a same-sex couple who secretly doing sexual activity.

From these explanation, it could be seen that these two song lyrics contained figurative languages with a total of 57 expressions. They were simile, metaphor, allegory, personification, hyperbole, euphemism, irony, paradox, metonymy, and synecdoche. The most of figurative languages that contained in these lyrics was metonymy with a total of 14 expressions. It was because the analyzed two song lyrics mostly contained concrete ideas or objects which were the swapped-word of the other concrete or abstract ideas or objects where both had related meanings. These two song lyrics also did not contain any antithesis and apostrophe. Then, they generally discussed about LGBT couples in lesbian category, because both were sung as a duet by female singers.

These song lyrics analysis results also had the implications, which divided into positive and negative sides, towards language learning. The positive implications were improving students' critical thinking and figurative language understandings, and improving students' cultural awareness and gender sensitivity. Meanwhile, the negative implications were improving students' curiosity towards

LGBT, and creating controversy and resistance. Although these analysis results had positive implications, but it is better for all teachers in Indonesia to be more careful in choosing songs that will be used as learning media, do not use LGBT-themed songs, and use songs that have positive meanings for the students' lives only.

B. Recommendations

Based on the research limitations above, the researcher would like to recommend several things for the next researcher who wants to do same-based research. Below are the researcher's recommendations:

1. The researcher suggests to use song lyrics from the other singers if the next researcher wants to analyze the figurative languages that contained in LGBT-themed song lyrics.
2. The researcher suggests to use song lyrics that do not have an LGBT theme if the next researcher wants to analyze the figurative languages that contained in JKT48's song lyrics.
3. The researcher suggests to look for more implications if the next researcher wants to analyze the figurative languages that contained in LGBT-themed song lyrics.

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APPENDIX I

THE ORIGINAL LYRICS OF TWO JKT48 SONGS

A. **The Forbidden Pair** (*Dua Orang yang Terlarang/Kinjirareta Futari*)

{Verse 1}

[Singer 1] Pepohonan embun pagi

Bagaikan desahan seseorang

Danau yang tidak ada di peta

Airnya tenang bagaikan tertidur

[Singer 2] Kehilangan kata-kata

Kesedihan yang terlalu sepi

Di ujung akhir kenangan ini

Tempat yang dahulu ingin kudatangi

{Pre-Chorus 1}

[Singer 1] Sampai mana pun dirimu kucintai

[Singer 2] Sampai kapan pun dirimu dicintai

[All] Saling mempercayai keabadian

Dosanya pertemuan kita

{Chorus 1}

[All] Kumohon

Maafkanlah cinta kita ini yang tak terkabul

[Singer 1] Sembunyikan dalam hati

[All] Kumohon

Kepada takdir yang kejam ini berserah diri

Kita berdua yang terlarang

{Monologue 1}

[Singer 2] "Bagaikan melempar batu ke danau"

"Di hatiku riak air meluas"

"Tak bisa dengan orang lain"

"Apakah ini tidak boleh?"

{Verse 2}

[All] Kapal di tepian danau
Diikat tali yang sangat erat
Jika menghindari keramaian
Harus pergi ke dunia yang amat jauh

{Pre-Chorus 2}

[Singer 2] Jangan kau salahkan dirimu sendiri
[Singer 1] Janganlah kamu menangis sendirian
[All] Saling memahami kebahagiaan
Ciuman ikatan yang erat

{Chorus 2}

[All] Jikalau
Dahulu aku tidak terlahir seperti ini
[Singer 2] Tak akan pernah berpisah
[All] Jikalau
Dahulu aku tidak terlahir seperti ini
Kita berdua 'kan terikat

{Interlude}

{Pre-Chorus 1}

[Singer 1] Sampai mana pun dirimu kucintai
[Singer 2] Sampai kapan pun dirimu dicintai
[All] Saling mempercayai keabadian
Dosanya pertemuan kita

{Chorus 1}

[All] Kumohon, kumohon
Maafkanlah cinta kita ini yang tak terkabul
[Singer 1] Sembunyikan dalam hati
[All] Kumohon
Kepada takdir yang kejam ini berserah diri
Kita berdua yang terlarang

{Chorus 2}

[All] Dahulu aku tidak terlahir seperti ini

[Singer 2] Tak akan pernah berpisah

[All] Jikalau

Dahulu aku tidak terlahir seperti ini

Kita berdua 'kan terikat

{Monologue 2}

[Singer 1] "Yuk, kita naik kapal ke danau!"

