

**A FIGURATIVE LANGUAGE ANALYSIS OF ENGLISH SONG
LYRICS OF TOMORROW X TOGETHER**

THESIS



By :

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I hereby declare that the submitted thesis is entirely my original work. Any assistance and sources used in the preparation of this thesis have been acknowledged and appropriately cited.

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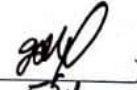
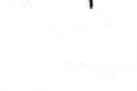
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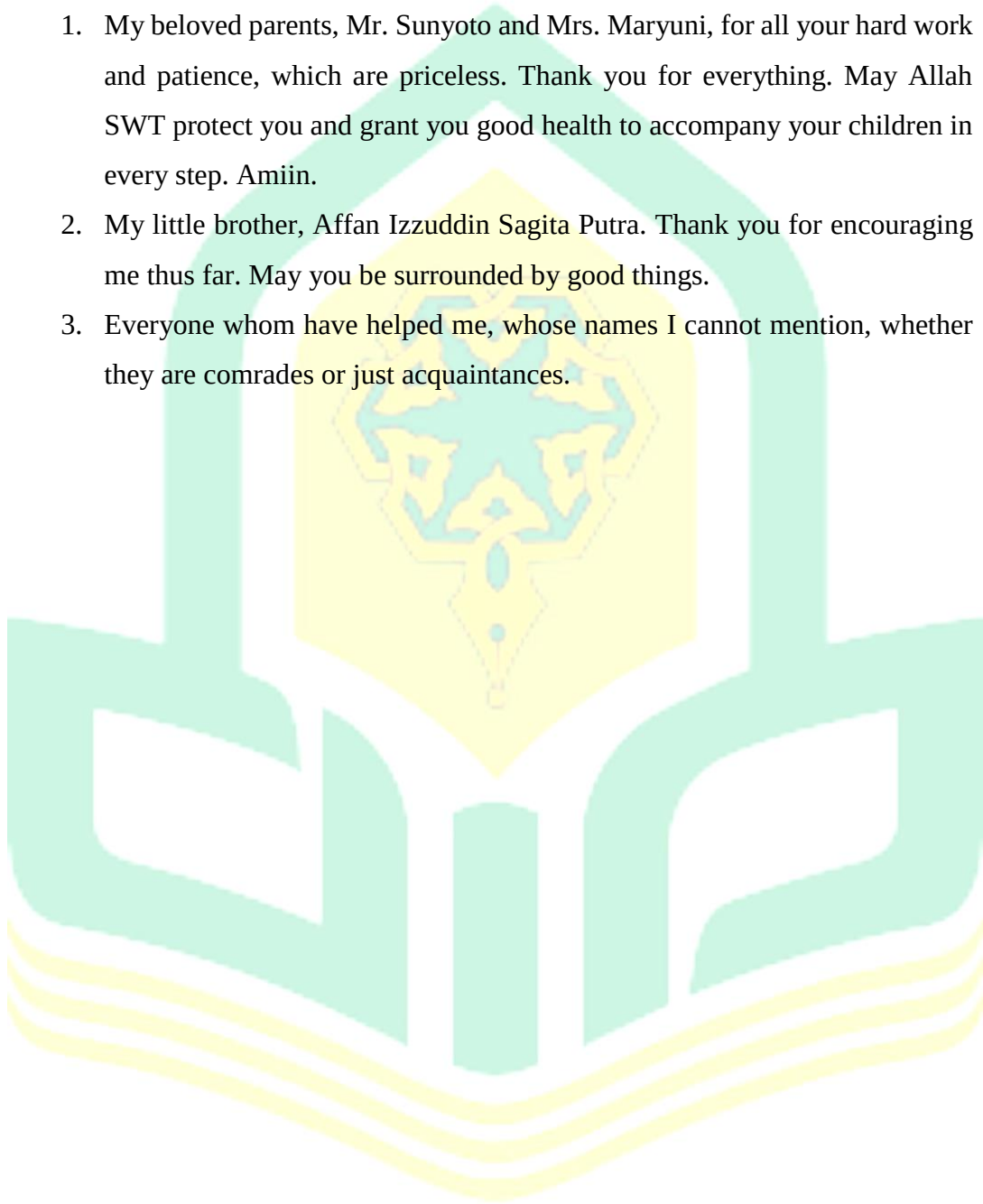
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DEDICATION

I proudly dedicate this thesis to:

1. My beloved parents, Mr. Sunyoto and Mrs. Maryuni, for all your hard work and patience, which are priceless. Thank you for everything. May Allah SWT protect you and grant you good health to accompany your children in every step. Amiin.
2. My little brother, Affan Izzuddin Sagita Putra. Thank you for encouraging me thus far. May you be surrounded by good things.
3. Everyone whom have helped me, whose names I cannot mention, whether they are comrades or just acquaintances.



MOTTO

اِغْتَنِمْ خَمْسًا قَبْلَ خَمْسٍ : شَبَابَكَ قَبْلَ هَرَمِكَ وَ صِحَّتَكَ قَبْلَ سَقَمِكَ وَ غِنَاكَ قَبْلَ فَقْرِكَ وَ فَرَاغَكَ قَبْلَ شُغْلِكَ وَ حَيَاتَكَ قَبْلَ مَوْتِكَ

"Take care of five things before five things. Your youth before your old age comes, your health before your sickness comes, your free time before your busy time comes, your wealth before your poverty, your life before your death."
(HR. – Al-Hikam)¹



¹ Al-Hikam, Al-Mustadrok alasshohihaini, 4 : 341.

ABSTRACT

Sagitaningtiyas, Aradilla. 2026. *A Figurative Language Analysys of English Song Lyrics of Tomorrow X Together*. Thesis, English Language Teaching Department, Tarbiyah and Teacher Training Faculty, State Islamic University of Kiai Ageng Muhammad Besari Ponorogo. Advisor : Rifa Suci Wulandari, M.Pd.

Keywords : *figurative language, contextual meaning, english song lyrics.*

Figurative language in song lyrics is the use of words or phrases that do not have a literal meaning, but rather use metaphors, symbols, or similes to convey emotions, messages, or stories poetically and creatively. More deeply, figurative language in songs is the art of painting meaning with figurative words, rather than simply telling a story directly.

The objectives of this study are: 1) To identify and classify the types of figurative language found in the selected English song lyrics by Tomorrow X Together based on Laurence Perrine's theory. 2) To analyze and explain the contextual meaning of the figurative language within the narrative framework of the selected albums.

This study was conducted using descriptive qualitative research as the approach of this research. In this research, the primary data sources were taken from the lyrics of the Tomorrow X Together English songs.

The results of the research showed that from 5 songs, the research found 44 lyrics containing figurative languages that consist of 7 types of figurative languages, which are simile, metaphor, personification, symbol, paradox, hyperbole, irony. Tomorrow X Together (TXT) presents lyrics with emotional depth rich in contextual meaning. The song "Cat & Dog" signifies total devotion and identity transformation for the sake of loyalty, while "Magic" depicts the subject's amazement at the presence of a figure who becomes a real miracle in a virtual world. Next, "Devil by the Window" highlights the inner struggle against manipulative temptations, followed by "Chasing That Feeling" about the courage to embrace harsh reality for the sake of maturity. Finally, "Over the Moon" interprets a mature promise of loyalty as a cosmic commitment that transcends the boundaries of space and time.

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This thesis, entitled "A FIGURATIVE LANGUAGE ANALYSIS OF ENGLISH SONG LYRICS OF TOMORROW X TOGETHER," This paper is written as a partial accomplishment of the requirements for the undergraduate degree of English Language Teaching Department of the Tarbiyah and Teacher Training Faculty at the State Islamic University of Kiai Ageng Muhammad Besari Ponorogo. This success would not be achieved without support from individual, people and institution. For all guidance, the researcher would like thanks to:

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The author has devoted every effort to completing this report. However, it is not impossible that there are still shortcomings and omissions. Therefore, the author welcomes constructive suggestions, input, and comments to help improve this report in the future. All parties who have actively participated in completing this thesis, are expressed their gratitude. May all the assistance that has been given be a good deed and receive blessings from Allah SWT, and be rewarded many times

over to all. May this report be useful for the author herself and generally for readers.
Jazakumullah khoiron katsiron.

Ponorogo, May 10th 2026



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CHAPTER I

INTRODUCTION

A. Background of the Study

Language is the most crucial means of communication in human life, not only for conveying information literally, but also for expressing emotions, ideas, and aesthetic values. In linguistic studies, the use of language that goes beyond the literal meaning is referred to as figurative language. According to Reaske, figurative language is language used in such a way that deviates from the usual or standard meaning². The use of this style of language is very common in literary works, including poetry and song lyrics, to create a deeper imagination for the audience.

However, many social media users unknowingly forget several things to consider when using appropriate songs and content. Often, people get caught up in just the title or a snippet of melody that sounds right, without truly examining the lyrics in their entirety. Tomorrow X Together (TXT) songs are often contains lyrics that have ambiguous meanings and misunderstandings in understanding the true meaning of their songs. Their heavy use of metaphors, such as the symbolism of “horns” growing from the head or a “magic platform” for escape, are often dismissed as mere teenage fantasy by casual listeners.

However, upon closer examination, these metaphors represent the trauma of growing up, feelings of alienation, and painful identity crises. The stark

² Christopher Russell Reaske, *How to Analyze Poetry* (New York: Monarch Press, 1966), 33.

contrast between the energetic melodies and the lyrics depicting despair creates a unique duality; listeners are often fooled by the shiny exterior before realizing that TXT is actually addressing very human and profound emotional wounds beneath their fairy tale aesthetic.

Many people assume this is a humorous debut song because of the title's mention of "horns." However, metaphorically, the horns represent anomalies, low self-esteem, and the physical and mental changes that occur during puberty, which can make one feel like a "monster" or different from others. The lyrics tell of self-loathing before someone finally comes along and sees the horns not as a flaw, but as a crown. This is a song about self-acceptance amidst pain, not just a pop song about fantasy.

Another example is the song "You're Beautiful," performed by James Blunt, released in 2004. Many are misled by the title, which suggests it was written to glorify a female lover. However, the song is the exact opposite: it tells the story of someone under the influence of drugs and stalking another person's lover on the subway. Choosing background music may seem trivial, but aligning the lyrical message with the visual context is key to ensuring the message is not "misdirected." Checking the translation or meaning of a song before uploading content can save us awkward moments in front of a critical audience.

Furthermore, ambiguity in song lyrics often arises due to a gap in interpretation between the literal meaning (what is written) and the contextual meaning (hidden message or sarcasm). Many listeners tend to cherry-pick, simply taking a sweet-sounding lyric or hook, without realizing that the entire song is actually telling the opposite story. This creates a drastic shift in meaning;

a song can sound like a sincere love ballad to one person, but become a dark or satirical narrative to another who understands the full context.

One example of this phenomenon is the song “Marry You” by Bruno Mars. Despite its title, the song’s meaning doesn’t align with its title. For example, in one lyric, Bruno Mars states:

“Is it look in your eyes, or is this dancing juice?”

Here, many people simply see the phrase “Is it look in your eyes,” which is interpreted as a beautiful gaze, without considering the rest of the lyrics after that lyric. The phrase “dancing juice” is used as a term for alcohol. Bruno Mars in his song seems to ask whether he really wants to marry because of love, or because he and his partner are affected by drunkenness.

While the phenomenon of misinterpreting lyrics is common, this does not mean that the music world as a whole is filled with deceptive or ambiguous messages. On the contrary, there is still a vast expanse of music that perfectly harmonizes the melody, title, and meaning of the lyrics. Many musicians write songs with clear emotional honesty, allowing listeners to enjoy them without worrying about the message clashing with the mood or moment being celebrated. Many English expressions in music are still straightforward and worthy of appreciation, as written on paper.

This clarity of meaning is also one of the factors why the K-Pop genre has grown so massively among today's youth. Despite its linguistic roots, K-Pop often uses affirmative, universal, and easily understood English phrases. Major groups like BTS, SEVENTEEN, or TWICE often release songs with sincere messages of self-empowerment, friendship, and love. In this context, the use of

English lyrics is not just a trend, but a valid communication bridge between idols and global fans, where the meaning captured by the listener is usually in line with the original intention of the songwriter.

