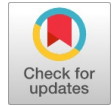# Figurative Language of Song Lyrics in Akimoto Yasushi's Works Sung by Keyakizaka46

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Abstract: The language used in song lyrics generally has an aesthetic, poetic style of language that contains meaning to entertain the audience. Song lyrics are a place for an author to express feelings about his experiences or the other people's lives. In a song lyric, the words are selected and adjusted so that the meaning and message of the song lyrics reaches the audience directly or indirectly. Indirectly conveying song content usually uses figurative language or figurative words such as conceptual metaphors. This study aims to describe the meaning and types of conceptual metaphors found in 3 song lyrics by Akimoto Yasushi performed by the idol group Keyakizaka46. Most of the songs created by Akimoto performed by Keyakizaka46 have the theme of differences and disputes, they performed the song without showing a smile, this is one of the uniqueness of Keyakizaka46. The method used is descriptive qualitative method. The theory used is Lakoff & Johnson's conceptual metaphor theory. The results of the study found 13 metaphors, consisting of 6 types of structural metaphors, 1 type of orientational metaphor, and 6 types of ontological metaphors. The metaphors in these 3 song lyrics by Akimoto Yasushi have meaning, namely an invitation for poets to dare to speak out and have an opinion in choosing, not to be afraid of disputes and differences, and to invite them to live life according to their own will and not be controlled by others. The use of metaphors in Akimoto's song lyrics shows the uniqueness and characteristics of the Keyakizaka46 idol group.

Keywords: Semantics; Conceptual Metaphors; Structural Metaphors; Orientational Metaphors; Ontological Metaphors.

I. INTRODUCTION

Language in a literary work plays an important role because through language, an author can express feelings, convey their thoughts and ideology (Fairuz, 2022). Language is an arbitrary sound symbol system, which is used by people to identify themselves, besides that language is also used to work together and communicate (Prihantini, 2015). With the existence of language every human being can convey thoughts, ideas, concepts or feelings that want to be conveyed to a wide audience. Every use of language has its own style or characteristics in its delivery and has meaning in it, just like poetry or song lyrics. Poetry is a literary work that has elements of rhymes, stanzas, lines and typography. Poetry is also interpreted as a variety of literature that embodies an overflow of feelings wrapped in thoughts, insights, and a touch of the heart (Prihantini, 2015) [11].

Song lyrics are one of the works that fall into the genre of poetry, song lyrics are the wording of a song, works that contain outpourings of personal feelings, what is prioritized is the painting of feelings Alouw et al., 2021) [4].

Each author has his own style according to his nature and preferences (Fairuz & Firza, 2021) [7]. Song lyrics are used in addition to conveying the feelings and thoughts of the author, they are also used to give an entertaining impression to the audience. Song lyrics are used to express feelings about his life experiences or the life experiences of other people, such as social life, life's journey, love and also criticism of society or the government which can be poured into song lyrics.

In a song lyric, the words that appear are selected and adjusted in advance so that the meaning and message of the song lyrics reaches the audience directly or indirectly. Conveying the contents of the song indirectly is usually by using figurative words or what is often called figurative language. Figurative language according to Ma'ruf: is the author's way of using language to obtain aesthetic effects by figuratively expressing ideas that suggest literal meaning (Al Imron, 2017) [1][21].

The science that can study the use of language style in a work such as poetry or song lyrics is stylistics. According to Ratna, stylistics is the science of style, while style in general is typical ways, how everything is expressed in a certain way, so that the intended purpose can be achieved optimally (Ratna, 2009) [13]. Stylistics is a science that examines the form of language use in literary works which includes all the potential empowerment of language, the uniqueness and peculiarities of language as well as the choice of words, sentences, discourse, imagery and figurative language (Al Imron, 2009) [3]. Stylistic studies can also be used to reveal cultural meanings or certain cultural meanings (Fairuz, 2022).

Metaphor is a type of figurative language that is often found in literary works such as novels, short stories, poetry and song lyrics. Not only in a literary work, metaphor is often used in everyday life. According to Lakoff and Johnson, a metaphor is something that has another meaning and its main function is to understand. Metaphor is a part of figurative language that compares one thing with another (Lakoff & Johnson, 1980).

Every poet or writer has their own style of language when writing song lyrics, and this is the hallmark of both the lyricist and the singer who performed the song. Akimoto Yasushi is a record and television producer as well as a song lyricist, he was born in Meguro, Tokyo on May 2, 1956. As a producer, Akimoto has formed many idol groups which are very popular in Japan and creates hits songs.

