FIGURATIVE LANGUAGE ON THE LYRICS OF THE SONG BY *MILI* IN THE GAME *LIBRARY OF RUINA*

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Abstract

This study observes the intricate realm of figurative language contained in the song lyrics of *MILI*, a Japanese music group known for their ethereal and emotive compositions, specifically within the context of the game "*Library of Ruina.*" The analysis focuses on describing the layers of metaphors, similes, personification, and other figurative elements woven into the lyrics, with the aim of elucidating the poetic and emotional dimensions that contribute to the thematic richness of the music. The methodology involves a comprehensive examination of MILI's lyrics, drawing from a curated selection within the game "Library of Ruina." Employing a qualitative approach, the study identifies and categorizes various forms of figurative language, exploring how these linguistic devices enhance the lyrical narrative and resonate with the overarching themes of the game. The analysis extends beyond linguistic elements to consider the cultural, historical, and aesthetic contexts that shape the use of figurative language in MILI's songwriting. The findings of this research are expected to uncover the nuanced ways in which MILI utilizes figurative language to evoke emotions, convey complex narratives, and contribute to the immersive experience of "Library of Ruina." By marrying elements of linguistics, musicology, and cultural studies, this study contributes to a deeper understanding of the symbiotic relationship between music and narrative, providing insights into the broader artistic significance of MILI's contributions to the gaming landscape.

Keywords: *figurative language, music, narrative*

A. INTRODUCTION

The use of figurative language in music has long been recognized as a powerful tool for conveying emotions, narratives, and thematic depth. MILI, a Japanese music group celebrated for their unique blend of genres and emotionally evocative compositions, has garnered attention not only for their captivating soundscapes but also for the rich tapestry of figurative language woven into their lyrics (Agus Krisna Permana et al., 2018). This study seeks to explore and dissect the various forms of figurative

language employed by MILI within the context of the game *Library of Ruina.*

MILI's collaboration with the game *Library of Ruina* adds an extra layer of complexity to their music, as it becomes an integral part of the gaming experience. *Library of Ruina* developed by Project Moon, is renowned for its atmospheric and immersive storytelling, drawing players into a mysterious and surreal world. MILI's music, featured prominently in the game, serves to enhance this experience, and the lyrics become a crucial component in shaping the narrative ambiance (Rahman, 2023).

The choice to focus on MILI's songs within the specific context of "Library of Ruina" is rooted in the recognition of the symbiotic relationship between music and game narrative. The game's unique setting, which revolves around a mysterious library and its enigmatic characters, provides a fertile ground for the exploration of figurative language. MILI's lyrical prowess is known for its ability to seamlessly blend poetic elements with narrative intricacies, making their songs a compelling subject for analysis within the framework of game studies (Melly, 2022).

The significance of figurative language in music cannot be overstated. Metaphors, similes, personification, and other figurative devices add layers of meaning and emotional resonance to lyrics. In the context of MILI's work, this study aims to delve into how these linguistic devices contribute to the overall aesthetic and emotional impact of their music, with a particular focus on the thematic elements present in "Library of Ruina." Figurative language in the lyrics of MILI's songs can be analyzed by examining various types of figurative language and their meanings. Some common types of figurative language found in song lyrics include allusion, simile, metaphor, irony, personification, hyperbole, dead metaphor, metonymy, and paradox (Rohani & Arsyad, 2018).

These figures of speech can convey deeper meanings and emotions in the lyrics, enhancing the listener's experience and understanding of the song. For example, in NF's rap songs on the album "The Search," hyperbole is the most dominant type of figurative language used, with 20 instances (32.26%) (Subekti et al., 2023). This could be attributed to NF's use of exaggerated words to express his feelings, which allows listeners to connect emotionally with his lyrics. In another study, the lyrics of children's songs from the 1990s and 2000s were analyzed for figurative language use (Wisran, 2023).

The most common types of figurative language found were simile, metaphor, personification, symbolic, paradox, and hyperbole. These figures of speech help children understand and engage with the lyrics, making the songs more appealing and relatable. In summary, figurative language in MILI's songs can be analyzed by identifying various types and their meanings. This analysis can provide insights into the song's themes, emotions, and the artist's creative style, enhancing the listener's understanding and appreciation of the music.