"Kalau kau lelah mendayung"

"Tidurlah dalam dekapanku"

"Karena di dalam mimpi"

"Kita akan terus saling mencintai"

B. Stamens, Pistils, and Night Butterflies (*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

{Verse 1}

[Singer 1] Malam ini rahasia ya

Kamu tak boleh bilang siapa-siapa

[Singer 2] Datang ke sini juga rahasia

Terus sekarang mau apa?

{Pre-Chorus 1}

[Singer 1] Ah, di cahaya bulan ([Singer 2] Misterius)

[Singer 1] Ah, awan menghiasi ([Singer 2] Mengundang)

[Singer 1] Ayo ke sini ([Singer 2] Apakah yang kau mau?)

[All] Ke taman bunga para gadis

{Chorus 1}

[All] Rasa madu adalah rahasianya

[Singer 1] Ya ([Singer 2] Ya)

[All] Ini janji yang terlarang

[Singer 1] Ketakutan ([Singer 2] Juga was-was)

[Singer 1] Terasa, 'kan? ([Singer 2] Ya, terasa)

[All] Permainan berbahaya
[All] Tiba-tiba saling memandang
[Singer 1] Kenapa? ([Singer 2] Kenapa?)
[All] Hanya terdiam saja, kah?
[Singer 1] Tangan yang ([Singer 2] Diulurkan)
[Singer 1] Bersentuhan ([Singer 2] Kita bagai)
[All] Sari bunga dan kupu-kupu malam

{ Verse 2 }
[Singer 2] Aku tak biasa punya rahasia
Nanti pasti 'kan dimarahi mama
[Singer 1] Rahasia bukanlah masalah
Nikmati sajalah saat ini

{ Pre-Chorus 2 }
[Singer 2] Ah, bunga yang tak pernah ([Singer 1] Aku lihat)
[Singer 2] Ah, aromanya itu ([Singer 1] Manisnya)
[Singer 2] Jangan menggodaku ([Singer 1] Akan aku ajari)
[All] Di taman bunga para gadis

{ Chorus 2 }
[All] Cinta itu 'kan selalu immoral
[Singer 2] Hei ([Singer 1] Hei)
[All] Bibir yang mulai mendekat
[Singer 2] Tidak boleh ([Singer 1] Ah, boleh lah)
[Singer 2] Jangan ah ([Singer 1] Ih, lucunya)
[All] Kita telah melewati
[All] Batasnya dan saling mencinta
[Singer 2] Sudah ([Singer 1] Sudah)
[All] Nafas pun menjadi panjang
[Singer 2] Panas sekali ([Singer 1] Insting ini)
[Singer 2] Menakutkan ([Singer 1] Menyerahlah)
[All] Sari bunga dan kupu-kupu malam

{Bridge}

[Singer 2] "Kalau dilihat orang bagaimana?"

[Singer 1] "Ya udah, tunjukkan aja"

[Singer 2] "Kamu cinta sama aku?"

[Singer 1] "Hm gimana ya?"

[Singer 2] "Ha, cinta enggak?"

[Singer 1] "Ayo ke sini."

[Singer 2] "Kakak!"

[Singer 1] "Iya, iya, anak baik."

{Chorus 1}

[All] Rasa madu adalah rahasianya

[Singer 1] Ya ([Singer 2] Ya)

[All] Ini janji yang terlarang

[Singer 1] Ketakutan ([Singer 2] Juga was-was)

[Singer 1] Terasa, 'kan? ([Singer 2] Ya, terasa)

[All] Permainan berbahaya

[All] Tiba-tiba saling memandang

[Singer 1] Kenapa? ([Singer 2] Kenapa?)

[All] Hanya terdiam saja, kah?

[Singer 1] Tangan yang ([Singer 2] Diulurkan)

[Singer 1] Bersentuhan ([Singer 2] Kita bagai)

[All] Sari bunga dan kupu-kupu malam

APPENDIX II

THE ENGLISH-TRANSLATED LYRICS OF TWO JKT48 SONGS

A. **The Forbidden Pair** (*Dua Orang yang Terlarang/Kinjirareta Futari*)

{ Verse 1 }

[Singer 1] The trees with morning dews
Are like someone's sigh
The lake not on the map
Has stagnant water like someone's sleeping
[Singer 2] At a loss of words
This sadness is far too quiet
At this memory's last scene
A place I once wanted to visit

{ Pre-Chorus 1 }

[Singer 1] Darling, I will love you wherever you go
[Singer 2] Darling, you will be loved forever
[All] We both believe in eternity
But our meeting is a sin

{ Chorus 1 }

[All] Please
Forgive our not-granted love
[Singer 1] We will hide it in our hearts
[All] Please
To this cruel fate we submit ourselves
As the forbidden pair

{ Monologue 1 }

[Singer 2] "Like throwing a stone to the lake"
"The ripples stretched out in my heart"
"I can't be with anyone else"
"Is it really forbidden?"