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The idol groups formed by Akimoto include Onyanko Club, AKB48, Nogizaka46 and Keyakizaka46. Most idol groups in Japan have beautiful faces, always show a smile, are elegant and wear pretty clothes, and the songs they perform are mainly about romance, teenage years at school, friendship and dreams. This can be a characteristic or character of the group. But it's different from the idol group that Akimoto formed, this one, namely the Keyakizaka46 idol group, they are often called warawanai idols, which means "idols who don't laugh" (www.taishu.jp accessed March 15, 2021), because Akimoto's song was sung by Keyakizaka46 the majority have themes of loneliness, strife, sadness and difference, and they perform the song without showing a smile. And the songs they sing have meaning implied in them.

Keyakizaka46 was formed by Akimoto Yasushi on August 21 2015 with the first generation of 21 members. Keyakizaka46's appearance at that time was quite phenomenal in the world of Japanese idols, because of their first debut song entitled Silent Majority. The song created by Akimoto, performed by Keyakizaka46, managed to break the debut record in the female singer category with the most sales, reaching 261,580 copies in the first week and placing first on the Oricon weekly top single chart (www.oricon.co.jp accessed March 15, 2021) [18][20]. The song Silent Majority tells about my character who conveys not to always be silent and not only to obey other people's orders, but to be able to voice opinions and do things according to what you want. It is very different from the debut songs of other idol groups, which mostly cover songs about romance.

In the lyrics composed by Akimoto performed by Keyakizaka46, there are words and sentences that contain metaphors and these lyrics describe many problems in people's lives, therefore a deeper understanding is needed to understand the meaning and message contained in the song. This is one of the reasons the writer is interested in analyzing the lyrics of the song by Akimoto Yasushi performed by Keyakizaka46. Not only Silent Majority, Keyakizaka46's songs are popular, there are also Fukyouwaon and Kuroi Hitsuji, these three songs are songs that are included in Keyakizaka46's best album entitled Eien Yori Nagai Isshun which was released on October 7 2020, these three songs will also be used as data analysis in this research [15] [19].

II. OBJECTIVES

Based on the background explained earlier, the formulation of the problem examined in this study is how the use and meaning of conceptual metaphor of figurative language in the lyrics of a song by Akimoto Yasushi performed by Keyakizaka46.

This study discusses the song lyrics by Akimoto Yasushi sung by an idol group, Keyakizaka. Here, figurative, according to Hawkes (1978) [9] and Al Imron (2009), is a speech to express a meaning in an unusual way or not in accordance with what is said. Figurative speech or often called figurative language is used by the author to say something in an indirect way to express meaning.

Middleton in Al Imron (2009) states that figurative speech in its application can be in the form of a style of language which is referred to as the author's uniqueness or specialty. Authors have their own style of expressing thoughts and usually there are several forms that are commonly used. These types in stylistics are called rhetorical devices. Rhetoric is a means of conveying thoughts, feelings and ideas to readers. Furthermore, Fahnestock (2005) [5][22][23][24][25] in his research stated that the study of style is one of the five sub-disciplines of rhetoric, namely invention, arrangement, style, memory, and delivery. However, it is the style that gets the most attention. Fairuz (2022) [6] then constructs what was proposed by Fahnestock (2005) contained in a reputable journal, in a chart form as follows:

III. LITERATURE REVIEW

Stylistics is a science that examines the use of language and style of language in literary works (Rahman & Weda, 2019 [12]; Fairuz et al., 2019) [8]. Stylistics is the process of analyzing literary works by studying the elements of language as a literary medium used by writers so that it can be seen how the writers treat them in order to express their ideas (Al-Imron, 2009: 8). Figurative language is the author's way of using language to obtain aesthetic effects by figuratively expressing ideas that suggest literal meaning (Al-Imron & Nugrahani 2017: 61) [2].

Metaphor is a part of figurative language that compares one thing with another (Lakoff & Johnson, 1980). In a conceptual metaphor, there are two conceptual domains, namely the source domain and the target domain. The source domain is used to understand abstract concepts in the target domain. While the target domain is generally in the form of things that are found from everyday life, and are more concrete (Lakoff & Johnson, 1980) [10]. Furthermore, Lakoff & Johnson divides metaphors into three types, namely structural metaphors, orientational metaphors, and ontological metaphors. Lakoff & Johnson (1980:14) say that structural metaphors are explained as metaphors that state abstract concepts into concrete concepts.

Structural metaphors are based on systematic correlations of everyday experience (Lakoff & Johnson 1980:53), for example: Argument is War which means Argument is war. Many things are done to each person in a debate so that the concept of argument is structured on the concept of war. Basically, argument and war are two different things, but if two or more people are having an argument, they will attack each other with words. The arguments they put out don't want to be defeated, that's why the argument is called war.