The researcher chooses K-pop songs as the object of the study. The researcher has several reasons for selecting this topic. First, K-pop songs have a Song lyrics contain a variety of figurative language, but are sometimes difficult to understand with just a literal translation. Second, K-pop songs possess emotional universality. Songs like "Dynamite" or "Permission to Dance" released by BTS are clear examples of how English is used functionally to spread happiness. There are no dark double meanings; the songs are truly created to celebrate life. Third, K-pop songs offer easy access to information. In this digital age, young people are increasingly savvy. With platforms like Genius, Spotify, or lyric translations from K-pop fan communities, language barriers are no longer a barrier.

The K-Pop phenomenon in particular demonstrates that music can be a fun way to learn English without always being bogged down in confusing ambiguities. Young people who listen to English-language K-Pop songs often gain positive and constructive vocabulary. This proves that as long as we remain critical in analysing lyrics, the music world continues to provide thousands of quality songs with meanings as beautiful as their melodies.

The K-Pop (Korean Pop) phenomenon has dominated the global music industry. One of the groups most prominent in the aspect of lyrical narrative is Tomorrow X Together (TXT). Tomorrow X Together (TXT) is a South Korean boy band formed by BIGHIT MUSIC that debuted in March 2019 with members

Soobin, Yeonjun, Beomgyu, Taehyun, and Hueningkai. As a group that grew up in the digital era, TXT has solidified their position as a global icon, recognized through a coherent discographic narrative about the transition from adolescence to adulthood. The researcher chooses TXT as the object of qualitative research in the analysis of figurative language in English song lyrics because the group has unique characteristics in the use of language that is highly symbolic yet remains emotionally relevant.

The main reason for this selection is because TXT consistently positions themselves as an authentic representation of Generation Z. Their songs, especially those in English, not only pursue the aesthetics of rhyme but also serve as reflections of the anxieties, identity struggles, and social realities experienced by today's youth³. The use of figurative language such as metaphor, personification, and paradox in their lyrics is considered an important instrument for conveying complex messages about growing up and isolation in the modern world. By analyzing this style of language, researchers can uncover how Gen Z cultural meanings are constructed through song lyrics that transcend traditional linguistic boundaries⁴.

On the other hand, music has been widely recognized as playing a crucial role in language learning, as it can enhance listeners' memory and motivation through rhythm and lyrical repetition. With the massive rise of K-Pop as a global cultural phenomenon, song lyrics from the South Korean music industry are now

³ Crystall Bell, *Tomorrow x Together : The Voice of a Generation*, (Teen Vogue, 2021). It accessed by archive digital.

⁴ Sarah Jenkins, *The Aesthetics of Gen Z in Modern Pop Lyrics : A Qualitative Study of K-Pop's English Released*, (London : Academic Press, 2023)

consumed worldwide, transcending geographical boundaries. One group that has significantly influenced this trend is Tomorrow X Together (TXT). This group stands out for its discography, rich in poetic narratives and its use of metaphors depicting the transition from childhood to adulthood, making it a linguistically interesting object of study.⁵

Analyzing the English versions of TXT's song lyrics is particularly interesting due to the linguistic challenges of translating metaphors or poetic concepts from Korean culture into English without losing their original meaning. Their lyrics often use symbols such as "crowns," "horns," "mirrors," and "fire" to represent anxiety, identity, and friendship. The use of figurative language in these songs serves not only as decoration but also as an instrument to convey weighty philosophical messages in a more poetic and universally relatable way.

The researcher has reviewed some previous study to find out the urgency of the study. First, Arum Maya Sari (2022), conducted a study entitled “An Analysis of Figurative Language in BTS’s English Songs: Dynamite, Butter, and Permission to Dance.” This study examined the use of figurative language, with limitations in BTS’s songs, which are entirely in English. The method used was descriptive qualitative research with content analysis techniques to identify types of figurative language based on Leech’s theory. The results showed that the use of figurative language in these songs aims to create a cheerful and optimistic atmosphere for listeners.

In addition, a study conducted by Alif Akmal Abdul Majid (2022), entitled “Mental Illness as the Other Hope in Selected Lyrics by Tomorrow x Together,”

⁵ Dal Yong Jin, *K-Pop Live: Fans, Idols, and Multimedia in the Digital Age* (Stanford: Stanford University Press, 2018), 120.

explores the representation of mental health issues in the lyrics of K-pop group Tomorrow x Together (TXT) from their album, *The Chaos Chapter: Fight or Escape* (2021). The songs selected for study were “Loser=Love,” “Anti-Romantic,” and “0X1=Love song” (I Know I Love You). The main focus of this study was to analyse how mental illness is not only portrayed as a burden but also as a form of “other hope” or a defence mechanism for individuals. This study used a descriptive qualitative method with a literary criticism approach, where data was collected through a literature review of the selected song lyrics. The results show that TXT’s song lyrics reflect various symptoms of mental illness, such as anxiety, depression, and social isolation. However, this study also uncovered the important finding that the narratives in these lyrics transform the negative stigma of mental illness into a process of self-maturation and a source of resilience for the younger generation.

Although the previous studies provide valuable insights into figurative language and thematic representation in song lyrics, research specifically focusing on the analysis of figurative language in English lyrics performed by Tomorrow X Together remains limited. Most previous studies emphasize thematic interpretation or focus on other artists. Therefore, a more detailed linguistic analysis of figurative language in TXT’s English song lyrics is necessary in order to understand how metaphorical expressions contribute to the construction of meaning within their music.

Based on this consideration, this qualitative research aims to dissect the use of figurative language in selected English song lyrics by Tomorrow X Together. The main focus of this analysis is to identify and interpret various

forms of figures of speech such as metaphor, personification, and hyperbole to minimize the ambiguity of meaning that often arises in cross-cultural poetic translations. More than just a linguistic study, this research also seeks to explore how the construction of figurative language conveys messages of empowerment for young people. By mapping the relationship between figurative word choices and narratives of life's struggles, this research is expected to reveal how TXT's song lyrics function as a source of inspiration and resilience for the younger generation in facing emotional challenges in the modern era.

B. Research Focus

This research focuses on types of figurative language based on Laurence Perrine's theory. The research objects are five English lyrics version songs by Tomorrow X Together from five different albums. The analysis focuses on the contextual meaning of the lyrics within the narrative framework of each album.

The five songs depict a journey from innocence to maturity. Starting with "Cat & Dog," which represents youthful possessiveness, and moving to "Magic," filled with wonder, they show the inner conflict in "Devil by the Window," where comfort in fantasy is tempting. The turning point is in "Chasing That Feeling," where they choose to face reality over dreams. Lastly, "Over the Moon" reflects a stable identity rooted in real love. The album's continuity follows the structure of The Dream Chapter, The Chaos Chapter, and The Name Chapter, transitioning from a hopeful dream world to a confrontation with reality, and culminating in growth from seeking miracles to becoming miracles for others.

C. Statements of the Problem

Based on the background and research focus, the research questions of this study are formulated as follows:

1. What types of figurative language, based on Laurence Perrine's theory, are found in the selected English lyrics by Tomorrow X Together?
2. How is the contextual meaning of the figurative language constructed within the narrative framework of the selected albums?

D. Research Objectives

Based on the research questions, the objectives of this study are:

1. To identify and classify the types of figurative language found in the selected English lyrics by Tomorrow X Together based on Laurence Perrine's theory.
2. To analyse and explain the contextual meanings of the figurative language within the narrative framework of the selected albums.

E. Significance of the study

This research is expected to provide both theoretical and practical contributions, particularly in the fields of linguistic and cultural studies.

1. Theoretical Significance

Theoretically, this research is expected to contribute to the development of linguistics, particularly in the fields of Stylistics and Semantics:

- a. Enriching the theory of Figures of Speech in Pop Culture: This research expands the application of figurative language theory (such as metaphor, personification, and hyperbole) to modern popular

culture products, particularly K-Pop music, which uses English as a global language.

- b. Discourse Analysis of Music Lyrics: Provides a new theoretical framework for understanding how meaning is constructed in song lyrics that are limited by rhyme and rhythm, yet still convey profound philosophical messages.
- c. Transnational Perspectives in Linguistics: Serves as an academic reference on how non-native speakers or global music producers use English creatively to express complex emotional concepts (such as adulthood or coming-of-age).

2. Practical Significance

Practically, this research is expected to benefit various parties, including:

- a. For Literature and Linguistics Researchers: The results of this study can be used as a reference or secondary data for other researchers who wish to conduct similar studies on the development of song lyrics or semiotic analysis of global music groups.
- b. For Language Teachers and Learners: TXT's English song lyrics can be used as engaging English language learning materials (TEFL/TESL). This research demonstrates how figurative language works in real-life contexts, thereby helping students understand language styles in a more enjoyable way.

- c. For Song Listeners: It can help listeners understand the deeper meaning and implicit messages behind TXT's songs, thus enhancing the interaction between the listener and the artwork.

F. Organization of the Thesis

The discussion in this research is structured into five main chapters. Chapter I, Introduction, outlines the research foundation, including the background of the study, research focus, problem statement, research objectives, significance of the study, organization of the thesis. Next, Chapter II, Literature Review, presents the theoretical study, related researches, and frame of thought. Chapter III, Research Methodology, details the research design, research object, data sources, research instruments, data collection techniques, and data analysis techniques.

The core of this report is presented in Chapter IV, Finding and Discussion, which presents a description of the transcription data and an in-depth analysis of the research findings based on emerging themes. These are then discussed and linked to the previously presented theory. Finally, this research is closed with Chapter V Conclusions and Suggestions, which contains the essence of the answers to the problem formulation, overall conclusions from the analysis results, as well as practical and academic recommendations for related parties and further researchers.

CHAPTER II

LITERATURE REVIEW

A. Theoretical Study

1. Linguistic

a. The definition of Linguistics

Linguistics is defined as the scientific study of language, encompassing the systematic investigation of its structure, acquisition, and social functions. Unlike prescriptive approaches that dictate rules of correctness, modern linguistics is fundamentally descriptive, aiming to model the tacit knowledge that native speakers possess about their language. The theoretical landscape of the discipline is broadly divided into formal and functional paradigms, each offering distinct explanations for how language operates.⁶

b. The dominant school of thought in formal linguistics is Generative Grammar, pioneered by Noam Chomsky. This theory posits that human beings are born with an innate, biologically determined faculty for language known as Universal Grammar (UG). Chomsky argued that the structural similarities across all human languages exist because our brains are wired with a common set of structural principles. From this perspective, language acquisition is not a process of habit formation or imitation, but rather the rapid triggering of internal mental parameters

⁶ Fromkin, V., Rodman, R., & Hyams, N. (2018). *An Introduction to Language* (11th ed.). Boston: Cengage Learning. 3-7.

when a child is exposed to environmental input. Consequently, formal linguistics focuses primarily on competence—the abstract internal knowledge of language—rather than performance, which is the actual, sometimes messy use of language in real life.⁷

c. The Functional Paradigm

In contrast to the formalist focus on innate cognitive structures, the functionalist paradigm views language primarily as an instrument of social interaction. Scholars in this tradition, such as Michael Halliday, argue that the structures of language are shaped by the communicative functions they serve in human societies. Language is not seen as an autonomous mental module, but as a resource for making meaning that is deeply embedded in cultural and situational contexts. Therefore, functional linguistics prioritizes the study of language in actual use, analyzing how choices in grammar and vocabulary are influenced by the speaker's purpose, social relationships, and the immediate environment.⁸

d. Structuralism and the Arbitrariness of the Sign

Long before the formalist-functionalist divide, modern linguistics was anchored by Ferdinand de Saussure's structuralism. Saussure introduced the concept of the linguistic sign, which consists of a signifier (the sound-image or word) and a signified (the mental concept). A foundational principle of this theory is the arbitrariness of the sign,

⁷ Chomsky, N. (1965). *Aspects of the Theory of Syntax*. Cambridge, MA: MIT Press. pp. 3-4.