{Verse 2}

[All] The boat on the lakeshore
Is tightly tied with a rope
If we want to avoid the crowd
We must go to a really far world

{Pre-Chorus 2}

[Singer 2] Darling, don't blame yourself
[Singer 1] Darling, don't cry alone
[All] We both know what is happiness
A kiss is a strong bond

{Chorus 2}

[All] If
I wasn't born like this
[Singer 2] We will never be apart
[All] If
I wasn't born like this
We will be in relationship

{Interlude}

{Pre-Chorus 1}

[Singer 1] Darling, I will love you wherever you go
[Singer 2] Darling, you will be loved forever
[All] We both believe in eternity
But our meeting is a sin

{Chorus 1}

[All] Please, very please
Forgive our not-granted love
[Singer 1] We will hide it in our hearts
[All] Please
To this cruel fate we submit ourselves
As the forbidden pair

{ Chorus 2 }

[All] If I wasn't born like this

[Singer 2] We will never be apart

[All] If

I wasn't born like this

We will be in relationship

{ Monologue 2 }

[Singer 1] Darling, let's ride a boat to the lake

If you tired paddling

You can sleep in my arms

Because in our dream

We will love each other forever

B. Stamens, Pistils, and Night Butterflies (*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

{ Verse 1 }

[Singer 1] It's a secret tonight, yeah?

You can't tell anyone about it

[Singer 2] I also come here in secret

Then what will we do now?

{ Pre-Chorus 1 }

[Singer 1] Ah, in the moonlight ([Singer 2] Mysteriously)

[Singer 1] Ah, where the clouds adorn ([Singer 2] I was invited)

[Singer 1] Come on here! ([Singer 2] What do you want?)

[All] To the girls' flower garden

{ Chorus 1 }

[All] The honey flavor is the secret

[Singer 1] Yup ([Singer 2] Yup)

[All] This is a forbidden promise

[Singer 1] The afraid ([Singer 2] Also worried)

[Singer 1] You feel it, right? ([Singer 2] Yeah, I feel it)
[All] It's a dangerous game
[All] We suddenly look at each other
[Singer 1] Why? ([Singer 2] Why?)
[All] Why are you just silent?
[Singer 1] The hand ([Singer 2] That outstretched)
[Singer 1] Is touching ([Singer 2] We're looking like)
[All] Stamen, pistil, and night butterfly

{Verse 2}
[Singer 2] I'm not used to having the secrets
My mother will definitely scold me
[Singer 1] The secret is not the problem
Just enjoy this moment

{Pre-Chorus 2}
[Singer 2] Ah, flower I've never seen ([Singer 1] I've never seen)
[Singer 2] Ah, the scent is very sweet ([Singer 1] Very sweet)
[Singer 2] Please don't tease me! ([Singer 1] I just want to teach you)
[All] In the girls' flower garden

{Chorus 2}
[All] Love is always being immoral
[Singer 2] Hey ([Singer 1] Hey)
[All] The lips are starting to get closer
[Singer 2] Don't do that! ([Singer 1] Ah, I'll keep doing it!)
[Singer 2] Please, don't do that! ([Singer 1] Uh, how cute!)
[All] We are already crossed
[All] The line and love each other
[Singer 2] Stop it! ([Singer 1] Stop it?)
[All] We are becoming so breathless

[Singer 2] This is so hot! ([Singer 1] Yeah, this instinct)
[Singer 2] You're so scary! ([Singer 1] Just give up!)
[All] Stamen, pistil, and night butterfly

{ Bridge }

[Singer 2] "What if people see us?"
[Singer 1] "Yeah, just show it"
[Singer 2] "Do you love me?"
[Singer 1] "Hmm, what do you think?"
[Singer 2] "Hey, do you really love me?"
[Singer 1] "Come on here"
[Singer 2] "My lady!"
[Singer 1] "Yes, yes, good baby!"