Orientational metaphors relate to spatial (space and place) which can be determined through human physical experience, such as up-down, in-out, and so on. The orientational metaphor begins with the fact that humans have bodies that can function in a physical environment. One example of an orientational metaphor is: Happy is up, the concept of Happy is the orientation of Up which refers to the use of English such as I'm feeling up today, which means I feel excited today.

This sentence illustrates that the use of the word Up gives a positive impression, namely Happy. Furthermore, there is the opposite of Up, namely Down, which gives a negative impression, for example: I'm feeling down (I feel not excited) (Lakoff & Johnson 1980:15).

Lakoff & Johnson (1980) say that ontological metaphors are metaphors that conceptualize a thought, event, emotion, activity and process of other abstract things to something that has a physical nature. The ontological metaphor forms an abstract noun as a concrete noun. In a classical metaphor view it is called personification, namely an entity in the form of inanimate objects, both abstract and concrete objects are used and treated like humans with all their aspects and activities (Lakoff & Johnson 1980:35). The following is an example of an ontological metaphor, namely: My mind just isn't operating, this sentence is a concept from an ontological metaphor, namely the mind is a machine. This metaphor provides a concept for the mind that has an on-off button, productivity, energy regulation, so that it can be seen that the form of activity, thought and emotion can be transformed into an object or entity by using the concept of ontological metaphor (Lakoff & Johnson 1980:28). Lakoff & Johnson (1980) also explained that in ontological metaphors there is a relationship between substances and containers. The container in question can be in the form of land areas, the visual field, events, actions, activities and also circumstances. Events and actions are conceptualized as objects, activities as substances, and states as containers. As in the following example: 1) There is a lot of land in Kansas. (land area), 2) The ship is coming into view. (the visual field), 3) Are you going to the race? (race as object), 4) There was a lot of good running in the race. (running as a substance).
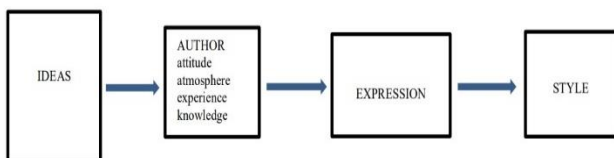

Figure 1. Framework of Style

IV. METHODOLOGY

This study uses a qualitative approach. Qualitative research is a method to explore and understand the meaning that comes from an individual or group. Qualitative methods can be carried out using various approaches including: ethnographic approaches, grounded theory, case studies, phenomenology, and narratives (Creswell, 2010). This research uses a narrative study approach that focuses on narratives, stories, or descriptions of a series of events related to human experience that includes many things. The data used are song lyrics by Akimoto Yasushi performed by Keyakizaka46 namely Silent Majority, Fukyouwaon, and Kuroi Hitsuji [16][17]. The way of working in the early stages is to collect data, before stepping on the next two important stages, namely data analysis and presenting the results of data analysis. Data collection techniques were carried out using library research and note taking techniques, namely by collecting data related to the analysis of song lyrics using stylistic studies, after that conducting research with steps (1) reading, understanding each song lyrics along with the translation in detail, (2) marking, noting every song lyrics that contain metaphors. (3) classifying the forms of metaphorical expressions contained in the lyrics (4) analyzing the use of metaphors contained in the song lyrics and explaining the meaning contained therein

V. FINDINGS

The following is an analysis model for the use of conceptual metaphors for 3 song lyrics created by Akimoto Yasushi, namely the lyrics of Silent Majority, Fukyouwaon and Garasu o Ware. The intended analysis is as follows:

A. Silent Majority Song

In the Silent Majority song lyrics, there are: Structural metaphors consisting of 3 data, namely data 1, data 2 and 3 in the form of fragments of lyrics which state abstract concepts are described as having concrete properties or concepts. And 2 ontological metaphor data, namely data 4 and data 5.

Data 1 先行く人が振り返り列を乱すなと(Don't mess up the line of people passing by) implies that the poet wants to warn the public not to interfere or disrupt the rules that have been made by a group. Because of the people who interfered or followed the rules of the group, their eyes looked dead.

Data 2 誰かの後ついて行けば傷つかないけど(If we keep following someone's steps maybe we won't get hurt) implies that the poet wants to convey don't be afraid of the opinions we have. If we follow other people's words, we are not oppressed or hurt, but we will not be able to express our own opinion.

Data 3 One of them に成り下がるな (Don't want to be taken down by one of them). It can be seen that there is an invitation to the lyrics from the poet to act, don't leave a choice to others, and do something he wants in his own way. So the narisagauna metaphor has a meaning, that is, don't want to be controlled or controlled by other people.

Data 4 ルールを説くけどその目は死んでいる(Even though they follow the rules, their eyes look dead), implies that the poet forbids not to mess with the rules that have been made in a group, even though many people follow the rules, but their eyes look devoid of emotion, or no passion in them, because what they are following is not really what they want.