⁸ Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.). London & New York: Routledge. 20-22

meaning there is no natural or inherent connection between a word and the object it represents. For instance, there is no biological or logical reason why a four-legged barking animal is called a "dog" in English, a "chien" in French, or an "anjing" in Indonesian; the connection relies entirely on collective social convention.⁹

2. Systemic Functional Linguistics (SFL)

Systemic Functional Linguistics (SFL), developed by Michael Halliday, treats language as a strategic, meaning-making resource rather than a static set of grammatical rules. Language is "functional" because it has evolved to satisfy human needs, and it is "systemic" because it offers networks of interconnected choices for expressing meaning. The core theoretical foundations of SFL revolve around four interconnected pillars: Language as Social Semiotic, the Systemic Network, the Three Metafunctions, and Stratification.

a. Language as Social Semiotic

Halliday conceptualizes language as a critical component of human social structure "social semiotic," meaning a system of signs used to construct cultural reality. Language does not simply describe a pre-existing world it actively constructs human experience and negotiates social relationships based on the cultural context in which it occurs.¹⁰

b. The Systemic Network (Axis of Choice)

Unlike structural grammars that focus on syntagmatic relations (the linear alignment of words), SFL prioritizes paradigmatic relations (the

⁹ Saussure, F. de (1983). *Course in General Linguistics* (R. Harris, Trans.). London: Duckworth. 65-67.

¹⁰ Halliday, M. A. K. (1978). *Language as Social Semiotic: The Social Interpretation of Language and Meaning*. London: Edward Arnold. 23.

choices available). Grammar is structured as a complex network of options (systems) from which a speaker selects. Every choice made by a speaker derives its meaning precisely because alternative choices were available but rejected.¹¹

c. The Three Metafunctions

The most famous pillar of Halliday's theory is that human language is simultaneously organized around three broad functions, known as metafunctions. Every sentence we utter fulfills these three metafunctions at the exact same time:

- 1.) Ideational Metafunction: Language is used to construct our experience of the world (experiential) and link logical relations between them (logical). It is structurally realized through the Transitivity system (Processes, Participants, and Circumstances).
- 2.) Interpersonal Metafunction: Language is used to establish, maintain, and signal social relationships, roles, and attitudes. It is structurally realized through the Mood and Modality systems.
- 3.) Textual Metafunction: Language is used to organize the ideational and interpersonal meanings into a coherent, flowing text. It is structurally realized through the Theme and Rheme system, as well as cohesion.¹²

¹¹ Halliday, M. A. K. (1961). "Categories of the Theory of Grammar". *Word*, 17(3), 241-292.

¹² Halliday, M. A. K., & Matthiessen, C. M. I. M. (2014). *Halliday's Introduction to Functional Grammar* (4th ed.). London & New York: Routledge. 29-31.

3. Semantics

a. The meaning of Semantics

Etymologically, the term semantics comes from the Greek word "semantikos," meaning "to signify" or "to signify." In the discipline of linguistics, semantics is recognized as a systematic branch that studies meaning in language. Its primary focus is the relationship between sound symbols and the objects or concepts they refer to. Unlike grammar, which regulates structure, semantics focuses on what speakers communicate through the use of linguistic symbols. Lyons states that semantics is the study of meaning, where meaning is an integral part of language that determines the effectiveness of communication.¹³

b. The Structure of Meaning

To understand how meaning is formed, experts often refer to the Semiotic Triangle developed by Ogden and Richards. This theory explains that there is no direct relationship between words (symbols) and tangible objects (referents).

- 1.) Symbol: Linguistic form (word or sound).
- 2.) Thought/Concept (Thought or Reference): The mental image that arises when hearing a symbol.
- 3.) Referent: A real object in the physical world.

c. Major Theories in Semantics

¹³John Lyons, *Language and Linguistics*(Cambridge: Cambridge University Press, 1981), 136.

Over time, there have been several major approaches to analyzing how meaning works:

1.) The Referential Theory

This theory assumes that the meaning of a word is what it refers to in the real world. If we say the word "table," then the meaning is the physical object with four legs. However, the weakness of this theory is the difficulty in explaining abstract words like "love," "justice," or fictional creatures like "unicorn," which have no physical referents.¹⁴

2.) The Conceptual Theory

This theory shifts the focus from physical objects to mental ones. The meaning is not the object itself, but rather the mental concept associated with the word in the minds of the speaker and listener. Leech states that conceptual (or denotative) meaning is a universal logical factor in communication.¹⁵

3.) Semantic Field Theory

This theory states that vocabulary in a language does not exist randomly, but is organized into a system of relationships. The meaning of a word is determined by its relationship to other words in the same field. For example, the color "red" is understood

¹⁴ Nick Riemer, *Introducing Semantics* (Cambridge: Cambridge University Press, 2010), 14.

¹⁵ Geoffrey Leech, *Semantics: The Study of Meaning* (Harmondsworth: Penguin Books, 1981),

because it differs from "blue," "green," and "yellow" in the color field of meaning.¹⁶

d. Types of Meaning

Geoffrey Leech (1981) divides meaning into seven main types to provide a clear categorization:

- 1.) Conceptual Meaning: Logical or denotative meaning (dictionary meaning).
- 2.) Connotative Meaning: The communicative value assigned to an expression based on what it refers to (social or emotional associations).
- 3.) Stylistic Meaning: Meaning that arises from the social situation in which language is used (formal vs. informal).
- 4.) Affective Meaning: Meaning that reflects the speaker's feelings or attitude toward the listener.
- 5.) Reflective Meaning: Meaning that arises in cases of multiple conceptual meanings, where one meaning responds to another.
- 6.) Collocative Meaning: Meaning consisting of word associations due to their frequent occurrence together (e.g., *handsome* for men, *beautiful* for women).

e. Meaning Relationships (Meaning Relations)

Semantics also studies how one word relates to another through the following phenomena:

- 1) Synonymy: The similarity of meaning between two linguistic forms.

¹⁶ Jost Trier, as quoted in Lehrer, *Semantic Fields and Lexical Structure* (Amsterdam: North-Holland Publishing Company, 1974), 15.

- 2) Antonymy: The opposition of meaning (opposite words).
- 3) Polysemy: One word that has multiple related meanings.
- 4) Homonymy: Two or more words that have the same form but completely different and unrelated meanings.
- 5) Hyponymy: The relationship between specific meaning (hyponym) and general meaning (hypernym).¹⁷

4. Figurative Languages

a. Definition

According to Laurence Perrine, figurative language is language that cannot be interpreted literally. Perrine states that figurative language is a way to add additional dimensions to language, including providing aesthetic pleasure, stronger imagination, and increasing emotional intensity in a work. Perrine divides figurative language into several main categories that are often found in artistic expressions such as song lyrics.

b. Classification

There are classification of the figurative languages according to Laurene Perrine's theory as follows:

1) Simile

A figure of speech in which an explicit comparison is made between two things essentially unlike. The comparison is made explicit by the use of some such word or phrase as like, as, than, similar to, resembles, or seems.

¹⁷ F.R. Palmer, *Semantics: A New Outline* (Cambridge: Cambridge University Press, 1976), 85.

2) Metaphor

A figure of speech in which an implicit comparison is made between two things essentially unlike. It differs from simile in that the comparison is not stated but is implied—the figurative term is substituted for or identified with the literal term.

3) Personification

A figure of speech that consists of giving the attributes of a human being to an animal, an object, or a concept. It is a subtype of metaphor, implying a comparison between the human and the non-human.

4) Apostrophe

A figure of speech in which someone absent or dead or something non-human is addressed as if it were alive and present and could reply.

5) Synecdoche

A figure of speech in which a part is used for the whole. For example, using “wheels” to refer to an entire car.

6) Metonymy

The use of something closely related for the thing actually meant. For example, using “the crown” to refer to a king or the concept of monarchy.

7) Symbol

Something that means more than what it is. A symbol is an object, person, situation, or action that has a literal meaning in the story or poem but suggests or represents other meanings as well.

8) Allegory

A narrative or description that has a second meaning beneath the surface. It involves a system of related comparisons rather than one isolated comparison.

9) Paradox

An apparent contradiction that is nevertheless somehow true. It may be either a situation or a statement.

10) Irony

A situation or a use of language involving some kind of discrepancy or incongruity. Perrine distinguishes three types: Verbal Irony (discrepancy between what is said and what is meant), Dramatic Irony (discrepancy between what the character says and what the author means), and Irony of Situation (discrepancy between appearance and reality).

11) Overstatement (Hyperbole)

Definition: Hyperbole is simply exaggeration, but exaggeration in the service of truth. It is a figure of speech in which emphasis is achieved through deliberate exaggeration. It is not intended to be taken literally, but to add intensity or emphasize the magnitude of a feeling or situation.

12) Understatement (Litotes)

The opposite of overstatement; it consists of saying less than one means, or saying what is true with less force than the occasion warrants, often for humorous or emphatic effect.

c. Functions of Figurative Language in Song Lyrics

Perrine explains that figurative language has four main functions in a work:

1. Providing Imaginative Pleasure: Entertaining the listener through wordplay.
2. Introducing Additional Imagination: Making abstract things more concrete, making them easier to imagine.
3. Increasing Emotional Intensity: Conveying stronger feelings than simply using literal language.
4. Providing Concentration: Conveying multiple meanings in a short space (such as the limited duration of a song).

In addition to these basic functions, Perrine also emphasized that figurative language serves as an instrument for condensing meaning (concentration). In a song's limited duration, a lyricist doesn't have much space to describe feelings in a narrative-prosaic manner. This is where figurative language comes into play, concentrating multiple layers of emotion and idea into a single image or comparison. By using figures of speech, a line of lyrics can trigger mental associations in the listener's mind that extend far beyond its literal meaning, making the song feel denser and richer in meaning despite its simple words¹⁸.

5. Contextual Meaning

a. Contextual Meaning Theory

¹⁸ Laurence Perrine, *Literature: Structure, Sound, and Sense*, 6th ed. (New York: Harcourt Brace Jovanovich: 1983), 570.

Contextual meaning is a semantic entity whose significance is determined by the relationship between a linguistic proposition and its surrounding external situation. From a linguistic perspective, meaning is not solely autonomous or limited to the static lexical level as stated in a dictionary. Instead, a linguistic unit—whether a word, phrase, or sentence is dynamic and can experience shifts in information value when placed in different spaces and times. Pateda defines contextual meaning as the result of the interaction between the internal structure of language and situational factors that include sociocultural aspects and the psychological conditions of the speech participants.¹⁹ This phenomenon demonstrates that context functions as an interpretive filter, providing clarity to an utterance that may be formally ambiguous.

The significance of context in language analysis is based on the principle that language is a social semiotic system. Language use in real interactions is always bound by conventions and situations that determine the appropriateness and accuracy of the message conveyed. Analysis of contextual meaning allows researchers to explore the relationship between linguistic forms and their communicative functions more comprehensively. Without the integration of contextual variables, an analysis of meaning loses its functional dimension, given that language never exists in a social vacuum. Therefore, contextual meaning is the

¹⁹ Mansuer Pateda, *Semantik Leksikal*, (Jakarta: Rineka Cipta, 2010),116.

primary foundation for understanding how complex messages can be precisely understood by interlocutors in various speech events.²⁰

b. Michael A.K. Halliday's Situational Context Theory

The primary theory underlying the understanding of contextual mechanisms in language is the Systemic Functional Linguistics (SFL) theory pioneered by Michael A.K. Halliday. Within this theoretical framework, situational context is viewed as the primary determinant in a speaker's choice of language structure. Halliday formulated three register variables that simultaneously shape contextual meaning: field, tenor, and mode.²¹ These three variables function as a bridge between the language system and the social structure underlying an interaction.

Specifically, these three variables can be described as follows:

- 1.) Field: Refers to the nature of the ongoing social action and the topic of discussion. This variable determines the semantic scope and terminology used in a speech event.
- 2.) Tenor: Includes the identities of the participants and the relationships between them, including their roles and social status. Power relations and levels of intimacy influence the degree of formality and choice of language style.
- 3.) Mode: Refers to the communication channel used, whether oral or written, which determines the rhetorical organization of the

²⁰ Fatimah Djajasudarma, *Semantik 2: Pemahaman Makna Kualitatif*, (Bandung: Refika Aditama, 2009), 45.