{ Chorus 1 }

[All] The honey flavor is the secret
[Singer 1] Yup ([Singer 2] Yup)
[All] This is a forbidden promise
[Singer 1] The afraid ([Singer 2] Also worried)
[Singer 1] You feel it, right? ([Singer 2] Yeah, I feel it)
[All] It's a dangerous game
[All] We suddenly look at each other
[Singer 1] Why? ([Singer 2] Why?)
[All] Why are you just silent?
[Singer 1] The hand ([Singer 2] That outstretched)
[Singer 1] Is touching ([Singer 2] We're looking like)
[All] Stamen, pistil, and night butterfly

APPENDIX III

THE ANALYSIS RESULTS OF TWO JKT48 SONG LYRICS

A. The Forbidden Pair (*Dua Orang yang Terlarang/Kinjirareta Futari*)

{Verse 1}

[Singer 1] *The trees with morning dews*

Are like someone's sigh

a. Simile

Literal Meaning: It is a comparison of '*the trees with morning dews*' to '*someone's sigh*' using '*like*' conjunction. It is literally telling that when '*the trees with morning dews*' is blown by the wind, it makes a '*ssshhh ssshhh ssshhh*' sound like someone is sighing. It is a depiction of a very peaceful and comfortable forest atmosphere.

b. Metonymy

Literal Meaning: Literally, the phrase '*the trees with morning dews*' can also not be interpreted as the plants that have some dews on their leaves, but rather a life atmosphere where singer 1 and singer 2 can love each other peacefully without being criticized by other people.

c. Synecdoche

Literal Meaning: The word '*trees*' in '*the trees with morning dews*' phrase is a part that used to show forest as a whole thing.

The lake not on the map

Has stagnant water like someone's sleeping

a. Simile

Literal Meaning: It is a comparison of '*the lake's stagnant water*' to '*someone's sleeping*' using '*like*' conjunction. It is literally telling that someone who is in the deep sleep will definitely not move so much, same as the lake's water which does not move so much too. It is a depiction of the lake's tranquility atmosphere.

b. Metonymy

Literal Meaning: Literally, the phrase '*the lake's stagnant water*' can also not be interpreted as the liquid that immobile in a lake, but rather a life atmosphere where singer 1 and singer 2 can stuck together, like stagnant water, without being criticized by other people.

[Singer 2] At a loss of words

This sadness is far too quiet

a. Metaphor

Literal Meaning: It is a direct comparison of '*this sadness*' to '*far too quiet*' using '*is*' verb. It is literally telling that the singers hide their sadness too deep, so that they cannot express it, and end up being silent without any word.

At this memory's last scene

a. Metonymy

Literal Meaning: The lyric '*memory's last scene*' is the swapped-phrase of the end of their relationship. In other words, they will soon break up, so they cannot make a memory anymore.

A place I once wanted to visit

a. Metonymy

Literal Meaning: In accordance with the metonymy view in lines 1-4, the word '*place*' in this lyric is a swapped-word for a peaceful life. Since a long time ago, the singers have really wanted a peaceful life, but it did not go as expected, so they decided to end their relationship in order to get a peaceful life.

(All lyrics in Verse 1 contain a lot of figurative languages which have been explained in detail above)

{Pre-Chorus 1}

[Singer 1] Darling, I will love you wherever you go

a. Hyperbole

Literal Meaning: The phrase '*wherever you go*' in this lyric is the exaggerated statement to express singer 1's commitment in deeply-loving singer 2 without any terms and conditions, so that she is willing to follow singer 2 anywhere.

[Singer 2] Darling, you will be loved forever

a. Hyperbole

Literal Meaning: The word '*forever*' in this lyric is also the exaggerated statement to express the truth that singer 2 also commit to deeply-love singer 1 timelessly.

[All] We both believe in eternity

But our meeting is a sin

a. Metaphor

Literal Meaning: It is a direct comparison of '*our meeting*' to '*a sin*' using '*is*' verb. It is literally telling that the singers really regret to have met and love each other, because they have same sex, and this kind of love is prohibited by their religion, so they claim that their meeting was truly sinful.

- b. Hyperbole
Literal Meaning: These lyrics have an exaggerated impression, because the singers connect their first meeting moment to a very serious realm named religion. The singers, who have a belief in religion, really regret their first meeting moment, which was a big sin that led them to an uneasy life both in this world and eternity.
- c. Euphemism
Literal Meaning: The word '*eternity*' in these lyrics is a refinement word of heaven and hell, where both can indicate that the singers believe in a religion which definitely prohibits same-sex love.
- d. Irony
Literal Meaning: The ironic thing contained in these lyrics is that the singers actually knew that their meeting was a sin from their religion point of view, but they still did this until they finally fell in love each other.
- e. Paradox
Literal Meaning: In the lyrics '*we both believe in eternity*', there is an indication that all people who believe in eternity (afterlife) must always do positive things as a preparation before heading to that place. Meanwhile, the lyrics '*but our meeting is a sin*' indicates a meeting with negative characteristics. Of course, the both things are very contradictive.