Data 5 自分の夢の方に歩けばいい(It is better to walk towards your own dream. This metaphor conveys the meaning that the poet says that instead of always following other people's orders it is better to leave them and go to fulfill the dreams we have, and never Our future is controlled by other people.

B. Fukyouwaon Song

In the Fukyouwaon song, 2 Structural metaphor data were found, namely data 6 and data 7, and 2 ontological metaphor data were found, namely data 8 and data 9. The following is the analysis:

Data 6 首を縦に振らない(I will not nod my head) implies that the poet expresses his disapproval of an opinion, even if the people around him agree with that opinion, he still will not say "yes" and remains firm in his convictions until the end.

Data 7 軍門に下るのか(Are you just going to give up?) is a structural metaphor, because the concept of "giving up" is abstract in nature and is described through the concrete nature or characteristics of the concept of gunmon ni Kudaru.

Data 8 words 壁 (kabe //wall), is an ontological metaphor. The concept of kabe (wall) is used to express the existence of a distance between one's relationship. Kabe (wall) is a partition, a barrier between rooms, just like the relationship between someone who has a distance, as if there is a barrier or barrier between them. The concept of "a relationship distance" which is non-physical in nature is conceptualized with the word kabe (wall) which has a physical nature. Then the metaphor can be categorized as a type of ontological metaphor The data 9 word 壊せ(kowase/destroy) is an ontological metaphor because the concept of kowase (destroy) is used to understand the concept of a resistance. The phrase "destroy the opinion that they have formed", is like destroying or damaging an object, which at first was still perfectly formed and intact, smashed into pieces.

C.   Garasu o Ware Song

In this song there are forms of structural metaphors which can be seen in the presentation of each data as follows;

Data from the 10 phrases 吠えなくなってしまった犬 (hoenakunatte shimatta inu) which means a dog that doesn't bark anymore, is a structural metaphor used to express about a person's inability to express emotions of joy, fear and being unable to express opinions, because they are hindered by rules that if violated they get punished. Therefore they always

Data 1 : stanza 3rd line 1st

先行く人が振り返り**列**を乱す
なと

ルールを説くけどその目は死
んでいる

In data 1, the metaphor is found in the word 列 (retsu/row). Retsu has a lexical meaning, namely 順に長く並ぶこと (jyun ni nagaku narabu koto) means a line with a long sequence. In general, a sequence has physical properties, but in the above data the word retsu is associated with the next line, namely ルールを説く(ruuru o toku/ following the rules) which has non-physical properties. Retsu/marriage and ruuru/rules are two different things, but have the same structure, Ruuru/rules are the result of the act of arranging everything and it is determined to be followed, like a line that has been formed in long layers, it must be kept

Data 2 : Verse 8 line 1

誰かの後ついて行けば傷つかないけど
その群れが総意だと
ひとまとめにされる

In data 2 the metaphor is found in the word 傷つかない (kizutsukanai/will not be hurt) which comes from the verb kizutsuku which has a lexical meaning (負傷する/fushou suru)（けがをする）which means injured, injured. The lexical meaning of kizutsukanai is "not injured or not injured". When someone is injured or injured in a part of the body, the wound can be seen with the eye. If you look at the whole sentence, the 1st line is dareka no ato suite yukeba

behave well and follow the existing rules, in order to get comfort and safety for themselves.

Data   11
閉(と)じ込(こ)められた見(み)えない檻(おり)から抜(ぬ)け出(だ)せよ(tojikomerareta mienai orikara nukedaseyo) which means "Let's get out of confinement seen that confines you", is an orientational metaphor, because the phrase ori kara nukedase which means slipping out of confinement, has a spatial relationship (space and place) in the form of in-out (inside-outside). This metaphor is used to express the poet's thoughts to invite someone out and be free from binding rules.

Data 12 目の前のガラスを割れ(meno maeno garasu wo ware). The word ガラス (garasu/ glass). Data 13 愛の鎖引きちぎれよ(ai no kusari hikichigire // remove the chain of love). This data will be studied further in the discussion session

VI.   DISCUSSION

A.   Silent Majority Song

The song of Silent Majority was created by Akimoto Yashusi is Keyakizaka46's first song as well as their first debut song which was released on April 6 2016. The following is an analysis of the metaphors contained in the lyrics.

B.   Structure Metafora

The metaphors of Structure in this article are found in some line of the lyrics as follows;

Don't mess up the line of people walking by
Even though they followed the rules, their eyes seemed dead

in order. The concept of retsu/maran here is used to understand a rule or system in a group. Because in the next sentence it is continued with ruuru o toku kedo sono me o shindeiru/even though they follow the rules, their eyes look dead. From the context and the entire lyrics in stanza 3, the metaphor means, "don't mess up the existing rules". Based on the opinion of Lakoff & Johnson, this metaphor is categorized as a structural metaphor, because the concept of "a rule" which has an abstract nature, is described through the nature or characteristics of the concept of retsu (lines) which has concrete properties.