²¹ M.A.K. Halliday and Ruqaiya Hasan, *Language, Context, and Text: Aspects of Language in a Social-Semiotic Perspective*, (Oxford: Oxford University Press, 1989), 12.

message.²²Through the configuration of these three variables, contextual meaning is functionally constructed to reflect specific social realities.

c. Context Theory from Stephen C. Levinson's Pragmatic Perspective

In addition to the systemic functional approach, contextual meaning is studied in depth within the domain of Pragmatics, with one of its main pillars being the thinking of Stephen C. Levinson. In Levinson's view, context is a set of propositions or background assumptions shared (mutual knowledge) by the participants in a conversation that facilitates the inference process.²³ The primary focus of this theory is how extralinguistic information helps listeners interpret the speaker's intentions that are not explicitly expressed through syntactic structures. Levinson emphasizes the importance of deictic parameters in determining contextual meaning, including deixis of person, place, and time. The existence of deictic elements demonstrates that language is absolutely dependent on the spatial and temporal coordinates of the utterance's production.²⁴ Furthermore, this theory explains that contextual meaning includes the dimension of implicature, where the actual meaning often lies beyond the literal meaning of the sentence. Thus, contextual meaning, from a pragmatic perspective, is a cognitive

²² Suzanne Eggins, *Introduction to Systemic Functional Linguistics*, (London: Pinter Publishers, 2004), 90.

²³ Stephen C. Levinson, *Pragmatics*, (Cambridge: Cambridge University Press, 1983), 21.

²⁴ *Ibid*, 54.

process that involves calculating the situation, world knowledge, and principles of cooperation.²⁵

6. Song

Songs are complex artistic entities because they combine two artistic disciplines: music and literature. Etymologically, a song is a rhythmic variety of tones or sounds. In a linguistic context, songs are seen as a medium of mass communication that uses lyrics as a means of conveying a message. According to Griffee, songs are similar to speech, but have rhythmic and melodic elements that make them more memorable and more deeply embedded in the listener's cognition²⁶.

a. Song Lyrics as Literary Works

Song lyrics are essentially poetry converted into auditory form. As literary works, song lyrics utilize figurative language to create aesthetics and depth of meaning. The use of figurative language in lyrics aims to condense complex emotions into concise verses²⁷. This allows a songwriter, as in Tomorrow X Together's work, to convey weighty issues such as mental health through poetic yet accessible metaphors.

b. Song elements

A complete song consists of two main interacting components:

- 1) Musical Structure: Includes pitch, rhythm, harmony, and melody that establish the mood.

²⁵ George Yule, *Pragmatics*, (Oxford: Oxford University Press, 1996), 3.

²⁶ Dale T. Griffee, *Songs in Action* (New York: Prentice Hall, 2001), 3.

²⁷ Gorys Keraf, *Diction and Style* (Jakarta: Gramedia Pustaka Utama, 2009), 113.

- 2) Lyric Structure: Includes diction, rhyme, and style that construct meaning²⁸.

The interaction between a melancholic melody and hopeful lyrics, for example, can create a powerful inspirational message for the listener.

c. The Function of Songs as a Medium for Inspirational Messages

Songs not only serve as a means of entertainment, but also have educational and inspirational functions. In the theory of the sociology of literature, songs are considered a reflection of social reality. For the younger generation, songs function as “dialogue partners” that validate their feelings²⁹. When a song uses English as its medium, its message becomes universal, allowing the values of resilience and inspiration to spread across cultural and national boundaries.

7. Tomorrow X Together Profile

Tomorrow X Together (TXT) is a South Korean boy group formed by BIGHIT MUSIC (HYBE Labels). The group was officially introduced on March 4, 2019, with the mini-album “The Dream Chapter: Star.” Consisting of five versatile members, Choi Soobin (leader), Choi Yeonjun (oldest member), Choi Beomgyu, Kang Taehyun, and Huening Kai Kamal. TXT embraces a unique concept where there are no fixed positions (such as main vocalist or main dancer), as each member is considered to possess equal competence in various performance areas.

²⁸ Herman J. Waluyo, *Apresiasi Puisi* (Jakarta: Gramedia Pustaka Utama, 2002), 25.

²⁹ Alif Akmal Abdul Majid, “Mental Illness as the Other Hope in Selected Lyrics by Tomorrow X Together” (Thesis, Semarang State University, 2022), 45.

Philosophically, the name “Tomorrow X Together” refers to the synergy of diverse individuals united by a single dream to build a brighter tomorrow. Since the beginning of their career, TXT has distinguished themselves from other idol groups by adopting a deeply personal and profound storytelling style. Their music often explores themes of life transitions, growing pains, and feelings of alienation in the modern world, conveyed through an innovative blend of genres such as alternative rock, pop-punk, and indie rock. This has made them recognized as leaders of the fourth generation of K-Pop and a representative symbol for Generation Z worldwide.

Linguistically, the lyrics of Tomorrow X Together (TXT) possess rich characteristics to be used as an object of figurative language research due to its narrative structure that relies on associative semantics and conceptual metaphors. In a stylistic review, TXT is known for its ability to compose lyrics that not only function as melodic accompaniment, but also as a medium for conveying complex emotional messages through non-literal lexical choices. The use of figures of speech such as metaphor, hyperbole, and personification in their lyrics serves as a cohesive tool to describe the turbulent transitional phase of adolescence—such as feelings of alienation, transformative love, and anxiety about the future.

From a linguistic function perspective, TXT's lyrics often go beyond denotative meaning; they use figurative language to give concrete form to abstract concepts of adulthood, thus creating a depth of meaning that challenges critical analysis. Therefore, TXT's consistency in constructing

a narrative of a "fantasy world" that clashes with "harsh reality" through a unique style of language makes their work a very valid linguistic data to explore the effectiveness of figures of speech in global mass communication.

A linguistic analysis of Tomorrow X Together (TXT) song lyrics reveals a complex use of figurative language to describe the transition from adolescence to adulthood. Through close reading, it was discovered that TXT frequently employs metaphor and symbolism to represent anxiety and emotional growth. For example, in the song "Devil by the Window," the metaphorical "devil" is not simply a supernatural entity, but rather a representation of the temptations and self-doubt that hinder maturity³⁰.

Furthermore, the use of personification and hyperbole in songs like "Magic" enhances both the aesthetic and emotional effects, depicting love as a magical force that transcends physical reality³¹. This use of figurative language not only enhances the lyrics poetically but also serves as a pragmatic communication tool to convey universal messages to their global audience.

B. Related Researches

The researcher referred to several previous studies to map the position of this research and ensure the originality of the findings. The following are five studies related to the theme:

³⁰ Choi S, *Metaphorical Expressions in K-Pop Lyrics: A Case Study of Tomorrow X Together's "The Name Chapter."* (Hanyang University Press: 2023), 45.

³¹ Kim, J., & Lee, R., *Stylistic Analysis of English Lyrics in South Korean Pop Music.* (Journal of World Languages and Cultures, 12(2) : 2021), 112-115

The first researcher, Arum Maya Sari (2022), conducted a study entitled “An Analysis of Figurative Language in BTS’s English Songs: Dynamite, Butter, and Permission to Dance.” This study examined the use of figurative language, with limitations in BTS’s songs, which are entirely in English. The method used was descriptive qualitative research with content analysis techniques to identify types of figurative language based on Leech’s theory. The results showed that the use of figurative language in these songs aims to create a cheerful and optimistic atmosphere for listeners.

Second, Rizky Dwi Pratama (2023), in his study entitled “A Semantic Analysis of Metaphorical Expressions in Tomorrow X Together’s Selected Lyrics,” focused on metaphorical expressions. The limitations in this study specifically refer to the lyrics of the songs on the album “The Chaos Chapter.” Using a descriptive qualitative method through a semantic approach, the researcher collected data from the selected lyrics. The results revealed that TXT frequently uses metaphors related to destruction and outer space to describe feelings of depression during adolescence.

Third, Widya Lestari and Taufiq Djati Hardjanto (2022) conducted a study entitled “Figurative Language in K-Pop Songs: A Comparison between Korean and English Versions.” This study examined figurative language comparisons, focusing on the integrity of the lyrics’ meaning when translated from Korean to English. The method used was qualitative comparison. The results showed a shift in meaning in the use of personification caused by differences in cultural background between the two languages.

Fourth, Nur Hidayah (2024), in her study entitled “Hyperbole and Simile in New Jeans and TXT Lyrics: A Stylistic Study,” conducted a comparative study of stylistics. The focus and limitations of this study were the use of hyperbole and simile in fourth-generation K-Pop groups, New Jeans and TXT. The method used was stylistics with a digital data approach. The results found that the use of hyperbole in TXT’s song lyrics creates a dramatic effect that effectively attracts the interest of middle school-aged listeners.

Fifth, Kevin Wijaya (2023) conducted research entitled “The Use of Idiomatic and Figurative Expressions in K-Pop Global Singles.” This study examined the frequency of idiomatic and figurative expressions used, with problem limitations, in K-Pop songs that successfully penetrated the Billboard charts. The data collection method was descriptive with the help of corpus linguistics. The results of the study concluded that simile and hyperbole are the most effective tools in pushing a song to go viral on social media.

Despite the similarity of the material objects, this study has significant differences that constitute its novelty:

- a. Focus on Accuracy of Meaning vs. Trends: While previous studies (such as Sari, 2022) focused more on grouping figurative language types, this study links it to the phenomenon of "misinterpretation" of lyrics among teenagers.
- b. The researcher emphasizes that understanding figurative language is key to avoiding misuse in songs.
- c. Specific Subject (TXT): Unlike Hidayah's (2024) comparative study, this study explores TXT's discography more comprehensively as a representation of the youth's conscience, not just as a visual trend.

d. Linguistic Education Objective: This study aims not only to classify figurative language but also to educate listeners on how to dissect the messages behind complex metaphors to avoid ambiguity.

C. Frame of thought

The phenomenon of ambiguity in song lyrics often presents an interpretive challenge for listeners, especially when the implied meaning does not align with the literal understanding. Many listeners tend to fall into contextual misunderstandings due to a lack of ability to unravel the layers of figurative language used by song writers. In the context of Tomorrow X Together's English song lyrics, the poetic complexity that often arises demands a more in-depth analysis to avoid distorting the artistic message behind the lyrics. To address this issue, this study adopts Laurence Perrine's theory of figurative language as the primary theoretical basis for analysis. Perrine's theory is considered relevant because it provides a comprehensive classification for identifying various forms of figurative language used to enhance emotional and thematic expression in literary works and song lyrics.

Based on this theoretical foundation, this study aims to identify and classify the dominant types of figurative language and analyse the contextual meanings contained in Tomorrow X Together's songs. The focus of the research goes beyond labelling the types of figurative language but also on reconstructing meaning based on the narrative background of the lyrics. Through this approach, it is expected to demonstrate that the research results will reveal that the use of figurative language in Tomorrow X Together's lyrics is not just an aesthetic element, but a crucial instrument that deepens the delivery of the song's emotions

and narrative, thus providing a more accurate and in-depth understanding for listeners regarding the true meaning of the songs.



CHAPTER III

RESEARCH METHODOLOGY

A. Research Design

This research uses a descriptive qualitative approach. According to Creswell, qualitative research is a method for exploring and understanding the meanings that individuals or groups ascribe to social or humanitarian issues ³². A descriptive design was chosen because the primary objective of this research is to systematically and accurately describe, record, analyze, and interpret the types of figurative language and their meanings contained in the lyrics of Tomorrow X Together songs. The researcher did not use numbers or statistics as the basis for the analysis, but rather textual and linguistic interpretation.

B. Research Object

The object of research in this study is the song lyrics of the music group Tomorrow X Together (TXT). The researcher defined the problem by selecting 5 English versions of songs taken representatively from 5 different albums in TXT's discography. Specifically, the data was taken from the lyrics of songs released in full English versions, namely:

Table 3.1 Lists of Selected English Lyrics Songs by Tomorrow X Together

No.	Song Title	Album	Release date
1.	Cat & Dog (English Version)	Single (Digital Only) / The Dream Chapter: STAR	May 3, 2019
2.	Magic	The Chaos Chapter: FREEZE	May 31, 2021
3.	Devil by the Window	The Name Chapter: TEMPTATION	January 27, 2023

³² John W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (Thousand Oaks: Sage Publications, 2014), 4.

