

Poetic Devices in the English-Language Lyrics of Fourth Generation K-pop Girl Groups

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This study examines the poetic devices used in the English-language lyrics of fourth generation K-pop girl groups. The aim of the study was to observe the English-language usage in K-pop and observe whether there are underlying reasons for its use. The research focused on twelve singles from three groups, namely aespa, IVE and LE SSERAFIM, with only the English-language lyrics being analyzed. The research used a manual coding system where all cases of hyperboles, metaphors and similes were identified from the data. Metaphors were the most observed, followed by hyperboles and finally similes. Metaphors often were used to display identity and value of the artists. The findings suggest that English is used as a marketing tool but also as a meaning-making tool that allows the artists to construct their identities. Limitations of the study focused on the small sample size and the reliability of the coding process. Future research should expand the sample size and look into the listener's point of view as well explore the possibility of a cross-genre analysis.

Key words: K-pop, English in popular music, stylistics, hyperbole, metaphor, simile, identity construction

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1 Introduction

In recent years, Korean products have become increasingly visible around the world. Korean beauty products are kept in high regard and are available in stores worldwide, K-Dramas are more and more accessible through streaming services and K-pop can be heard in many places. This emergence of Korean cultural products' popularity overseas over the 20 or so years, also known as *Hallyu*, has been widely studied as a cultural phenomenon (Hong et al. 2019). *Hallyu* covers aspects of Korean popular culture such as music, films, TV dramas, fashion, lifestyle etc. (Song 2020, 125). One of the key aspects of *Hallyu* is the aforementioned music genre of Korean pop, commonly referred to as K-pop. The K-pop industry is deeply rooted in cosmopolitanism through the devices used to reach a large global audience. The widespread usage of online platforms and promotions has allowed the companies to reach greater profits and notoriety through larger audiences (Lee and Lau 2025, 6).

One of the key features of K-pop is the inclusion of some English words or phrases in its Korean lyrics. This aspect of K-pop has been the focus of certain studies which have found that the usage of English has been increasing over the years (Schneider 2024, 105). English's status as a lingua franca makes it a solid marketing strategy to apply to a large global audience and makes the genre itself more accessible to non-Korean speakers allowing them to use K-pop more easily for identity construction. Even if K-pop is considered to be a genre that has garnered popularity worldwide transcending culture and language barriers (Messerlin and Shin 2017, 409), the increased use of English makes it relevant to look at what kind of English is being used in its main marketing product, the songs.

The studies surrounding K-pop have focused on many different areas related to the genre. Studies have discussed, for example, ideologies portrayed by girl groups (Garza 2021, 13; Li 2024, 577-579), the success of K-pop (Messerlin and Shin 2017, 410) and the different aspects of online fan bases (Lee and Lau 2025, 2; Riyadi et al. 2024, 235). Despite these different varieties of topics, the linguistic aspects of the lyrics have so far been largely overlooked. K-pop being a popular genre of music also outside of South Korea, makes it important to recognize the different strategies applied by the companies they have used to reach global stardom for their groups. This study will look into the type of English language used in the genre to fill an existing research gap. It will focus on the stylistic aspects of the lyrics of the groups. Stylistics can be defined as the linguistic study of texts, with a focus being placed on the lexical choices and syntactic structures to understand the underlying

meanings (Giovanelli and Mason 2018). Thus, the research question for this study is “What poetic devices are used in the English-language lyrics of fourth-generation K-pop girl groups?”

Poetic devices are key to stylistic analyses due to how they shape meaning of the lyrics they are featured in and thus alter the perception of the listeners. Stylistics perceives lexical choices deliberate, even when done unconsciously, lyrical texts therefore portray identity and social position as well. Thus, analyzing hyperboles, metaphors and similes in the English-language used in K-pop lyrics allows us to observe what underlying meanings there might exist.

The paper will feature the following information: section 2 will introduce a short background for the K-pop genre as well describe the fourth generation of K-pop, finally it will give some theories on the English language used. Section 3 will focus on the data and methodologies used in the research, giving descriptions of the chosen dataset, how the coding was executed and reliability of the said execution. Section 4 will focus on the analysis and results. This will feature quantitative results of the data and introduce examples of the data. Finally, sections 5 and 6 will include a discussion and conclusion. The discussion will focus on the presented findings and how they align with previous research. The conclusion will shortly sum up the findings as well as explain some limitations of the study and finally suggest some topics for future research.

Previous studies have discussed the rise of English usage in K-pop but have not yet focused on how it is used. Specific strategies that affect the listeners’ experience and shape the identities portrayed by the artists have not been a topic of discussion. Focusing on the poetic devices found in the English-language lyrics should help with identifying whether English is used just as an example of tokenism for marketing purposes or if it has more functions. The genre has also been a focus of many studies focusing on English-language usage but mostly on the amount of it found in its lyrics. The purpose of this study is to go deeper and look into the functions of that language used.