If we continue to follow in someone's footsteps we may not get hurt, but the group is of the same opinion. We will be united like them

kizutsukanai kedo which means "if you keep following someone maybe we won't get hurt", and connected with the next line sono mure ga soui dato hitomatome ni sareru which means "the group has an opinion the same, we will be united like them", so the meaning of the metaphor is not "not hurt", but "not being oppressed".

In Japan, in a group at school or work, if someone does not follow the rules, or the words of the people in the group, or have different opinions or thoughts, that person will be penalized. Sanctions can be in the form of pressure, oppression, and exile. These actions can hurt both mentally and physically. The concept of kizutsuku is used to describe an oppression that exists within a group. When viewed from the context and the entire lyrics in stanza 8, this metaphor has

a meaning, that is, if we continue to follow other people's words, then we will not be oppressed by them. This metaphor is categorized as a structural metaphor, because the concept of "not being oppressed" which is abstract in nature is described through the nature or characteristics of the kizutsukanai concept (not injured) which are concrete in nature.

> Data 3: Stanza 6 and 7, line 2
> 選べることは大事なんだ人に
> 任せるな
> 行動しなければ No と伝わらない
> 君は君らしくやりたいことを
> やるんだけさ
> One of them に成り下がるな

Choosing is important, don't leave it // to others // If you don't act, then the word "no" // won't get through // You have to do what you want in your own way
Don't want to be dropped by one of them

In data 3, the metaphor lies in the word 成り下がるな (narisagauna/don't want to be dropped). The word is a form of prohibition and a negative form of the verb narisagaru which has a lexical meaning 落ちぶれる。栄えていた者が衰える (ochibureru, sakaeteita mono ga otoroeru) meaning to be dropped, weaken or destroy happiness. If it is connected to the lyrics in the previous stanza, the metaphor has a different meaning. Because the lyrics say eraberu koto wa daiji nanda hito ni makaseruna, koudou shinakereba no to tsutawaranai, kimi wa kimi rashiku yaritai koto o yarun dakesa, these lyrics show that the person referred to in the song is in a state of being controlled or controlled by someone else. Because there seems to be an invitation to the lyrics from the poet to act, don't leave a choice to other people, and do what you want in your own way. So the narisagauna metaphor has a

meaning, that is, don't want to be controlled or controlled by other people.

This metaphor is categorized as a type of structural metaphor, because the concept of "controlled or controlled" which is abstract in nature, is described through the nature or characteristics of the narisagaru concept which are concrete in nature, and the two concepts also have similarities in structure. If someone falls or their life is damaged by something, they will feel sad, hurt, and can't do anything. It's the same as being controlled, a person cannot do something freely because his life is controlled by other people.

C. Ontology Metaphor

Ontology metaphors conceptualize a thought, event, emotion, activity and process of other non-physical things into something that has a physical nature. The ontological metaphor forms an abstract noun as a concrete noun.

> Data 4 : Stanza 3 line 2
> ルールを説くけどその目は死んで
> いる

Despite following the rules, their eyes looked dead

In data 4 the metaphor lies in the phrase 目は死んでいる (me wa shindeiru// their eyes look dead). The word shindeiru comes from the verb shinu which has a lexical meaning, namely 命がなくなる/inochi ga nakunaru息が絶える/iki ga taeru。また自ら命を断つ/mata mizukara inochi o tatsu which means no life, breath stops, literally experience life stop (kokugojiten.jp) [14]. If a human or an animal dies, their remains will be physically visible. This metaphor is paired with the word me (eyes) and if it is associated with the whole sentence, namely ruuru o toku kedo sono me wa shindeiru means "despite following the rules, their eyes look dead". The meaning of the metaphor is not "their eyes look dead" but "they look emotionless or spiritless". The word me (eye)

here is also an entity because the eye has a form. The eyes are the window to the heart where the contents of a person's heart can be expressed through the eyes. The concept of human thought describes an emotion that is abstract in nature, connected with eyes that are concrete.

The concept of shindeiru is used to understand an emotion that exists in humans, and me is used as an entity or container. When viewed from the context and the whole sentence, these metaphors have meaning, that is, even though they follow the rules, they seem to have no emotion or passion. This metaphor is categorized as an ontological metaphor, because the concept of "emotion" which is non-physical in nature is conceptualized with the words shinu and me which have physical characteristics.