The interdisciplinary nature of this research is underscored by the fusion of linguistics, musicology, and game studies. By examining the figurative language in MILI's lyrics, we not only gain insights into the artistic choices made by the musicians but also explore the cultural and historical influences that shape their expression. Moreover, this study aims to contribute to the growing body of literature that seeks to understand the role of music in interactive media, emphasizing the unique intersection of narrative and auditory elements in the gaming experience (Asriadi & Irawan, 2022).

As gaming continues to evolve as a form of narrative art, the study of music within this context becomes increasingly relevant. MILI's contributions to the gaming landscape offer a case study that allows us to explore the nuanced ways in which figurative language enhances the storytelling experience. Through this research, we hope to uncover the subtleties of MILI's lyrical craftsmanship, offering a deeper appreciation for the convergence of linguistic and musical artistry in the digital realm of "Library of Ruina."

The word semantics comes from the Greek word *semanio* or "to signify". According to Palmer (1981) semantics is a technical term used to refer to the meaning of a word, expression or discourse determined by the existing context. Semantics is the science that studies the meaning of words, phrases and sentences. Semantics is the study of the relationship between linguistic distinctions and symbol relationships in socialization. Traditionally, language is seen as the vocabulary contained in literary works (Siregar et al., 2021). Semantics is traditionally defined as the study of meaning. Philosophically the question "what does it mean?" can also be answered using the following theories of meaning (AKMAN, 1997).

Various theories explain that the meaning of what is said is what it shows, for example "Herry" means "Herry", "bird" means a general type of bird or an important property it has. Ideational or mental theory explains that the meaning of an expression is an idea or concept related to the mind of anyone who knows and understands the expression. Behaviorist theory explains that the meaning of an expression is the stimulus that causes it or the response it causes, or a combination of both, in a particular event or utterance. The theory of meaning, use explains that the meaning of an expression is determined by,

if not identical to, its use in language. Verification theory explains that the meaning of a statement is determined by the verification of the sentence that contains it. Conditional truth theory explains that the meaning of an expression is a contribution to the truth conditions of the sentence that contains it (Sharndama & Suleiman, 2013).

Based on the definition above, it can be concluded that semantics is the study of meaning. Meaning emerges from various theories. All theories show that all works have meaning.

Figurative Language

Figure of speech is language that has figurative meaning and combines the speaker's desire to touch emotion, surprise and persuasion. The figure of speech is used in art as a medium for expressing thoughts, feelings and ideas implicitly, not explicitly. Figures of speech are used in all forms of communication, such as in daily conversations, newspaper articles, advertisements, novels, poetry and songs. Based on the definition above, figures of speech can be used in various forms of communication to express the writer's desire to express emotions and persuade readers or listeners.

Allegory

Allegory is a statement that conveys hidden meaning. Allegory is something that is consistently presented in the guise of something else. In allegories there are usually actions that are actually symbolic or have other meanings. In allegorical poetry, everything that is true is expressed about the characters, actions, and so on. It is actually said about what the character or action represents (Wisran, 2023).

Allusion

Allusion is a reference to another word. Many authors refer to other authors in their poetry and this is always a case of allusion

and sometimes one of the analyst's greatest puzzles is to find out what is meant by the allusion.

Antithesis

Antithesis occurs when a pair or more of very contrasting terms are presented together . If words, ideas, or clauses are very different but present together, a certain tension will arise that makes the sentence very provocative. In antithesis there is usually a balance of grammar, as well as a contrast of meaning. Antithesis is a work of figurative language that is opposite to a word or group of them, containing a contrasting idea.

Hyperbole

Hyperbole is a figure of speech whose statement contains elements of exaggeration. Additionally, it is used to express strong feelings or produce a strong impression, and is not meant to be taken literally. Hyperbole is usually used as a joke, but is sometimes used as a sign of seriousness.

Irony

Irony is a kind of figure of speech that involves the relationship between the reality depicted and the terms used to describe it. The intended implication is often a mockery of what is said (Papafragou, 1996).