4.	Chasing That Feeling (English Ver.),	The Name Chapter: FREEFALL	October 13, 2023
5.	Over The Moon (English Ver.)	The Star Chapter: SANCTUARY	November 8, 2024

The selection of these songs was carried out based on a purposive sampling technique with specific criteria, namely the song lyrics must reflect a linear narrative about the stages of the adolescent growth process towards adulthood. In addition to thematic aspects, the main criterion for selecting this object is that the lyrics of the songs studied have been textually identified as containing figurative language. Thus, the selection of these five songs is expected to provide a comprehensive picture of how language styles are used to represent the emotional dynamics and transitions of adolescent life phases in TXT's works.

C. Data Source

The data in this study are divided into two categories:

1. **Primary Data:** Words, phrases, and sentences containing figurative language in TXT's song lyrics. The primary data source was taken from official lyric transcripts published by HYBE Labels or Weverse. Researcher also took song lyrics from several music streaming media sources such as YouTube, YouTube Music, and Spotify which are frequently accessed by the general public.
2. **Secondary Data:** Supporting information relevant to the research topic, such as linguistics books (Semantics and Stylistics), scientific journals on song analysis, English dictionaries (Oxford/Cambridge), and official TXT interview articles regarding the meaning of their songs to strengthen the validity of the meaning analysis.

D. Research Instruments

In qualitative research, the primary instrument or research tool is the researcher themselves (human instrument). According to Sugiyono, the researcher's function is to determine the research focus, select informants as data sources, collect data, assess data quality, analyze data, interpret data, and draw conclusions based on their findings³³. In addition, the researcher used a data classification table as a supporting instrument to facilitate the categorization of figurative language types.

E. Data Collection Technique

The data collection technique used in this study was the note-taking technique. The steps are as follows:

1. Transcription: Searching for and validating song lyrics from official sources to ensure the accuracy of the verbal data.
2. Identification: Reading the lyrics carefully and highlighting lines suspected of containing figurative language.
3. Codification: Coding the data based on song type and figurative language to facilitate the analysis process in the next chapter.

F. Data Analysis Techniques

Data analysis was conducted following the interactive analysis model of Miles, Huberman, and Saldaña³⁴, which consists of three stages:

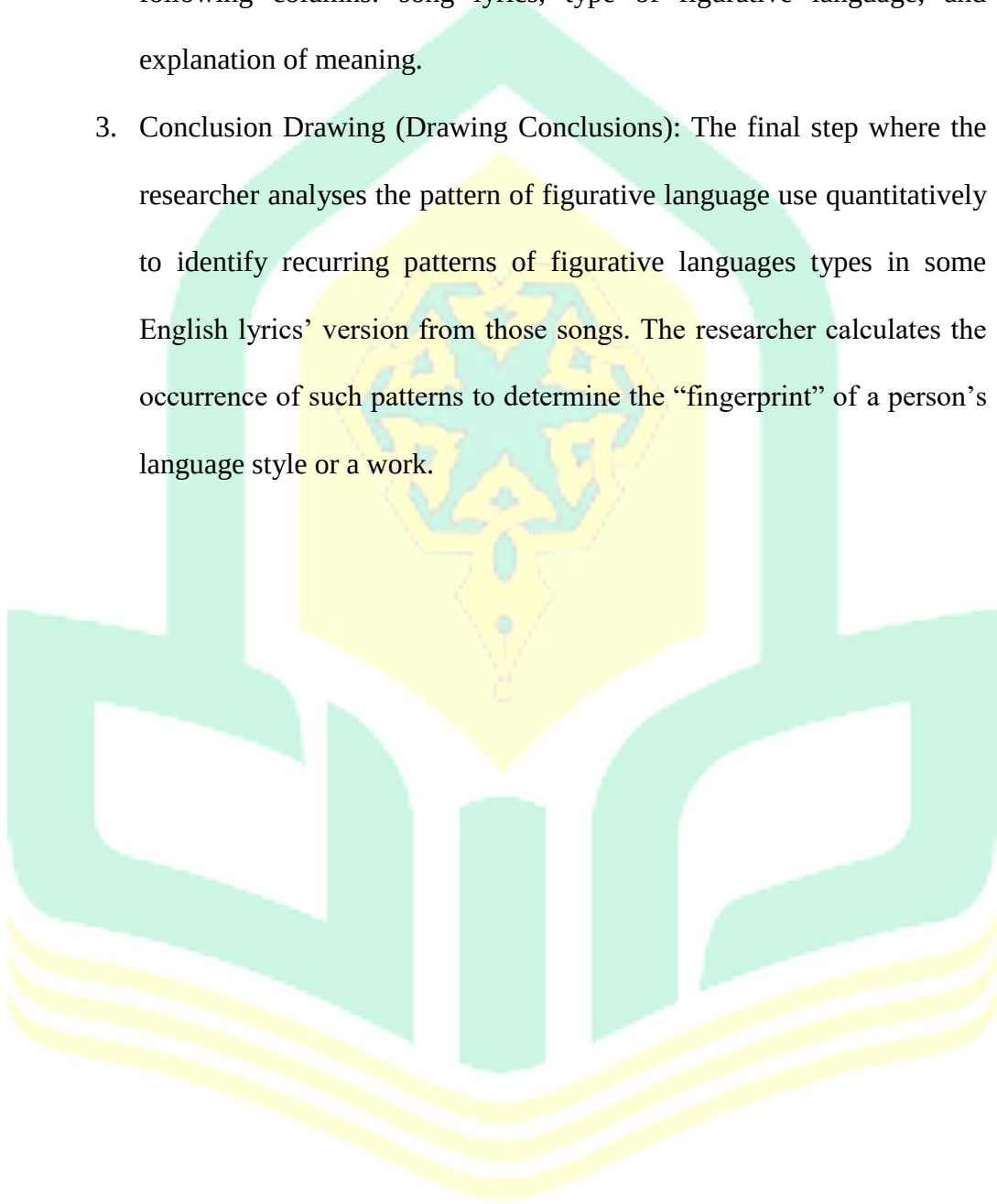
1. Data Condensation: The process of selecting, simplifying, and transforming raw data emerging from field notes or transcripts. The

³³ Sugiyono, *Metode Penelitian Kuantitatif, Kualitatif, dan R&D* (Bandung: Alfabeta, 2017), 222.

³⁴ Matthew B. Miles, A. Michael Huberman, dan Johnny Saldaña, *Qualitative Data Analysis: A Methods Sourcebook* (Arizona State University: SAGE Publications, 2014), 31.

researcher only took lyrics that were proven to contain figurative language and discarded those that were literal.

2. Data Display: Presenting the classified data in a table containing the following columns: song lyrics, type of figurative language, and explanation of meaning.
3. Conclusion Drawing (Drawing Conclusions): The final step where the researcher analyses the pattern of figurative language use quantitatively to identify recurring patterns of figurative languages types in some English lyrics' version from those songs. The researcher calculates the occurrence of such patterns to determine the “fingerprint” of a person’s language style or a work.



CHAPTER IV

FINDINGS AND DISCUSSION

A. Data Description

This chapter presented the results of research and discussion regarding the use of figurative language styles contained in the English song lyrics by Tomorrow X Together. The main focus of the presentation in this chapter is to identify the types of figurative language that appear and dissect the contextual meaning hidden behind the string of lyrics. Through a qualitative approach, the collected data is then analyzed in depth to reveal how figurative elements play a role in strengthening the delivery of messages and the aesthetics of the song lyrics.

The data obtained in this research is presented in a table to provide a systematic and structured overview. This presentation aims to make it easier for readers to examine each type of figurative language in the five Tomorrow x Together song lyrics with English lyrics, along with the number of them. This allows comparisons between data sets to be made more quickly and accurately than with textual presentation alone.

Table 4. 1 The Types of Figurative Languages in TXT's English Song Lyrics

No	Title song	Simile	Meta Phore	Person ification	Sym bols	Para dox	Hyper Bole	Irony
1	Cat and Dog English Ver.	-	4	-	3	1	2	-
2	Magic	2	1	-	-	-	2	-
3	Devil by The Window	-	-	3	4	-	2	2
4	Chasing that Feeling	-	3	2	1	-	2	-
5	Over The Moon English Ver.	2	4	1	-	-	3	-
Total		4	12	6	8	1	11	2

B. Discussion of the Song Lyrics

This chapter presented the discussion of the song lyrics that contained the types of figurative are used un English Song Lyrics of Tomorrow X Together and the contextual meaning of English Song Lyrics of Tomorrow X Together.

1. The Types of Figurative Languages are used in English song lyrics of Tomorrow X Together

a. Simile

Although simile and metaphor are born almost the same, the two figures of speech have differences. The fundamental difference between simile and metaphor lies in the way the comparison is conveyed, where simile uses explicit connecting words such as "as", "such as", or "like" to show the similarity between two different things, while metaphors make direct and implicit comparisons by referring to an object as another object to create a deeper figurative meaning. If distinguished by easy language, if a simile says something is "similar" to something else, then the metaphor boldly states that something "is" that other thing.

1) *Nobody got it like you (from song Magic)*

This lyric uses a simile. This is indicated by the use of the word "like" as a comparison between the words nobody and you. Because there is no one more beautiful than the figure of "you" described in the lyrics shows that the figure of "you" is the most beautiful person in the songwriter's life. In the TXT circle, something like this is aimed at TXT fans who have always been great supporters for the continuation of TXT's career and life.

2) *Oh it's just like magic (from song Magic)*

The songwriter uses the word "magic" to describe the feeling of happiness due to the presence of "you" in the song, just like the presence of MOA, the TXT fandom that seems to add color to the lives of the TXT members. This also relates to someone who has a priceless happiness that cannot be exchanged for anything.

3) *Shining on me like a moon like a star (from song Over the Moon)*

In the lyrics "shining on me like a moon like a star" from the song "Over The Moon", the use of simile is very clear through the use of the comparative word like which connects the subject with celestial objects. Literally, this lyric compares a person's existence to the moon and stars that emit light in the midst of darkness. The use of celestial objects as a comparison in this simile gives the impression that the subject being discussed has pure beauty, is eternal, and is the only source of navigation or direction for the singer. The light in this figure of speech symbolizes hope and happiness that illuminates a life that previously felt dim or ordinary.

4) *Baby it's like a frozen in time (from song Over the Moon)*

The phrase "baby it's like a frozen in time" is a particularly striking simile due to its use of the comparative word like to equate an emotional moment with a physical state of freezing or stopping. In this context, the simile provides a visual image of time seemingly

standing still when the subject is in a particularly intense situation or feeling. The use of the word frozen creates a sense of eternity, where the feelings of happiness or awe felt are sought to be preserved. This figure of speech effectively captures the intensity of feelings so profound that the reality around the subject seems to lose its ability to move forward, leaving them in a single, perfect fragment of time.

b. Metaphore

1) *Turn me from a cat into a dog (from song Cat and Dog)*

This lyric uses a comparison between the nature of cats and dogs to describe the change in a person's attitude in a romantic relationship:

1. "Cat": In this song, cats symbolize a tendency to be independent, cold, or "play hard to get." Cats are often seen as animals that don't really care about their owners' orders and prefer to do what they want on their own.
2. "Dog": On the other hand, dogs symbolize loyalty, devotion, and the desire to always be together. Dogs are known for their loyalty, enthusiasm to please their owners, and desire to always follow their owners wherever they go (as in the lyrics "take me on a walk").

Overall, these lyrics describe the transformation of one's feelings. From the beginning, perhaps you were hesitant, keeping your distance, or act indifferent (like a cat) Becoming someone who is

deeply in love, loyal, and wants to always be by his partner's side (like a dog).