> Data 5 : Stanza 7, line 4
> 自分の夢の方に歩けばいい

It's better to walk towards your own dream

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In the data 5 the metaphor lies in the word 歩けば (arukeba/walking) which comes from the verb aruku which has a lexical meaning, あちこち動き回る (achi kochi ugokimawaru) 移動する (idou suru/to move, to travel here and there). The word walking is usually used to express our daily experiences related to a movement from one point to the next. But in data 5, arukeba (walking) is juxtaposed with the phrase jibun no yume (my dreams or my goals). Ideals or dreams are a form of goal that someone wants to achieve in the future. So the meaning of the metaphor is not "walking towards one's own dream", but "actualizing one's own dream". Because seeing the use of the word that is commonly used as a partner for the word dream is realizing. In order to understand the concept of realizing, an understanding of the concept of walking is used. Because when someone is walking towards a place, there must be obstacles on the way, as well as to realize a dream, to achieve something you want

Data 6 : stanza 1, 2nd line
僕はYes と言わない
首を縦に振らない
周りの誰もが頷いたとしても

The metaphor lies in the phrase 首を縦に振らない (kubi o tate ni furanai /I will not nod my head), which has a lexical meaning of "don't move your head up and down". When connected with the previous and next lyrics, the metaphor has a different meaning. Since it says boku wa "yes" to iwanai, Mawari no dare mo ga unazuita toshitemo, the lyrics show that the poet will not say "yes" even if those around him nod their heads. This explains that there is a conflict between the character I (the poet) and the people around him. So the kubi metaphor o tate ni furanai has the

Data 7 : Bait 4 baris ke-2
君はYes と言うのか
軍門に下るのか
理不尽なこととわかっているだろう

The metaphor in data 7 is the phrase 軍門に下る (gunmon ni Kudaru/give up), which has the lexical meaning "go down to the military gate". In Japanese 軍門 (gumon) is a military gate or camp, and 下る (kudaru) means "to go down". Going down or entering the military gate is the same as surrendering to your opponent or in other words losing a battle. So the metaphor means giving up on an opinion. Because the lyrics before kimi wa yes to iu noka, and the next rifujinna koto to wakatteiru darou, show that the poet

Data 8 Bait 2 baris ke-2
叫びを押し殺す (oh!oh!oh!)
見えない壁ができた(oh!oh!)
ここで同調しなきゃ裏切り者か

From the data 8, metaphor lies in the word 壁 (kabe//wall). The lexical meaning of Kabe (wall) is covering the sides of a room, house or cubicle and is used as a partition, a barrier between rooms, made of boards, or a wall. But in this data kabe (wall) is juxtaposed with the word

to go there must be difficulties and obstacles in making it happen. This metaphor is categorized as an ontological metaphor, because the non-physical concept of "manifesting" is conceptualized with the word arukeba (walking) which has a physical nature.

VII.   FUKYOUWAON SONG

The song Fukyouwaon is Keyakizaka46's 4th single which was released on April 5 2017, and this song has become a quite phenomenal song in the world of Japanese idol music, because the song has the theme of "dispute" which is rarely performed by most Japanese idols.

A.   Structure Metaphor

Structure metaphors are found in data 6 and data 7, along with the lyrics and their analysis in the following

I won't say "yes"
I won't nod my head
Even though everyone around me
was nodding their heads

meaning "will not agree on an opinion, even though everyone agrees with it".

The metaphor kubi o tate ni furanai (I will not nod my head) is used to understand someone's disagreement in an opinion. Because when someone in a discussion opposes an opinion from another member, then that person will give a sign of shaking his head, to express disapproval. This metaphor is a structural metaphor because the concept of "disagreeing with something" which is abstract in nature is described through the nature or characteristics of the concept of kubi o tate ni furanai which are concrete in nature.

Would you say "yes"?
Are you just going to give up?
You know that's unfair, don't you?

questions whether they will still follow that opinion even though they know it is unfair, and just give up. The concept of gunmon ni kudaru is used to understand the concept of "giving up" in the lyrics.

B.   Ontology Metaphor

Look at the lyrics of the Fukyouwaon song below, 2 ontological metaphor data have been found for each as follows

They muted my screams an invisible wall is created Does disagreeing here make me a traitor?

見えない (mienai/invisible). Mienai is the negative form of the intransitive verb mieru which means to see.

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The verb mieru is used when someone catches or sees an object with natural eyes. Because the word mienai is a negative form, it is used when one cannot see an object with one's eyes. While the wall is an object that has a physical form and can be seen by the eye. Therefore, the meaning of the kabe metaphor above has a different meaning, namely the

Data 9: stanza 6th, line 1st
不協和音で既成概念を壊せ
みんな揃って同じ意見だけではおかしいだろう

The data 9, word which is a metaphor is 壊せ (kowase // destroy). The word comes from the verb 壊す which means to destroy, break, and crush. The verb is usually used for an object that has a physical form. But in the data above, the word kowase is used in the word 既成概念 (kiseigainen) which means an opinion or idea that already exists. If you look at the whole lyrics in the stanza above it says, fukyouwaon de kiseigainen o kowase, minna de sorotte onaji iken dake dewa okashii darou, which means the poet feels strange if everyone has the same opinion, everyone should have their own opinion. Because of that, the poet does not want his opinion to be the same and invites people to fight this opinion with disputes. The kowase metaphor here means "against their existing opinion.