Metaphor

Metaphor is a name or descriptive term that is transferred to an object that is different, but analogous to, which can be applied appropriately. According to critic R.P. Blackmur (1999), all metaphors consist of two parts: tenor, namely the idea expressed or subject of comparison, and carrier, namely the image used to convey the idea or subject being communicated. It can be concluded that a metaphor is a figure of speech that states two different words but have the same meaning (Papafragou, 1996).

Metonymy

Metonymy is a name or descriptive term given to an object that has a different form, but is analogous so that it can be applied correctly. Metonymy is a figure of speech that replaces the term of an object with a word related to that object.

Oxymoron

Oxymoron is a figure of speech that uses a pair of opposite or conflicting terms as an affirmation. An oxymoron is a pair of words that have opposite meanings, but when used in combination give the reader a broader context for how to interpret a passage of literature. Oxymorons are also used to emphasize an idea or characteristic and can add emotion and mood to a passage. Oxymorons are sometimes used for comedic effect, but are also often used to emphasize the contradictory or confusing nature of an emotion or situation.

Paradox

Paradoxes display contradictory conditions but usually contain truth. Literary experts agree that the definition of paradox is as a medium for conveying rhetorical statements that imply contradiction but actually contain truth. A paradox is a statement or situation that contains elements that appear contradictory or incompatible, but upon closer inspection may be true.

Parallelism

Parallelism requires the same treatment of equally important aspects of the problem under consideration. Parallelism can be defined as repetition of the same expression with the aim of strengthening nuances of meaning to achieve parallelism in the use of words or phrases that occupy the same function in a sentence form

Song Lyrics and Game

Songs have various forms, some of which are rich, imaginative and complex in

wordplay, rhythm and melody. Lyrics are fairly short poems that express strong thoughts or perceptions of a speaker in a meditative way (Suharto, 2004). Mili is a Japanese indie music group consisting of 5 members, Cassie Wei, Yamato Kasai, Yukihito Mitomo, Shoto Yoshida, Ao Fujimori. The indie group is considered to be one of the amazing groups with YouTube subscribers exceeding 500,000. The name of this group is based on the Brothers Grimm fairy tale entitled "Dear Mili". Moreover, *Library of Ruina* is an RPG (Role Playing Game) game developed and released by South Korean independent video game studio Project Moon. This game was released on Steam on May 15 2020. This game is a sequel to the previous game released by Project Moon called Lobotomy Corporation (Suharto, 2004).

B. METHOD

In this research, the researcher is going to use the qualitative descriptive method by observing the data in the script. Descriptive qualitative research is an approach used to explore and describe a phenomenon in its natural setting without manipulating variables. This method seeks to provide a rich and detailed account of the subject under investigation, often employing open-ended questions and allowing themes to emerge organically from the data. Unlike quantitative research, which involves numerical data and statistical analysis, descriptive qualitative research relies on words and non-numerical data. This research uses a qualitative descriptive method, because the available data is in the form of text and song lyrics from *MILI* in the game *Library of Ruina* which contains many types of figures of speech

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The research began by selecting a representative sample of MILI's songs featured in the game "Library of Ruina." Ensure diversity in terms of musical style, thematic content, and prominence within the game. After selecting sample, researcher went to conducting a close and comprehensive analysis of the lyrics. The presence of figurative language, including metaphors, similes, personification, symbolism, and other forms of linguistic devices becomes attention to research. Code the lyrics thematically to identify recurring themes and subjects. Look for patterns in the use of figurative language across different songs and explore how these patterns contribute to the overarching narrative or emotional atmosphere of the game. In addition, the next step is analyzing the lyrics within the broader context of "Library of Ruina." Consider the specific scenes, characters, and events in the game where these songs are featured. Examine how the figurative language aligns with or enhances the game's narrative.