2) *Lemme be your pet (from song Cat and Dog)*

The lyrics "lemme be your pet" in the song "Cat & Dog" are a very explicit form of metaphor, where the singer directly compares himself to a pet without using any comparative words. In this figure of speech, the subject gives up his human dignity or ego to take on the role of a creature completely dependent and dedicated to his owner. The use of the word pet here serves as a symbol of extreme devotion, sincere affection, and the desire to always be by someone's side unconditionally. This metaphor gives a picture of total self-surrender, where the subject's happiness is only centered on the attention and presence of the person he loves.

3) *Now I'm an angel (from song Cat and Dog)*

This lyric is a metaphorical figure of speech that directly states that the subject has transformed into an angelic figure without using comparative words such as "like" or "seperti." In this figure of speech, the singer's human identity is completely replaced by the image of a holy, pure, and loving heavenly being. The use of the word angel here serves to describe a drastic change in the subject's feelings or behavior triggered by the presence of a loved one. This metaphor gives the impression that the subject feels that his status has been elevated or purified from all evil because of the power of love, so that he now possesses noble and devoted qualities.

4) *I'm a dog walk (from song Cat and Dog)*

The lyrics are a metaphor, in which the singer directly compares himself to a dog being walked or guided. In this metaphor, human identity is stripped away to depict a state of devotion filled with obedience and pleasure in following the direction of a loved one. The use of the image of a walking dog provides a visual image of someone who is content simply to be near their owner and follow wherever their steps lead. This metaphor emphasizes the aspect of unquestioning loyalty, where personal freedom is considered no more valuable than the opportunity to accompany their lover.

5) *Cause baby you're real one real one (from song Magic)*

The lyrics "cause baby you're a real one, real one" in the song "Magic" is a form of metaphor that directly equates a person with the predicate "the original" or "the true one." In this figure of speech, the word "real one" does not only refer to physical existence, but also becomes a symbol for authenticity, honesty, and qualities that are very rare in a world full of fake or temporary things. The use of this metaphor emphasizes that the subject being discussed has a very high value and cannot be replaced, as if he is the only standard of truth or reality that is meaningful to TXT. These words describe a sincere recognition of the nature of a person who is considered present and has a real impact on life.

6) *Life was so simple then, a perpetual high (from song Chasing that Feeling)*

The lyrics "Life was so simple then, a perpetual high" from the song "Chasing That Feeling" contain a very deep metaphor, where an easy and pleasant past is directly equated with a perpetual high or a never-ending sensation of euphoria. In this figure of speech, the word "high" which usually refers to the peak of intense feelings of pleasure becomes a symbol for youth or a comfort zone filled with carefree satisfaction. The use of this metaphor gives the impression that in the past, life felt like a beautiful dream that continuously provided positive energy, where all problems felt far away and happiness was a constant default status. This shows how the subject sees his past as an emotional "addiction" that is difficult to leave.

7) *Time's a thief that keeps on stealing (from song Chasing that Feeling)*

The lyrics "Time's a thief that keeps on stealing" are a powerful metaphor, where time is directly identified as a "thief" who constantly takes things without permission. These lyrics serve as a stark warning about how quickly youth passes. For a teenager, school, friendships, and the process of discovering one's identity often feel like they will last forever, but this metaphor reminds us that time silently "steals" these transitions until one suddenly wakes up on the threshold of adulthood. This explanation encourages

teenagers not to waste the opportunities they have, because if they don't appreciate and use their time wisely, they will realize that the "thief" has stolen their youth, leaving nothing but regret. These lyrics emphasize that the best way to fight this "thief" is to fill every second meaningfully before it all disappears.

8) *Reminding me I've only one life (from song Chasing that Feeling)*

The lyrics of "*Reminding me I've only one life*" in the song "Chasing That Feeling" contain a metaphor that describes the awareness of the transience of time as a reminder or an urgent inner "*alarm*". In this context, the concept of "*one life*" is not just a biological fact, but a metaphor for limited opportunities and the urgency of making big decisions. The use of this metaphor gives the impression that even the harsh reality of life functions as a compass that directs the subject to stop escaping into dreams and start facing reality. This sentence implies that the limitations of time are the most honest teacher in teaching the meaning of courage and responsibility for life choices made.

9) *You're the sunlight (from song Over the Moon)*

The lyrics "*you're the sunlight*" in the song "Over the Moon" are a metaphor that directly compares a person to sunlight without using any comparative words. In this metaphor, the beloved is seen as a source of energy, warmth, and the center of one's solar system. The use of the word "*sunlight*" conveys the idea of a presence capable of dispelling darkness, giving life to withering things, and being the

sole reason why one's world is bright. This metaphor suggests that the person's presence is vital and irreplaceable, as without them, life would feel cold, lonely, and directionless.

From the perspective of someone experiencing deep love, this metaphor symbolizes a positive and hopeful emotional dependence. For this person, the presence of a lover is not merely a complement, but a force that enables them to continue growing and developing each day. Just as the sun rises to begin a new day, the "you" in these lyrics is the reason for the individual to rise and face the world with optimism. This metaphor emphasizes that for this person, love has become a natural energy that warms his soul, provides clarity when he feels confused, and is the only light he seeks in the vastness of the universe.

10) I'm the wheather tht's never changing (from song Over the Moon)

This lyric is a metaphor that compares the consistency of one's feelings to the permanent or unchanging weather conditions. Weather is generally known to be highly dynamic and unpredictable, but by declaring oneself "*constant*" weather, one directly asserts an extraordinary steadfastness. This metaphor conveys a sense of loyalty and steadfastness beyond the bounds of normally, where no emotional storms or seasonal changes in the external world can affect the stability of one's affection. This is a statement of self-reliance, which serves as the anchor for a relationship.

This lyric symbolizes a promise of absolute loyalty. The individual wants to demonstrate that in this rapidly changing world, he or she is the only thing that will remain the same. He or she is the "weather" that is always warm or always present, regardless of how much time has passed.

11) Imma be be the sun (from song Over the Moon)

In these lyrics, the songwriter wants to be more than just a companion, but also a source of life, a center of energy, and a provider of boundless warmth. The use of the word "sun" evokes the image of a stable and consistent force that always rises to dispel the darkness. This metaphor suggests that someone has made a significant decision to shoulder the responsibility of being a protector and giver of hope, ensuring that the world of their loved ones will never lack light or feel cold.

12) Love is my chemical (from song Over the Moon)

The lyrics of the song "Love is my chemical" are a metaphor that directly compares the feeling of love to a chemical substance that works in the body. In this metaphor, love is no longer depicted as an abstract concept or an overwhelming feeling, but rather as something biological, essential, and capable of completely changing a person's reactions within. The use of the word chemical gives the impression that love has penetrated the nervous system and bloodstream, becoming a driving force that influences the individual's mood, energy, and way of thinking.

c. Personification

5) *Temptation touched my tongue (from song Devil by the Window)*

In this figure of speech, temptation is depicted as if it has limbs and is capable of performing a very intimate physical act of "touch." The use of the phrase "touched my tongue" gives the impression that the temptation is no longer at a distance, but has entered a person's most private and sensory space. This lyric symbolizes extraordinary mental vulnerability. When someone feels devastated and hopeless, the temptation to give up, take the wrong shortcut, or escape into destructive things feels so real and close, as if the temptation has a cold hand that touches their senses. This lyric describes how difficult it is to maintain principles when the pain has reached its peak. He feels that temptation is whispering sweet promises on his tongue to end the suffering in the wrong way. This lyric emphasizes that for someone who is down, trials are not just distant tests, but very close enemies who actively try to possess and dominate their last defenses.

6) *He's whispering "give up, don't you put up a fight" (from song Devil by the Window)*

The poem "He's whispering 'give up, don't you put up a fight'" uses a very dark figure of speech by giving the "devil" or representation of negative thoughts the ability to speak and persuade. In this figure of speech, despair is no longer felt as a passive internal emotion, but rather transformed into a predatory figure who actively communicates with the subject. The use of the word whispering

creates a very tense atmosphere, as if the trial is right beside the ear, taking advantage of the silence and mental exhaustion of a person to plant the seeds of surrender. This illustrates how a burden of life can feel like it has an evil personality that deliberately wants to destroy a person's last defense.

7) *I see the waves, see the waves wash over me (from song Devil by the Window)*

The lyrics "*I see the waves, see the waves wash over me*" use personification, depicting waves as if they have the will and purpose to come and deliberately swallow the subject. In this figure of speech, waves are no longer just a natural phenomenon or ordinary water movement, but rather a figure that actively "washes" or sweeps away a person's existence until they feel powerless. The use of the word "*wash over me*" gives the impression of a dominant and repetitive action, where the waves take on the role of a force that tries to erase or drown the subject's identity and self-defense in a cold and suffocating embrace.

8) *Lost on a moonlit night (from song Chasing that Feeling)*

The lyrics of "*Lost on a Moonlit night*" contain a figure of speech that subtly gives human qualities to a moonlit night. In this context, night is not simply a temporal phenomenon, but an entity that actively creates a confusing yet captivating atmosphere, as if the night itself is intentionally "*leading*" one's steps astray. Moonlight is depicted as having the ability to manipulate perception, creating

shadows that obscure direction, and trapping one in the charm of a false yet immersive beauty.

9) *Lightning across the sky (from the song Chasing that Feeling)*

The lyrics of "*Lightning across the sky*" employ personification, suggesting that lightning has a will to move dramatically and deliberately across the sky. In this figure of speech, lightning is seen not simply as a random static electrical phenomenon, but as a figure that "*runs*" or "*slices*" through the darkness with a specific purpose. Lightning is positioned as the main character, dominating the celestial stage, demonstrating its explosive power and ability to change the atmosphere in the blink of an eye.

Furthermore, this personification of lightning symbolizes a burning ambition, reflecting the singer's determination to stand out and make a significant impact on the world, even if it means starting from darkness (ignorance or failure).

10) *When the day is gone (from song Over The Moon)*

The poem "*When the day is gone*" contains a figure of speech that gives human qualities to time or "*daytime*." In this figure of speech, the day is depicted as having the ability to leave, say goodbye, or intentionally leave the stage of life. The use of the word gone suggests that time is not simply a rotating concept, but rather a being who has completed its task and is now stepping back to make room for something new.

d. Symbols

1) *It's no coincidence it's a kitty-incidence (from song Cat and Dog)*

The term "*kitty-incident*" is a play on words that illustrates that the meeting between TXT and their fans was not a mere coincidence, but rather a uniquely predetermined destiny. This symbol gives the impression that the relationship they form is sweet, lighthearted, yet deeply planned by the universe. For TXT and their fans, these lyrics emphasize that every moment they share is part of a "beautiful event" that was meant to happen to unite two different worlds.

2) *'Til we cross the rainbow bridge (from song Cat and Dog)*

The symbol of the "*rainbow bridge*" carries a very deep emotional meaning regarding the promise of eternity and timeless loyalty. In popular culture, the rainbow bridge is often seen as a place of reunion after separation in this world, so its use in this lyrics symbolizes TXT's commitment to continue accompanying fans until the end of the journey. This symbolizes a sacred promise that the bond they have built will not be broken by distance or age, but will remain until it reaches the most beautiful point of eternity.

3) *I just wanna be your dog (from song Cat and Dog)*

The statement "*I just wanna be your dog*" uses the symbol of a pet to represent pure, honest, and unconditional love. In the context of an idol-fan relationship, this symbol reflects the desire to be the most loyal person, always there to provide comfort and protection in every situation. This symbol sheds all ego boundaries and shows

total dedication, where TXT positions themselves as the most reliable friends who only want to see their fans feel happy and loved at all times.

4) *A wolf in sheep clothes (from song Devil by the Window)*

The symbol "*A wolf in sheep's clothing*" represents the self-betrayal and subtle deception that occurs in the process of temptation. A person who is being lured is often unaware that what they desire is actually a dangerous threat, because the temptation appears in a form that seems innocent, safe, or even comforting. This symbol reflects the phase in which a person's reasoning begins to become paralyzed; they see something destructive (the wolf) as something precious and gentle (the sheep), thus leaving their defenses wide open to something that will ultimately destroy them from within.