2 Background

Section 2.1 will describe the K-pop genre and its popularity briefly and will also explain the fourth generation of K-pop and its relevance to be studied. Furthermore, section 2.2 will also describe the poetic devices applied in the research and explain the reasoning behind choosing them.

2.1 K-pop and the fourth generation

K-pop is commonly split into different eras, defined by their differences in styles and approaches (Yoon-ha 2023, 77). The fourth generation of K-pop is considered to focus on “displaying a strong identity and concept” (Yoon-ha 2023, 77). This generation is considered to have started around the year 2020 with some of its biggest artists being TOMORROW X TOGETHER, New Jeans and IVE (Yoon-ha 2023, 78-79). All of these groups have distinct concepts and different themes they focus on.

The K-pop genre has had a substantial amount of research conducted regarding it. Gutierrez-Jauregi, Aramendia-Muneta, and Gómez-Cámara (2025) describes the genre as a “powerful cultural force” that has built a large global community where fans create strong connections to the artists of the industry. These sort of studies that focus on K-pop’s cultural aspects are the most common. Chen (2025) focuses on the fourth generation of K-pop and discusses the most popular girl groups, aespa, IVE and NEW JEANS. The research also discusses the lyricisms used by the groups, focusing on the themes of songs. Research conducted specifically on the fourth generation is still limited, few articles do discuss academically interesting topics but are not academic in their writing style, nor research. Some texts do discuss the linguistic aspects of K-pop, such as Schneider (2024), but these types of texts are also currently limited in numbers. This further establishes that there is a clear research gap when it comes to linguistic research, specifically on research on English language, as well as the fourth generation of K-pop.

The study focuses on three different K-pop girl groups from the fourth generation, namely aespa, IVE and LE SSERAFIM. A generation in this context could be defined as a wave of groups with clear differences to the previous ones, making them the new standard (Yoon-ha 2023, 77). Such differences could include their musical style, concepts of the groups or other factors. The biggest differences in style between the third and fourth generations of K-pop groups relate to the emphasis on the artists as individuals with their own strengths and

weaknesses as well as an even bigger use of online platforms which has given the fourth generation an even broader audience around the world.

These three girl groups from the fourth generation are relevant to look at due to the state of marketing currently. K-pop marketing currently heavily revolves around the usage of online platforms, promotion cycles of groups from the fourth-generation groups feature posts of pictures and video on platforms such as TikTok and Instagram. The content posted is thus available to all fans around the world. This combined with the fact that the usage of English has been increasing in the genre makes it important to observe the English-language usage within it.

The research also focuses on girl groups specifically due to the gender inequality taking place in South Korea. Uhn (2004) talks about gender inequality in Korean society and how deeply it is rooted to the patriarchal traditions. The paper also discusses how males are seen as the breadwinners of the family and their status as the head of the family. On the contrary, Kim (2018) concluded that K-pop female idols only further strengthen the patriarchal cultural ideologies within Korean society due to them promoting ideas and messages that their audiences are ready to accept and agree on. Thus, a focus on girl groups and their lyrics might give insight into how these groups might reflect the societal conditions in South Korea in their messages and if there is any resistance towards this ideology.

2.2 Poetic devices

This research will use three separate poetic devices that will be applied into the English parts of lyrics by the three chosen K-pop girl groups. The first one chosen is the hyperbole, which is described as being a “figure of speech marked by flagrant exaggeration” (Greene et al. 2012a, 648). This means that examples that were considered to be impossible were considered to be hyperboles. An example of a hyperbole could be “I’ve told you a million times”, where the number used is a clear exaggeration used for emphasis. The second poetic device used is the metaphor. Metaphor is considered to be a “figurative expression, in which a word or phrase is shifted from its normal uses to a context where it evokes new meanings” (Greene et al. 2012b, 863). Thus, words or phrases that carried possible different meanings within the lyrics were chosen in the research. An example of a metaphor could be “the classroom was a zoo”, where the classroom is not actually a zoo but instead the word is used to describe the noise and behavior happening in it. Lastly, the simile was chosen for the research. A simile is defined as an “explicit comparison using like or as” (Greene et al. 2012c, 1306). Hence

comparative phrases that used prepositions like or as were marked as similes. An example of a simile could be “he ran like the wind”, where the person’s speed is compared to the wind and its qualities related to its speed. It is to be noted that in some cases a word or phrase could fall under two categories simultaneously.

Following the descriptions of how these poetic devices are defined, it should also be discussed how and why they are used in lyrics in general. Poetic devices function as tools to alter the listeners’ emotions. Previous linguistic studies such as Aras, Bozkurt, and Önen (2024, 47) have found that the usage of poetic devices in popular music is significant and diverse. The study suggests that this is because listeners enjoy “convert expression of thoughts and emotions by songwriters who prefer a multi-layered unfolding of the lyrics rather than an overt conveying of meaning to the listeners” (ibid.). The research conducted by Negus and Astor (2015) considers song creation a complex process where lyrics are only one part of a greater result. Simultaneously, they emphasize how repetition, a common poetic device, is a key component in the creative process to strengthen the emotional impact of said music (Negus and Astor 2015, 242).