Data 10 Stanza 1 line 2
川面に映る自分の姿に
吠えなくなってしまった犬は
餌もらうため尻尾振って
飼い慣らされたんだろう
噛みつきたい気持ちを殺して

From the data 10, metaphors are found in the phrase 吠えなくなってしまった犬 (hoenakunatte shimatta inu) which means a dog that doesn't bark anymore. This metaphor is used to describe someone who cannot express emotions, such as fear, joy and cannot express a voice or opinion. It's the same with a dog, to communicate and express what it feels just by barking. This is due to the existence of a rule that if violated they will receive sanctions. Therefore they always follow the rules, for the sake of getting comfort and safety for themselves. This is reinforced by the sentences in the next line, namely esa morau tameni shippo futte kai

Data 11 Stanza 2, line 2
今あるしあわせにどうしてしがみつくんだ？
閉じ込められた見えない檻から抜け出せよ

Data 11
閉(と)じ込(こ)められた見(み)えない檻(おり)から抜(ぬ)け出(だ)せよ(tojikomerareta mienai orikara nukedaseyo) which means "Let's get out of confinement seen that restrains you. The word 檻 (ori/confinement), has a lexical meaning: confinement is a place to confine, cage, room with a wall so you can't get out. In these lyrics (ori//confinement) has the meaning of a barrier in the form of a rule. Because the word ori (confinement) is juxtaposed with the word mienai (invisible), a verb that is used when you cannot see an object with your eyes. While confinement is an object that can be

creation of a distance between one's relationship. Because the lyrics before and after it says sakebi o oshikorosu, koko de doujyou shinakya uragiri mono ka?, which means that the poet cannot voice his opinion because he is prevented from doing so, and is considered a traitor, a distance is created between the characters aku and them.

By discord destroy the opinions they form //Wouldn't it be strange if everyone had the same opinion?

VIII. GARASU O WARE SONG

The song Garasu o Ware is a song composed by Akimoto Yasushi which was used as Keyakizaka46's 6th single which was released on March 7 2018. This song was also performed by Keyakizaka46 at the Kouhaku Uta Gassen (紅白歌合戦) event in 2018. The following is an analysis of the metaphors contained on the lyrics of the song Garasu o Ware.

A. Structure Metaphor

The use of conceptual metaphors is only found in I data, namely data 10, along with a fragment of the lyrics and its analysis:

The figure that appeared on the surface of the river was a dog that had stopped barking. Wags tail for food//Already used to being tamed. Not even the desire to bite

narasaretan darou, kamitsukitai kimochi o koroshite // wagging its tail to get food, it is used to being tamed, there is no desire to bite.

This metaphor is categorized as a type of structural metaphor. The human concept is described through the traits or characteristics possessed by a dog which is a concrete concept

B. Orientasional Metaphor

Orientational metaphors related to space and place that can be determined through human physical experience, as shown in the following data.

Why are you sticking with happiness now?

Let's get out of that invisible cage that is holding you back

seen directly. In the previous word it was said tojikomerareta which means locked, trapped, or constrained. It is used to express a state of being constrained or bound by something, so that one is asked to come out. A rule can bind a person to continue to follow the existing rules, but it can also make a person's activities limited, so that they are not free. In the previous lyrics it says ima aru shiawase ni doushite, this is to strengthen the invitation to get out of these binding rules.

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Japan is famous for its people who obey the rules. If anyone violates, will get sanctions, penalties, warnings. They avoid punishments that make life uneasy, and choose to follow the rules, even if they feel forced. However, in this modern era, Japan is increasingly open to foreign influences, so that groups have started to want to be free from rules and choose a way of life that is different from other societies

C.   Ontology Metaphor

Ontological metaphors in this study found 2 data, respectively data 12 and data 13. Consider the two examples of ontology metaphors as follows;

Data 12 Stanza 3, line 1

目の前のガラスを割れ！

握りしめた拳で oh!oh!

やりたいことやってみせろよ

Shatter the glass in front of you!

With a strong fist //Show what you want to do //It's better for you to live freely, get moving!