5) *High so high, the crimson sky (from song Devil by the Window)*

The phrase "*High so high, the crimson sky*" represents both the height of intoxicating euphoria and a warning of lurking danger. A crimson sky is a symbol of ambiguity between extraordinary beauty and a sign of disaster or the spilling of extreme emotions. For someone who is being swept away by temptation, this symbol represents a false sense of soaring. They feel like they are on the cusp of a very high pleasure, but the red sky reminds them that they are actually in a very hot and risky danger zone.

6) *I met the devil by the window (from song Devil by the Window)*

The symbol *"I met the devil by the window"* reflects a moment of direct confrontation with the dark side or forbidden desires that arise on the threshold of consciousness. The *"window"* here symbolizes the boundary between the safe real world and the outside world full of temptations; by encountering the *"devil"* there, one is at a crucial point in decision-making. This symbol illustrates how close temptation is in everyday life, as if it is always watching from behind the smallest cracks in our minds, waiting for the moment when we feel weak enough to open the door and let it in.

7) *Spread the wings of desire (from song Devil by the Window)*

The *"Spread the wings of desire"* symbol represents the liberation of lust and the loss of self-control in pursuit of what is desired. *"Wings of desire"* is a symbol of false courage, where a person feels he has great power to fly after his obsession, but he forgets that those wings are driven by desire that can burn him if he flies too close to the fire. This symbol reflects the stage where a person no longer holds back; he chooses to spread all his desires and let himself be carried away by the current of temptation, even though he knows that the journey may never bring him back to safe ground.

8) *In my kaleidoscope are pressed butterflies (from Song Chasing that Feeling)*

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he has great power to fly after his obsession, but he forgets that those wings are driven by desire that can burn him if he flies too close to the fire. This symbol reflects the stage where a person no longer holds back; he chooses to spread all his desires and let himself be carried away by the current of temptation, even though he knows that the journey may never bring him back to safe ground.

e. Paradox

1) *From the soft side to the tough stuff (from song Cat and Dog)*

The paradox metaphor in the lyrics of "*From the soft side to the tough stuff*" depicts the dynamic of the relationship between TXT and their fans, encompassing the full spectrum of emotions and mutual growth. The contrasting use of "*soft side*" and "*tough stuff*" symbolizes a mutual commitment to be there for each other, both through moments of sweet, comforting happiness and through the harsh challenges of the industry and the grueling pressures of life. For both TXT and their fans, this paradox demonstrates that the true strength of their bond lies in their ability to embrace this duality; they not only share laughter and adorable moments, but are also willing to be a rock when the storms come, proving that this relationship has a depth that can transcend any difference of circumstances.

f. Hyperbole

1) *I'll walk over the obstacles (from song Cat and Dog)*

The lyrics *"I'll walk over the obstacles"* in Cat and Dog use a metaphor that symbolizes TXT's iron will to protect their relationship with their fans against all odds. From this perspective, "obstacles" are seen as trials that will not be able to stop them; instead, they choose to *"walk over them"* as a test of dominance and determination. For TXT, these lyrics are a promise to their fans that no matter how difficult the path, whether it be harsh criticism or career pressures, they will continue to move forward to meet their fans, seeing each obstacle as just a stepping stone to reach greater heights together.

2) *In the biggest pack of wolves (from cat and Dog)*

The phrase *"In the biggest pack of wolves"* is a symbolism that describes TXT and their fans' position in a competitive and sometimes cruel environment. Here, the world or music industry is likened to a large and intimidating *"wolf pack"*, but their presence together with their fans creates an unbeatable collective strength. From the perspective of TXT and their fans, these lyrics show that even though they are in a wild and competitive crowd, they still have a strong identity and a sense of security because they have each other. Being part of the strongest pack is not about being ferocious, but about the solidarity between idols and fans that allows them to survive and continue to shine in the midst of a harsh world.

3) *Feeling like my heart just froze (from song Magic)*

The hyperbole in the lyrics of "*Feeling like my heart just froze*" describes the sensation of overwhelming shock when someone meets or sees the person they love. The use of the word "*frozen*" is an emotional exaggeration to indicate a moment where time seems to stop and all bodily functions become stiff due to the lover's powerful charm. From the perspective of falling in love, this symbolizes a sweet feeling of shock; the heart does not actually stop beating biologically, but emotionally, the intensity of the person's presence can paralyze logic and leave someone feeling transfixed in absolute awe to the point of being unable to speak.

4) *Holding me tight giving me life (from song Magic)*

The lyrics of "*Holding me tight giving me life*" use hyperbole to express how crucial the presence of a loved one is to one's survival. Stating that someone's embrace "*gives me life*" is a dramatic statement, indicating that the love has become the primary source of energy or breath for the soul. From the perspective of someone in love, these lyrics reflect the feeling that without the touch and support of that person, the world would feel empty and lifeless. This is a form of recognition that the affection received feels so strong that it can revive a withering spirit and make life feel much more meaningful and colorful.

5) *I scream and shout but no one's round (from song Devil by The Window)*

The hyperbole in the lyrics "*I scream and shout but no one's around*" depicts the culmination of isolation and despair experienced by a person amidst the storms of life. The statement "*screaming and shouting but no one's around*" dramatizes the feeling of not being heard, even though the person may not be physically screaming in a crowd. In the context of facing trials, these lyrics symbolize an inner scream that is very loud but feels futile because no help is coming. This hyperbole emphasizes the silence and horror of struggling alone, where the volume of one's suffering feels very loud inside one's head, but one feels completely cut off from the empathy of the outside world.

6) *I feel my body drifting into the sky* (from song *Devil by the Window*)

The lyrics of "*I feel my body drifting into the sky*" use hyperbole to express the sensation of losing self-control and detachment from reality due to excessive mental pressure. Describing the body "*drifting into the sky*" is an hyperbole of helplessness and disorientation, as if the burden of problems has made one lose one's footing on the earth and one feels lifted into an uncertain void. From the perspective of someone who is down, this reflects a moment of "numbness," or a phase where one feels one's soul slowly leaving one's body because it can no longer bear the pain of the real world. It is a dramatic depiction of how a trial can make someone feel alienated from themselves and drift in vast uncertainty.

7) *Thought it would last forever* (from song *Chasing that Feeling*)

The hyperbole in the lyrics of "Thought it would last forever" depicts an extraordinary yet naïve belief in a comfort zone or a certain phase in the journey to achieving a dream. The word "forever" is a hyperbole that shows how strongly someone wants to maintain a state that makes him feel safe before he realizes that to achieve a bigger dream, he must leave that zone. From the perspective of a dreamer, this lyric symbolizes a painful moment of enlightenment; he realizes that the feeling of satisfaction he thought would last forever is only a temporary stopover, and he must dare to let go of that false "eternity" to face the reality of new challenges for the advancement of his career.

8) *Hoping for twice in a lifetime (from song Chasing that Feeling)*

The lyrics of "Hoping for twice in a lifetime" use hyperbole to emphasize the rarity and preciousness of a golden opportunity in pursuing one's dreams. Wishing for something extraordinary to happen "twice in a lifetime" dramatizes both a dreamer's gratitude and positive greed for good fortune. In the context of achieving a dream, these lyrics reflect a great ambition; he is not satisfied with just one miraculous success, but hopes for a repeat of the miracle to solidify his position at the top. This hyperbole demonstrates the high standards he sets, daring to expect the statistically impossible to ensure his dream is not just a one-time stroke of luck, but a sustained success.

9) *I'm in heaven when you're in my arm (from song Over the Moon)*

The hyperbole in the lyrics "*I'm in heaven when you're in my arms*" describes a feeling of happiness that reaches such a peak that it is compared to being in heaven. The use of the word "heaven" is an emotional dramatization to show that the embrace of a lover provides peace and spiritual pleasure that transcends the world. From the perspective of someone in love, these lyrics reflect that the physical presence of a partner is not just ordinary contact, but a sacred space that erases all sorrows and burdens of life, as if one has moved to another dimension filled with perfection and eternal happiness.

10) *Oh I'll always be anywhere you are (from song Over the Moon)*

The lyrics of "Oh I'll always be anywhere you are" use hyperbole to express a promise of extreme and absolute loyalty. Declaring that one will "always be wherever" one's lover is is an exaggeration of human physical capacity in order to demonstrate unwavering mental dedication. From the perspective of falling in love, this symbolizes a very strong inner attachment. Even though they are not always physically together, one's soul and attention are completely focused on one's lover. This is a promise to be a protective shadow, showing that one's love knows no distance and is always present as a loyal supporter in every step of one's life.

11) *Coast to coast, overseas (from song Over the Moon)*

The phrase "Coast to coast, overseas" is a hyperbole that emphasizes the vast reach of love, unbounded by geographical barriers.

Referring to the journey "from coast to coast, across the ocean" is a dramatic way of saying that no distance on earth is too far to travel for love. From the perspective of someone in love, the lyrics convey a spirit of adventure and sacrifice. He feels he has the inexhaustible energy to cross even the ocean, affirming that his love is far greater than the vastness of the world, and he is ready to conquer the horizon to be united with the one he loves.

g. Irony

1) *You can't get off the ride (from song Devil by the Window)*

The irony in the lyrics of "You can't get off the ride" depicts a tragic situation where something initially perceived as entertainment or fun has now turned into an inescapable prison. The irony lies in the word "ride," which is usually synonymous with the choice to have fun voluntarily, but in reality, someone has lost control and the right to stop. From the perspective of temptation, these lyrics show how bitter reality is when someone just realizes that the "game" of lust that they entered with laughter turns out to have no way out, trapping them in a cycle of dependency that continues to rotate even though they feel nauseous and want to stop.

2) *Said the devil by the window, "Dream on, dream on, good night"*

The lyrics "Said the devil by the window, 'Dream on, dream on, good night'" contain a sharp irony through the contrast between what sounds like sweet concern and its true destructive intent. Literally, the phrase "dream on, good night" is a loving bedtime greeting, but

when spoken by the "devil" (a symbol of temptation), its meaning is turned into a cruel taunt. This irony shows that temptation often comes with a soft voice and promises of peace, but its goal is to lull a person into a deep sleep or unconsciousness so that they never wake up to face reality. This is a subtle form of sarcasm in which the tempter actually wishes "comfort" for his victim so that he becomes even more trapped in a deadly delusion.

B. The contextual meaning of English Songs Lyrics of Tomorrow X Together

The analysis of contextual meaning in Tomorrow X Together (TXT) English song lyrics can be comprehensively analyzed through the systemic functional theory proposed by M.A.K. Halliday, which emphasizes that language never stands alone in a vacuum. According to Halliday, the meaning of a text is largely determined by the context of the situation that includes three main dimensions: field (speech field), tenor (speaker participants), and mode (speech means). In the context of TXT's discography, the application of this theory allows researchers to see how the choice of figurative words is not merely poetic aesthetics, but a message construction influenced by the grand narrative of the transition to adulthood (field), the deep emotional connection between TXT and fans (tenor), and the lyrical and expressive medium of popular music (mode). Thus, this analysis does not only focus on what is written, but also explores how the social situation and background stories in the songs provide a depth of meaning that is relevant to the listener.

a. Cat and Dog English Ver.

In this song, the researcher found 10 lyrics samples that showing the figurative languages. It contained 4 metaphors, 3 symbols, 1 paradox, 2 hyperbole in this song.

From an Ideational Metafunction perspective, the song's lyrics represent a radical identity transformation to demonstrate loyalty. The use of metaphor in the lines "Turn me from a cat into a dog" and "Let me be your pet" establishes a situational context (Field) in which the speaker (a TXT member) voluntarily abandons his independence (a cat) to become a more loyal and obedient person (a dog) for the sake of his fans. Interpersonally, the relationship (Tenor) that is built is one of total, unconditional dedication, even reaching a spiritual level in the metaphors "Now I'm an angel" and "I'm a dog walker," suggesting that serving or accompanying fans is a sacred and joyful duty.

Textually, this narrative is reinforced by the clever use of symbols to connect emotions. The lines "It's no coincidence, it's a kitty-incident" and "I just wanna be your dog" symbolize their meeting as fated, and are projected to last forever until they cross the "rainbow bridge" (a symbol of eternity/after death). The contradictory feelings in this relationship are bridged by the paradox "From the soft side to the tough stuff," which demonstrates TXT's readiness to provide both tenderness and protective strength to fans under any circumstances.