(All lyrics in Pre-Chorus 1 also contain a lot of figurative languages which have been explained in detail above)

{Chorus 1}

[All] Please

Forgive our not-granted love

[Singer 1] We will hide it in our hearts

a. Personification

Literal Meaning: The word ‘*hearts*’ in the lyric ‘*we will hide it in our hearts*’ is considered to have human characteristics, because they seem to be given the ability to become a hiding place for something. However, this lyric literally means that the singers will not show their not-granted love to someone else anymore.

b. Euphemism

Literal Meaning: The phrase ‘*not-granted love*’ in the lyric ‘*please forgive our not-granted love*’ is a refinement word of the singers’ same-sex love. They generally describe their own same-sex love as a thing that cannot be granted.

c. Paradox

Literal Meaning: The word ‘*hide*’ and ‘*hearts*’ are contradictive. The word ‘*hide*’ generally is the physical activity of moving something to a place where nobody knows. Meanwhile, the word ‘*hearts*’ is an abstract depiction of human feelings and emotions, where something abstract literally cannot be used as a place to hide something.

[All] Please

To this cruel fate we submit ourselves

As the forbidden pair

a. Personification

Literal Meaning: The word ‘*fate*’ in the lyrics ‘*cruel fate*’ is considered to have human characteristics, because this non-concrete thing is made to appear as if it cruelly can influence the psychological condition of the singers. However, this lyric literally means that the

singers keep stating themselves as same-sex couple, although their surroundings never support them.

b. Euphemism

Literal Meaning: The phrase ‘*forbidden pair*’ is a refinement word of the same-sex couple. It generally describes that the singers are a same-sex couple.

(All lyrics in Chorus 1 also contain a lot of figurative languages which have been explained in detail above)

{Monologue 1}

[Singer 2] “Like throwing a stone to the lake”

“The ripples stretched out in my heart”

a. Simile

Literal Meaning: It is a comparison of ‘*the ripples stretched out in my heart*’ to ‘*throwing a stone to the lake*’ using ‘*like*’ conjunction. It is literally telling that singer 2 is fed up with this sadness and uneasy life, she desires to continue loving and living peacefully with singer 1.

b. Metonymy

Literal Meaning: The word ‘*ripples*’ literally does not mean a tiny wave on the water’s surface, but rather an inner turmoil to do or complete something that has been suppressed for a long time.

“I can’t be with anyone else”

a. Hyperbole

Literal Meaning: This lyric has an exaggerated impression, because singer 2 states that she cannot live with another lover, she only wants to live with singer 1, whereas humans in this world are not only singer 1.

“Is it really forbidden?”

a. Irony

Literal Meaning: This lyric ironically states a rhetorical question. Singer 2 actually knows that her same-sex relationship with singer 1 is prohibited, but she still questions it as if she doesn't know anything.

(All lyrics in Monologue 1 also contain some figurative languages which have been explained in detail above)

{Verse 2}

[All] The boat on the lakeshore

Is tightly tied with a rope

a. Metaphor

Literal Meaning: It is a direct comparison of 'the boat on the lakeshore' to 'tightly tied with a rope' using 'is' verb. It is literally telling that all same-sex couples in the world can have a peaceful life, because they are bound by a strong relationship.

b. Metonymy

Literal Meaning: The word 'boat' literally does not mean a water transportation, but rather means same-sex couples. Then, the word 'lakeshore' literally also does not mean the edge of large-scale stagnant water, but rather means a peaceful life. Last, the word 'rope' literally does not mean an object that can be used to tie something, but rather means a human relationship.

If we want to avoid the crowd

We must go to a really far world

a. Hyperbole

Literal Meaning: The phrase 'go to a really far world' is hyperbolic, because it states an exaggerated distance for the singers to isolate themselves from the crowd in order to get a peaceful life.

b. Euphemism

Literal Meaning: The word ‘crowd’ in the lyric ‘*if we want to avoid the crowd*’ is a refinement word of all problems and criticisms that the singers already received from the surroundings towards their same-sex relationship. They generally describe these all as a crowd or riot.

(Same as Verse 1, all lyrics in Verse 2 also contain some figurative languages which have been explained in detail above)

{Pre-Chorus 2}

[Singer 2] Darling, don’t blame yourself

[Singer 1] Darling, don’t cry alone

[All] We both know what is happiness

A kiss is a strong bond

a. Metaphor

Literal Meaning: It is a direct comparison of ‘a kiss’ to ‘a strong bond’ using ‘is’ verb. It is literally telling that a kiss symbolizes a deep emotional connection between the singers.

(The lyrics in Pre-Chorus 2, especially those italicized and underlined, contain only one figurative language, which has been explained in detail above. Meanwhile, the remaining lyrics literally explain the Singer 1 and Singer 2’s conversation to calm each other down.)