In data 12 目の前のガラスを割れ(meno maeno garasu wo ware). The word ガラス (garasu/glass). lexical meaning, namely objects that are hard, clear and easily broken (such as glass windows, bottles, and so on). The word (garasu// glass) in the lyrics is a metaphor which means a barrier. Because in the next line it says yaritai koto yatte misero yo, omae wa motto jiyuu de sawage which means "Show me what you want to do. It's better for you to live freely, move on. This metaphor is to express the poet's invitation to people who

want to be free to destroy barriers. This metaphor is categorized as an ontological metaphor, because the concept of a non-physical barrier is conceptualized with a word (garasu/glass) which has a physical nature.

Based on the analysis that has been carried out, the entire meaning of the verse is that the character I (the poet) invites someone to fight or destroy the barriers around them and invites them to lead a freer life and prove to those around them that they can do so, something according to what is desired.

Data 13 Stanza 9, line 5

おまえはもっとおまえらしく生きろ//愛の鎖引きちぎれよ

歯向かうなら背中向けるな

Continue to live in your own way

Untie the chains of love

If you want to fight, don't face back

In the data 13, metaphors are found in the word 愛の鎖引きちぎれよ(ai no kusari hikichigire//let go of the chain of love). Lexically, chain has the meaning of rope from related rings, usually made of metal, plastic, and so on, and chains are used to tie objects together. But because in these data, the word chain is juxtaposed with the word ai (love) which is abstract in nature, this metaphor has another meaning, namely to escape from comfort because ai (love) has the meaning of feeling affection for parents, children, partners, siblings and others. Someone who has love for something, will definitely feel a comfort. So this metaphor is used to describe someone who cannot be separated from a group, because he feels that if he is in that group he will be fine, will not be hurt and has hope to continue to live, even though he cannot be free to do whatever he wants. It is said that one cannot be free, because in the next lyrics my character says hamukau nara senaka mukeruna//if you want to fight, don't face back, which means that person has the will to fight but still has fear.

Based on the classification of types of metaphor according to Lakoff & Johnson, these metaphors can be categorized as ontological metaphors. Because the entity kusari (chain) which is an inanimate object that is physical in nature, is juxtaposed with the word ai (love) which is usually only felt by humans, which has a non-physical nature.

Based on the analysis that has been done, the overall meaning of the stanza is that the character I (the poet) invites someone to break free from dependence on a group, because what one gets from that group is not true freedom. If you want to fight them do not be afraid, and continue to live in your own way. This can be seen in the previous lyrics,

namely omae wa motto omaerashiku ikiro.

IX.   CONCLUSION

Based on the results of the analysis that was carried out in the previous chapter, the types of conceptual metaphors found in the 3 song lyrics by Akimoto Yasushi performed by Keyakizaka46 contained 13 metaphors.

In the lyrics of Silent Majority (サイレントマジョリティー) lyrics, 3 types of structural metaphors and 2 types of ontological metaphors are found. The metaphor in this song has a meaning about the character I (the poet) who invites them to have the courage to speak out and have an opinion in choosing something, invites them not to always be controlled and regulated by adults, and to have the courage to realize their dreams according to their own wishes. In the song Fukyouwaon (不協和), 2 types of structural metaphors and 2 types of ontological metaphors are found. The metaphor contained in this song has a meaning about the character I (the poet) who does not want his opinion to be unified by them, is not afraid of disputes and differences, does not want to give up opinion, because everyone must have different opinions and have freedom in living life. . In the song Garasu o Ware (ガラスを割れ) found 1 type of structural metaphor, 1 type of orientational metaphor, and 2 types of ontological metaphor.

The metaphor contained in this song has the meaning of the character I (the poet) who invites them not to always depend on other people, to dare to fight against something that is blocking their dreams, to invite them to live life according to themselves, and to be willing to be hurt for a more free life.

Based on the Japanese cultural background, it is generally known that Japanese society is a homogeneous society, every individual in Japan lives in groups. They have such strong homogeneity. In a country where people always live together in any case, if there are differences it will cause a conflict and dispute. Therefore it can be seen that Japanese society is more concerned with group interests than individual interests. If there is someone who is different or has differences from the group, they will definitely be shunned or even hurt and oppressed. This is often the case with adolescents at school and members of the public at work. Because the character aku (the poet) has different thoughts from other Japanese people, he thinks that everyone who has the same thoughts, opinions and beliefs is something strange and not good. Because basically everyone has their own opinion, thoughts and way of life. Therefore the poet calls on them, if you have an opinion, be brave to convey it, don't be afraid to be different from the others.

Judging from the metaphors found in the 3 song lyrics, it shows that the poet gives something different and has something unique in writing the song. Because the choice of vocabulary and phrases used shows an invitation and satire, such as the use of the metaphor of a dog which describes the nature or characteristics possessed by humans. This style of songwriting has become a characteristic of Akimoto in writing songs for Keyakizaka46

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