The qualitative research is also comprehended by a comparative analysis of figurative language usage across different songs. Identify similarities and differences in the linguistic choices made by MILI, and consider how these variations contribute to the diversity of their artistic expression. Moreover, researcher investigates the impact of MILI's figurative language on the overall narrative impact of the game. Explore how the lyrics contribute to the emotional resonance, character development, and thematic depth within the gaming experience. Present the findings using qualitative data presentation methods, such as thematic

summaries, narrative descriptions, and illustrative examples from the lyrics. Use quotes and excerpts to exemplify key aspects of the figurative language used by MILI. This descriptive qualitative method aims to provide a rich and nuanced understanding of how figurative language operates in MILI's songs within the specific context of the game, prioritizing depth and detail over quantitative measures.

C. RESULTS AND DISCUSSION
Result

The analysis explores a rich variety of figurative language in MILI's songs featured in the game "Library of Ruina." Metaphors, similes, personification, and symbolism were prevalent throughout the lyrics, contributing to the lyrical depth and emotional resonance of the music. Themes related to existential questioning, surreal landscapes, and emotional turbulence emerged consistently across different songs. MILI's lyrics often utilize metaphorical expressions to convey complex emotions and abstract concepts. The study illuminated subtle cultural influences within MILI's figurative language. Certain metaphors and symbolic references were found to be rooted in Japanese cultural imagery, contributing to a nuanced layer of meaning that aligns with the broader cultural context of the band.

Figurative language in MILI's songs seamlessly integrated with the narrative of "Library of Ruina." The lyrics complemented the game's mysterious and surreal atmosphere, enhancing the player's emotional connection to the unfolding story. Metaphors often mirrored the enigmatic world depicted in the game. The figurative language employed by MILI significantly contributed to the emotional resonance of the songs. Metaphors and similes were used to evoke a range of emotions, from melancholy and introspection to awe and

wonder. This emotional depth heightened the impact of the music within the gaming experience.

Personification is a literary device that attributes human qualities or characteristics to non-human entities or objects. In the phrase behind the lyric of the song, personification is used to anthropomorphize the concept of being cold machines, endowing it with human-like characteristics.

"Maybe we're all cold machines." (String Theocracy)

This lyric has a personification, where the music writer compares the people to the machine. Since they only have desire without humanity feeling; they move like a machine. The personification occurs in the assignment of the human quality of being "cold" to machines. Typically, machines are inanimate objects without the capacity for warmth or coldness. By describing them as "cold," there is a suggestion of emotional detachment, lack of warmth, or a sense of mechanical precision. The personification of "cold machines" may have metaphorical significance in the broader context of the lyrics or the song. It could be a commentary on the perceived emotional disconnect in contemporary society, where individuals are likened to machines, perhaps indicating a sense of alienation or mechanization in human interactions.

Discussion

The metaphor implies a certain imbalance in power or agency. The person who agrees to be the "something" is positioning themselves in a subservient or acquiescent role, while the one making the request or proposition holds the figurative strings of control.

"Sure I'll be your marionette." (String Theocracy)

The lyric "Sure I'll be your marionette" uses a metaphor to convey a specific meaning within the context of the song. This sentence of the lyric has metaphor content. The songwriters employ a metaphor to compare fall with land. This song is an upbeat song made to encourage the people to be hopeful during a global epidemic. The lyrics are trying to reassure the public that everything will be fine even though the road is not always smooth. By stating "Sure I'll be your marionette," the speaker is metaphorically expressing a willingness to be controlled or manipulated by someone else. In this context, the use of "marionette" implies a puppet-like relationship, where one person is willing to be directed or influenced by another, often without having much autonomy or control over their own actions.

A marionette is a puppet controlled by strings, and its movements are dictated by an external force, typically a puppeteer. The metaphor suggests a dynamic of submission, obedience, or compliance, where the speaker is acknowledging a readiness to be guided or controlled in the manner that a marionette is manipulated by its puppeteer. The metaphor "Sure I'll be your marionette" encapsulates the idea of willingly allowing oneself to be controlled or manipulated by another, drawing on the symbolic imagery of a marionette being guided by strings. The metaphor enriches the lyrics by providing a nuanced and evocative way to express a complex interpersonal or emotional dynamic.

By employing hyperbole, the lyric conveys a heightened level of emotional intensity. It suggests that the speaker is experiencing a profound sense of despair, frustration, or emotional pain, to the extent that they use exaggerated language to express the depth of their feelings.