{Chorus 2}

[All] If

I wasn’t born like this

[Singer 2] We will never be apart

a. Irony

Literal Meaning: In these lyrics, the singers state that if they were born with different sex, they could be always together. It is same as saying that being born with the same sex is the reason why they are separated. From these statements, it can be concluded that ironically the singers feel ungrateful for the sex they were born with, because they have been blinded by their same-sex love.

[All] If

I wasn't born like this

We will be in relationship

a. Irony

Literal Meaning: Same as the previous, in these lyrics, the singers state that if they were born with different sex, they could be in relationship. It is same as saying that being born with the same sex is the reason why they can't be in relationship. From these statements, it can be concluded that ironically the singers feel ungrateful for the sex they were born with, because they have been blinded by their same-sex love.

(Same as Chorus 1, all lyrics in Chorus 2 also contain figurative languages which have been explained in detail above)

{Interlude}

{Pre-Chorus 1}

[Singer 1] Darling, I will love you wherever you go

[Singer 2] Darling, you will be loved forever

[All] We both believe in eternity

But our meeting is a sin

(This part has been analyzed in detail above)

{Chorus 1}

[All] Please, very please

Forgive our not-granted love

[Singer 1] We will hide it in our hearts

[All] Please

To this cruel fate we submit ourselves

As the forbidden pair

(This part has been analyzed in detail above)

{Chorus 2}

[All] If I wasn't born like this

[Singer 2] We will never be apart

[All] If

I wasn't born like this

We will be in relationship

(This part has been analyzed in detail above)

{Monologue 2}

[Singer 1] Darling, let's ride a boat to the lake

a. Metonymy

Literal Meaning: The word 'boat' literally does not mean a water transportation, but rather means the singers' same-sex relationship. Then, the word 'lake' literally also does not mean a large-scale of stagnant water, but rather means a peaceful life. This lyric is an illustration that the singers decide to continue their same-sex relationship, then believe that together they can have a peaceful life.

If you tired paddling

You can sleep in my arms

a. Metonymy

Literal Meaning: The word '*paddling*' literally does not mean the physical activity of swinging a paddle through the water to move a boat, but rather means the singers' efforts to deal with all problems and criticisms towards their same-sex relationship.

Because in our dream

We will love each other forever

a. Hyperbole

Literal Meaning: The word '*forever*' in this lyric is the exaggerated statement to express the truth that both singers, in their dream, can deeply-love each other peacefully without any time limits.

(Same as Monologue 1, all lyrics in Monologue 2 also contain some figurative languages which have been explained in detail above)

B. Stamens, Pistils, and Night Butterflies (*Benang Sari, Putik, dan Kupu – Kupu Malam/Oshibe to Meshibe to Yoru no Chouchou*)

{Verse 1}

[Singer 1] It's a secret tonight, yeah?

You can't tell anyone about it

[Singer 2] I also come here in secret

Then what will we do now?

(The lyrics in Verse 1 do not contain any figurative language. These lyrics literally explain the conversation between Singer 1 and Singer 2 towards their one-night secret meeting that no one should know)

{Pre-Chorus 1}

[Singer 1] Ah, in the moonlight ([Singer 2]

Mysteriously)

[Singer 1] Ah, where the clouds adorn ([Singer 2] I was invited)

[Singer 1] Come on here! ([Singer 2] What do you want?)

[All] To the girls' flower garden

a. Euphemism

Literal Meaning: The lyric “*to the girls' flower garden*” is a refinement words of female genital, where the parts of the garden like flowers are a refinement word of the vagina, and the leaves are a refinement word of the genital hair.

b. Metonymy

Literal Meaning: The phrase “*flower garden*” literally does not mean a garden that covered with fragrant flowers, but rather means hairy female genital which for some people has a fragrant aroma.

(Most lyrics in Pre-Chorus 1 do not contain any figurative language. In lines 1-2, it literally explains the consciences of Singer 1 which describes their surroundings when the secret meeting happened, and Singer 2 which describes her confusion of the purpose she meets Singer 1. However, in lines 3-4, Singer 2 confusedly be invited by Singer 1 to “the girls' flower garden”, where this quoted phrase contains euphemism and metonymy, and the literal meaning has been explained above.)

{Chorus 1}

[All] The honey flavor is the secret

a. Metaphor

Literal Meaning: It is a direct comparison of *'honey flavor'* to *'secret'* using *'is'* verb. It is literally telling that the honey flavor is the secret recipe for this sexual activity, so that being the biggest reason for the singers to start doing it.

b. Euphemism

Literal Meaning: The word *'honey'* is a refinement word of vaginal fluid, so that the phrase *'honey flavor'* is a refinement words of the vaginal fluid taste.

c. Metonymy

Literal Meaning: The phrase *'honey flavor'* literally does not mean a sweet taste of the liquid that produced by bees, but rather means the sweet taste of vaginal fluid.