This steadfastness culminates in the use of hyperbole in the final lines. The statements "I'll walk over the obstacles" and being "In the biggest pack of wolves" convey an extraordinary determination to face the

world's challenges to protect the relationship. This hyperbolic language emphasizes that their position is not simply that of idols, but rather that of protectors, undaunted by any threat.

Based on the analysis above, it can be concluded that the relationship between TXT members and fans is constructed as an emotional symbiosis full of devotion. The change in status from cat to dog is a symbolic representation of the transition from a passive attitude to an active and protective one. Through a combination of Metaphor, Symbol, Paradox, and Hyperbole, this song concludes that for TXT, fans are the owners of their safe space, where they are willing to go beyond the boundaries of ordinary humanity (becoming pets or angels) to ensure that the bond remains intact, strong, and eternal beyond the obstacles of the world.

b. Magic

In the song Magic, the researcher found 5 types of figurative languages. It contained *2 similes, 1 metaphore, 2 hyperboles*.

Within the Ideational Metafunction dimension, these lyrics represent an emotional experience that transcends human logic through the use of simile. The lines "Nobody got it like you" and "Oh it's just like magic" establish a situational context (Field) in which the subject (TXT member) positions the presence of a fan or loved one as a magical phenomenon unparalleled in the real world. Interpersonally, the relationship (Tenor) that develops is a form of profound adoration; the speaker feels that this

interaction possesses a magical quality that changes their perspective on reality.

Textually, this narrative is reinforced by the affirmation of identity through the metaphor in the line "Cause baby you're the real one." This metaphor serves as an emotional anchor, stating that amidst everything that feels "like magic," this figure is the only true and trustworthy reality. The cohesion of the text then culminates in the use of hyperbole, depicting extreme physical and existential reactions.

The line "Feeling like my heart just froze" demonstrates the powerful impact of the lover's presence, to the point of figuratively stopping the heartbeat (a reaction of shock/fascination). However, this "frozen" state is quickly resolved by the closing line, "Holding me tight, giving me life." This use of hyperbole at the end seals the message that this touch and closeness are not merely physical acts, but rather sources of vital energy that revitalize the speaker's soul.

Based on this analysis, it can be concluded that the song "Magic" depicts an instant and powerful emotional transformation. Through Halliday's approach, it is seen that the relationship between the speaker and his subject is constructed as a miraculous healing force. The use of Simile, Metaphor, and Hyperbole sequentially creates a conclusion that love or the presence of a "real" person can melt the frozen heart and give new life. The song concludes that for them, the relationship is the only real miracle capable of transforming emotional paralysis into passionate vitality.

c. Devil by the Window

The researcher found 11 types of figurative languages. It is contained 3 personifications, 4 *symbols*, 2 *hyperbole*, and 2 *ironies*.

Within the Ideational Metafunction, these lyrics construct an abstract reality about the struggle against temptation through the use of personification. The lines "Temptation touched my tongue," "He's whispering," and "waves wash over me" establish a situational context (Field) in which temptation is no longer merely a concept, but an active actor with a will to dominate the subject. Interpersonally, the relationship (Tenor) created is between the vulnerable "I" and the manipulative "Devil," creating an atmosphere of tension and resignation.

Textually, the intensive use of symbols deepens the narrative of duality and danger. The symbols "A wolf in sheep's clothing" and "the devil by the window" depict a threat that feels close and deceptive, while "wings of desire" symbolize desire that carries the subject away from reality. This transition is dramatically reinforced through hyperbole in the lines "I scream and shout but no one's around" and "drifting into the sky," which convey feelings of isolation and a total loss of self-control due to the influence of temptation.

The narrative reaches a crucial point through the use of irony at the end. The statement "You can't get off the ride" and the devil's words "Dream on, good night" create a bitter contradiction; a "good night" that should be comforting, instead signals that the subject is trapped in a nightmare or negative influence that cannot be stopped.

Based on the analysis above, the song "Devil by the Window" depicts the tragic defeat of humans in the face of temptation. Through Halliday's approach, it is seen that the use of Personification, Symbol, Hyperbole, and Irony work synergistically to describe the process in which temptation begins to touch, seduce, and finally imprison a person's consciousness. This paragraph concludes that the relationship in this song is a form of surrender to the dark side; where desire, which was initially considered beautiful (wings), actually becomes an ironic trap that makes someone unable to escape from the game of the "Devil".

d. Chasing that feeling English Ver.

The researcher found 8 types of figurative languages. It contained 3 *metaphors*, 2 *personifications*, 1 *symbol*, and 2 *hyperboles*.

In the Ideational Metafunction aspect, these lyrics construct a contemplation of time and existence through metaphor. The lines "Life was so simple then, a perpetual high" and "Time's a thief" establish a context (Field) about a past that felt like endless euphoria, now recognized as something stolen by time. Interpersonally, the relationship (Tenor) that is established is between the subject and his own self-awareness (maturation); he realizes through the metaphor "I've only one life" that life's opportunities are limited, thus shifting his perspective on the world from mere playfulness to a more serious one.

Textually, this narrative is deepened by the living elements of nature through personification. The lines "Lost on a moonlit night" and "Lighting across the sky" bring life to the setting, as if the universe is a

silent witness to the subject's confusion and spark of passion. The frozen beauty of the past is represented by the symbol "In my kaleidoscope are pressed butterflies," which symbolizes beautiful memories that have died and can only be revisited through a specific perspective (the kaleidoscope), but can no longer fly freely or be repeated.

This emotional tension concludes with hyperbole, demonstrating the unrealistic nature of human desires. The statement "Thought it would last forever" and the hope of achieving "twice in a lifetime" illustrate the subject's difficulty in letting go of past glory or comfort. However, this hyperbole emphasizes the contrast that reality is impermanent, and the desire to repeat it is a poetic impossibility.

Based on this analysis, the song "Chasing That Feeling" encapsulates an awareness of mortality and the end of naive youth. Through Halliday's approach, the sequential use of metaphor, personification, and symbolism demonstrates the transition from feeling "drunk" on the beautiful past to the understanding that time is an honest thief. The song concludes that although the subject hyperbolically wishes for happiness to last forever, he must ultimately pursue new "feelings" in the real world, leaving behind the butterflies preserved in memory in order to face a life that only happens once.

e. Over the Moon English Ver.

The researcher found 10 types of figurative languages that contained 2 *similes*, 4 *metaphors*, 1 *personification*, 3 *hyperboles*.

In the Ideational Metafunction, these lyrics represent a stable and bright emotional state through the use of simile and metaphor. The lines "Shining on me like a moon like a star" and "Baby it's like a frozen in time" establish a situational context (Field) in which the partner's presence is perceived as an eternal source of light capable of stopping the flow of time. Interpersonally, the relationship (Tenor) is a complementary symbiosis; this is emphasized by identity metaphors such as "You're the sunlight" and "Imma be the sun." Here, the speaker positions herself and her partner as natural elements essential to each other's lives, demonstrating a level of closeness that has become one with the existence of the universe.

Textually, this narrative is refined with personification in the line "When the day is gone," which suggests that time or the day has a conscious intention of passing, leaving space for their closeness. The transition in meaning from mere "feeling" to "biological obligation" is seen in the metaphor "Love is my chemical," which implies that this love is no longer a choice, but rather a basic bodily need. The narrative then reaches a poetic escalation through hyperbole that transcends physical and geographical boundaries.

The statement "I'm in heaven when you're in my arms" constructs the reality that physical closeness equates to heavenly bliss. This is furthered by the promise of fidelity "always be anywhere you are" and the reach "Coast to coast, overseas." The use of hyperbole at the end serves to indicate that spatial distance is no longer relevant; the speaker's

commitment has transcended the boundaries of the world map to maintain the relationship.

Based on this analysis, the song "Over the Moon" depicts an unwavering, cosmic devotion. Through Halliday's perspective, it is clear that the use of metaphor in this song serves to elevate the romantic relationship to a more sacred and expansive level. The song concludes that the subject has found their source of energy (the Sun/Light) and is willing to defy the laws of nature and geography through hyperbolic commitment. Ultimately, "Over the Moon" is not simply about pleasure, but about the decision to be an ever-present element for their partner, anytime and anywhere.

Taken together, these five songs form a narrative arc that depicts the evolution of emotional maturity, from the naive devotion in "Cat & Dog," willing to do anything to be loved, to the awe of the life-giving power of love in "Magic," and to the encounter with the dark side and manipulative temptation in "Devil by the Window." A crucial transition occurs when the subject decides to abandon the illusion of a false past in "Chasing That Feeling" to embrace a tangible, if painful, reality, ultimately culminating in a mature and stable commitment in "Over the Moon." Through the use of diverse metaphors, the relationship between TXT and fans is constructed not as a mere idol-fan interaction, but as a transformative journey in which love grows from mere instant "magic" to a conscious, solid, cosmic devotion that transcends the boundaries of time and space.

CHAPTER V

CONCLUSION AND SUGGESTION

A. Conclusion

Based on the results of data analysis and discussions presented in the previous chapters, this research draws several main conclusions. This research succeeded in identifying the use of figurative language in five TXT songs, namely Cat & Dog, Magic, Devil by the Window, Chasing That Feeling, and Over the Moon, with a total of 44 data findings. Quantitatively, the use of figures of speech ١, symbols personifications, ٨ ٦, metaphors ١٢, similes ٤, ironies ٣, hyperboles ١٢, paradox

Based on the analysis using M.A.K. Halliday's Systemic Functional Linguistics (FSL) approach, it can be concluded that the use of figurative language in the five songs (Cat & Dog, Magic, Devil by the Window, Chasing That Feeling, and Over the Moon) functions systematically to construct a transformative emotional reality. In the Ideational and Interpersonal Metafunctions, the use of metaphor and personification depicts the shift in the subject's identity—from a naive and devoted figure (a pet dog), to a subject vulnerable to temptation, and finally to an adult who bravely faces reality. The language in these songs functions not only as a poetic means of communication but also as a means of constructing a relationship between "I" and "you," transforming from a magical and imaginary one into a real, strong, and stable one.

Overall, this series of five songs demonstrates a coherent psychological developmental trajectory through the Textual Metafunction constructed by

simile and hyperbole. The narratives of these songs conclude that maturing in a relationship requires the courage to leave the comfort of illusion (the "kaleidoscope") in order to pursue more authentic feelings in the real world, despite facing formidable obstacles. The culmination of this evolution is reflected in a cosmic and eternal promise of loyalty, where the subject is no longer merely "chasing" feelings, but has settled into a commitment that transcends the boundaries of space and time. Thus, this analysis proves that the sequential use of figures of speech is able to create a unity of meaning that describes the journey of love from obsession to existential maturity.

B. Suggestions

a. For EFL University Students

The results of this research show that TXT's songs contain various forms of figurative language that are rich in nuances of contextual meaning. For English language learners, song lyrics can be used as an effective independent learning medium for understanding idiomatics, slang and metaphors outside of formal textbooks. The author suggests that students do not simply translate the lyrics literally (literal translation), but rather try to understand the cultural background and emotional context behind the choice of diction in order to grasp the full meaning of the message. Through figurative language can help students to understand the meaning and positive messages which sometimes expressed implicitly.

b. For Further Researchers

The author realizes that this research has limited scope. Therefore, for future researchers who are interested in studying the work of TXT or other

musicians, it is recommended to expand the research object with a larger data coverage, such as analyzing the entire discography in one album or comparing changes in figurative language from the debut album to the latest album. In addition, future researchers are expected to be able to use a more in-depth theoretical approach, such as critical discourse analysis or more specific pragmatic studies, to reveal implicatures or speech acts that may be hidden behind the song's lyrics.

c. For Music Listeners

For music listeners, understanding the linguistic aspects of song lyrics can increase appreciation of the work of art. The author suggests that listeners be more critical in examining the implied messages in songs. By understanding the use of figures of speech and the context constructed by songwriters, listeners can build stronger emotional connections and appreciate the depth of the narrative that artists are trying to convey through their works.

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