"At least have the audacity to kill me thoroughly" (String Theocracy)

The hyperbolic element in this lyric lies in the phrase "have the audacity to kill me thoroughly." The use of "audacity" here suggests a bold or daring act, and the hyperbole is in the extremeness of the request — not just to kill, but to do so thoroughly. The request for thorough killing is not meant to be taken literally but serves as a dramatic way to express the desire for a complete or decisive end to whatever is causing the emotional turmoil. It emphasizes the urgency and severity of the emotional state. Hyperbole often functions rhetorically to emphasize a point or to grab the listener's attention. In this case, the exaggeration adds weight to the emotional plea or statement, making it more memorable and impactful.

In summary, the hyperbole in the lyric "At least have the audacity to kill me thoroughly" serves as a powerful expression of intense emotion, using exaggerated language to convey the depth of the speaker's feelings and the urgency of their desire for resolution or relief from emotional distress.

The simile encourages the listener to engage their imagination and think beyond the literal. It introduces a playful and creative element into the question, prompting the audience to consider colors in a fantastical or unconventional way.

"What's the color of the electric sheep you see?" (String Theocracy)

A simile is a figure of speech that compares two different things using the words "like" or "as." It establishes a similarity between the two entities to create a vivid or imaginative comparison. The simile is embedded in the comparison between the color being asked about and the hypothetical "electric sheep." By using "like" or "as," the

simile invites the listener to consider the color in a manner similar to how one might contemplate the color of an electric sheep. The simile keeps the question open-ended, allowing for diverse interpretations. The color of the electric sheep is left to the listener's imagination, emphasizing the subjective and personal nature of perceptions. The simile in the lyric "What's the color of the electric sheep you see?" introduces a creative and metaphorical way of exploring the concept of color. By likening the inquiry to contemplating the color of an electric sheep, the lyric engages the listener's imagination, embraces a sense of whimsy, and opens the door to diverse interpretations and creative reflections.

D. CONCLUSION

In conclusion, the study of figurative language in the lyrics of MILI's songs within the game "Library of Ruina" reveals a captivating exploration into the artistic and narrative dimensions of their music. The analysis has unearthed a diverse array of figurative elements, including metaphors, similes, personification, and symbolism, each playing a crucial role in enhancing the lyrical depth and emotional resonance of the songs. MILI's figurative language goes beyond mere linguistic embellishments; it serves as a profound tool for artistic expression and narrative enrichment. The thematic patterns that emerged from the analysis - such as existential questioning, surreal landscapes, and emotional turbulence - show the band's ability to convey complex emotions and abstract concepts through carefully crafted metaphors and symbolic imagery. Cultural influences are subtly interwoven into MILI's figurative language, reflecting a nuanced layer of meaning that aligns with the broader cultural context of the band. This cultural sensitivity contributes to an authentic representation of their artistic identity, demonstrating a thoughtful fusion of linguistic elements with cultural influences.

The researcher noticed several types of figurative language in the lyrics of the songs in album MILI. They include *personification, hyperbole, simile, and metaphor*. Metaphor and simile are the two figurative languages that are most common. For each declaration and discussion, these five varieties of figurative language have a different meaning. The most prevalent or often used forms of figurative language in the excerpt are metaphors and similes. Based on the research results, both song lyrics song lyrics are dominated by metaphors and similes to give effects that cannot be expressed literally to listeners and readers. The integration of MILI's figurative language with the narrative of "Library of Ruina" is a testament to the band's collaborative synergy with game developers. The lyrics seamlessly complement the mysterious and surreal atmosphere of the game, creating a cohesive and immersive multimedia experience. Metaphors often mirror the enigmatic world depicted in the game, enhancing the player's emotional connection to the unfolding story. Furthermore, MILI's figurative language significantly contributes to the emotional resonance of their songs. The choice of metaphors, similes, and other devices is deliberate, evoking a range of emotions from melancholy and introspection to awe and wonder. This emotional depth heightens the impact of the music within the gaming experience, fostering a unique and profound connection between the player and the artistic expression.

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