[Singer 1] Yup ([Singer 2] Yup)

[All] This is a forbidden promise

a. Metaphor

Literal Meaning: It is a direct comparison of *'this'* (sexual activity) to *'forbidden promise'* using *'is'* verb. It is literally telling that this sexual activity is prohibited in this world, because the singers are in same sex (female).

[Singer 1] The afraid ([Singer 2] Also worried)

[Singer 1] You feel it, right? ([Singer 2] Yeah, I feel it)

[All] It's a dangerous game

a. Metaphor

Literal Meaning: It is a direct comparison of *'it'* (sexual activity) to *'dangerous game'* using *'is'* verb. It is literally telling that this sexual activity is a game that very dangerous to play, because it is a very taboo activity, so that very dangerous if being known by someone else.

[All] We suddenly look at each other

[Singer 1] Why? ([Singer 2] Why?)

[All] Why are you just silent?

[Singer 1] The hand ([Singer 2] That outstretched)

[Singer 1] Is touching (*[Singer 2] We're looking like*)

[All] Stamen, pistil, and night butterfly

a. Simile

Literal Meaning: It is a comparison of 'we're' to 'stamen, pistil, and night butterfly' using 'like' conjunction. It is literally telling that the singers look like butterfly and flower that merging together when starting this sexual activity.

b. Metonymy

Literal Meaning: The phrase 'stamen, pistil, and night butterfly' literally does not mean plant reproductive organs and beautiful winged insect, but the 'stamen' and 'pistil' literally means singer 2's genital, while 'night butterfly' literally means the singer 1 that going to breed singer 2's genital.

(The lyrics in Chorus 1, especially those italicized and underlined, contain a lot of figurative languages, which have been explained in detail above. Meanwhile, the remaining lyrics are literally the conversations and depictions of Singer 1 and Singer 2 before starting their sexual activity.)

{Verse 2}

[Singer 2] I'm not used to having the secrets

My mother will definitely scold me

[Singer 1] The secret is not the problem

Just enjoy this moment

(Same as Verse 1, the lyrics in Verse 2 also do not contain any figurative language. These lyrics literally explain Singer 2's fear when going to start that sexual activity, and Singer 1 which trying to calm Singer 2 down.)

{Pre-Chorus 2}

[Singer 2] Ah, flower I've never seen ([Singer 1] I've never seen)

a. Euphemism

Literal Meaning: The word '*flower*' is a refinement word of vagina.

b. Metonymy

Literal Meaning: The word '*flower*' literally does not mean a plant part that functions as a site for pollination, but rather means a vagina.

[Singer 2] Ah, the scent is very sweet ([Singer 1] Very sweet)

a. Metaphor

Literal Meaning: It is a direct comparison of '*the scent*' to '*very sweet*' using '*is*' verb. It literally means that the singer 2's vagina has a scent to increase singer 1's lust.

[Singer 2] Please don't tease me! ([Singer 1] I just want to teach you)

[All] In the girls' flower garden

a. Euphemism

Literal Meaning: Same as in Pre-Chorus 1, the lyric "*in the girls' flower garden*" is a refinement words of female genital, where the parts of the garden like flowers are a refinement word of the vagina, and the leaves are a refinement word of the genital hair.

b. Metonymy

Literal Meaning: Same as in Pre-Chorus 1, the phrase “*flower garden*” literally does not mean a garden that covered with fragrant flowers, but rather means hairy female genital which for some people has a fragrant aroma.

(The lyrics in Pre-Chorus 2, especially those italicized and underlined, contain a lot of figurative languages, which have been explained in detail above. Meanwhile, the remaining lyrics are literally the conversations of Singer 1 and Singer 2 when starting their sexual activity.)

{Chorus 2}

[All] Love is always being immoral

a. Metaphor

Literal Meaning: It is a direct comparison of 'love' to '*always being immoral*' using 'is' verb. It is literally telling that love is equated with immorality, where anything can be done as one pleases without caring about the norms that apply in society, especially their same-sex sexual activity.

b. Hyperbole

Literal Meaning: The word '*always*' is hyperbolic, because it states an extreme condition that their love is consistently associated with immorality to do same-sex sexual activity.

c. Paradox

Literal Meaning: The words '*love*' and '*immorality*' are contradictive, because '*love*' is usually associated with something virtuous and having positive vibes, while '*immorality*' is usually associated with something that against the society norms like doing same-sex sexual activity.

[Singer 2] Hey ([Singer 1] Hey)

[All] The lips are starting to get closer

a. Personification

Literal Meaning: The word '*lips*' is considered to have human characteristics, because they are given the movement quality, as if having the ability to control their closeness. However, this lyric literally means singer 1 starts to kiss singer 2's vagina.

[Singer 2] Don't do that! ([Singer 1] Ah, I'll keep doing it!)

[Singer 2] Please, don't do that! ([Singer 1] Uh, how cute!)

[All] We are already crossed

[All] The line and love each other

a. Metaphor

Literal Meaning: It is a direct comparison of '*we*' to '*already crossed the line*' using '*are*' verb. It literally means that the singers have violated the society norms by loving each other and doing same-sex sexual activity.

[Singer 2] Stop it! ([Singer 1] Stop it?)

[All] We are becoming so breathless

a. Metaphor

Literal Meaning: It is a direct comparison of '*we*' to '*becoming so breathless*' using '*are*' verb. It literally means that the singers are exhausted and deciding to take a short-break from their sexual activity.

[Singer 2] This is so hot! ([Singer 1] Yeah, this instinct)

[Singer 2] You're so scary! ([Singer 1] Just give up!)

[All] Stamen, pistil, and night butterfly

a. Metonymy

Literal Meaning: The phrase '*stamen, pistil, and night butterfly*' literally does not mean plant reproductive organs and beautiful winged insect, but the '*stamen*' and '*pistil*' literally means singer 2's genital, while '*night butterfly*' literally means the singer 1 that breeding singer 2's genital.

(The lyrics in Chorus 2, especially those italicized and underlined, contain a lot of figurative languages, which have been explained in detail above. Meanwhile, the remaining lyrics are literally the conversations and depictions of Singer 1 and Singer 2 when doing their sexual activity.)

{Bridge}

[Singer 2] "What if people see us?"

[Singer 1] "Yeah, just show it"

[Singer 2] "Do you love me?"

[Singer 1] "Hmm, what do you think?"

[Singer 2] "Hey, do you really love me?"

[Singer 1] "Come on here"

[Singer 2] "My lady!"

[Singer 1] "Yes, yes, good baby!"

(This part does not contain any figurative language. It literally explains the conversation between Singer 1 and Singer 2)

{Chorus 1}

[All] The honey flavor is the secret

[Singer 1] Yup ([Singer 2] Yup)

[All] This is a forbidden promise

[Singer 1] The afraid ([Singer 2] Also worried)

[Singer 1] You feel it, right? ([Singer 2] Yeah, I feel it)

[All] It's a dangerous game

[All] We suddenly look at each other

[Singer 1] Why? ([Singer 2] Why?)

[All] Why are you just silent?

[Singer 1] The hand ([Singer 2] That outstretched)

[Singer 1] Is touching ([Singer 2] We're looking like)

[All] Stamen, pistil, and night butterfly

(This part has been analyzed in detail above)

Addition:

- Chorus 1 and Chorus 2 as a whole contain an **Allegory**. Chorus 1 literally explains about the warm-up that singer 1 and singer 2 do before engaging in sexual activity, while Chorus 2 literally explains about their ongoing sexual activity.

CURRICULUM VITAE

A. Personal Identity

Name : Mochammad Fariz Hisyam
Place/Date of Birth : Kendal, April 20th, 2001
Religion : Islam
Sex : Male
Nationality : Indonesia
Address : Gang. Rindang RT. 03 RW. 02
No. 16 Kelurahan Bugangin,
Kecamatan Kota Kendal,
Kabupaten Kendal, Jawa
Tengah, 51314
Contact Person : +62877-7722-7750
E-mail : ochansashihara@gmail.com

B. Educational Background

1. TK Pertiwi Kendal : 2007 (Graduate)
2. SDN 2 Patukangan Kendal : 2013 (Graduate)
3. SMPN 2 Kendal : 2016 (Graduate)
4. SMAN 1 Kendal : 2019 (Graduate)
5. UIN Walisongo Semarang : 2019 - 2023

C. Organizational Background

1. External Division Member of English Department Students Association Year 2021
2. Security Division Member of Organizing Committee for Central Java and DIY Regional Conference of *Ikatan Mahasiswa Bahasa dan Sastra Inggris Indonesia* (IKAMABSII) Year 2021

Semarang, December 13th, 2023

The Researcher

A handwritten signature in black ink, appearing to read 'Mochammad Fariz Hisyam', with a stylized flourish at the end.

Mochammad Fariz Hisyam

NIM: 1903046109