3 Data and Methodology

This section will focus on the data collection and methodologies used in the research. Section 3.1 will explain the criteria used to select the data sample as well as why this dataset is relevant. Section 3.2 will detail the rationale behind the methodological choices when analyzing the data as well as brief descriptions of the chosen groups and their concepts.

3.1 Data

The research was conducted by analyzing the three previously mentioned fourth-generation K-pop girl groups, namely aespa, IVE and LE SSERAFIM. The research includes a qualitative analysis of twelve songs across the three chosen K-pop girl groups. Four songs were selected from each group: all of which were released as singles. The focus on singles is due to their higher use of English for global reach. The songs were also chosen from either albums or mini albums, which are essentially albums with only a few songs featured on them. Additionally, every album had only a singular song chosen to get a better overview of the poetic devices used across the groups' discographies. All of the chosen songs also had existing music videos. The songs having music videos strengthens the argument that these are songs that the labels have wanted to reach a wider global audience. It should be noted that this strategy places focus on the songs that gathered heavier promotion from the labels and thus does not represent other tracks found on the albums well, meaning the lyrical strategies found in them could differ. The songs were from their four latest releases, preceding mid-October of 2025. The decision to focus on the most recent releases was made to gather data on the more recent type of lyrical trends used by the labels and groups. Table 1 shows the songs that were chosen for the research.

Table 1. List of chosen songs.

Group	Song Title	Release Date
aespa	Rich Man	2025
aespa	Whiplash	2024
aespa	Supernova	2024
aespa	Drama	2023
IVE	XOXZ	2025
IVE	Attitude	2025
IVE	Accendio	2024
IVE	Baddie	2023
LE SSERAFIM	Hot	2025
LE SSERAFIM	Crazy	2024
LE SSERAFIM	Easy	2024
LE SSERAFIM	Unforgiven	2023

3.2 Methodology

All of the groups chosen for this research have substantial popularity, not just in South Korea but also in the rest of the world. This can be demonstrated by their monthly Spotify listeners, in April of 2025 Spotify had 3,29 million monthly listeners in South Korea (Daily 2025) but all of the groups greatly exceed that number in their monthly listeners on Spotify; as of the 28th of March aespa is currently at 9,8 million (“Aespa” 2026), IVE at 7,6 million (“IVE” 2026) and LE SSERAFIM at 14,5 million (“LE SSERAFIM” 2026a). It should be noted that these numbers can change rapidly depending on new releases. All of these girl groups are considered to be some of the biggest among the fourth generation alongside NEW JEANS, but due to NEW JEANS’ lack of releases as of late due to an ongoing dispute with their label, the group was not looked into for this research (“NewJeans: K-Pop Group Loses Legal Battle against Agency” 2025).

Aespa debuted in late 2020 with four members. The group’s concept focuses on technological and futuristic themes with all the members having separate versions of themselves in a separate metaverse (Bruner 2022). IVE’s debut took place in late 2021 and the group features a total of six members. IVE’s concept has had a strong focus on the self, even going as far as

singing about falling in love with oneself (Yoon-ha 2023, 79). Lastly, LE SSERAFIM debuted with six members in May of 2022 but dropped one member due to controversy a few months later. Their concept focuses on a strong sense of self while simultaneously being vulnerable, a concept well described by the fact that the group's name is an anagram of the phrase "I'm fearless" ("Le Sserafim: The K-Pop Band Who Want to Change the Industry from Within" 2024). All of the mentioned girl groups debuted in the early 2020s and are hence considered to be part of the fourth generation of K-pop. All of these groups also feature Japanese members in their lineups which is a common strategy by the companies to appeal to the Japanese market (Boman 2025, 116) alongside with releasing Japanese songs (either versions of previous releases or originals).

The data was gathered from a website focusing on collecting lyrics in K-pop, colorcodedlyrics.com. The website is user run but provides citations to the original lyric sources. Submissions on the website feature three sets of lyrics; romanized, hangul and translated versions. The data for this study was gathered from the hangul portion of these submissions. Hangul, the Korean alphabet, features the Korean lyrics in Hangul letters and the English lyrics in Latin letters. All of the songs' lyrics were analyzed by hand with only the English parts in them considered for analysis. This means that any lyrics that were in other languages, primarily Korean, were excluded and did not appear in the results. Thus, any words or phrases that could have a poetic device in them when considering the context were not marked down in their respected section.

In the analysis each case of a metaphor, a simile and a hyperbole were marked, listed and counted. Lines in the lyrics that were repeated multiple times were only counted once to avoid repeating lyrics impacting the results. For example, the line "I am a rich man" (aespa 2025) is repeated throughout *Rich Man* but it was only counted for one metaphor. For clarity, cases that fell under two different categories were marked down in both sections that they could be applied to. Furthermore, lines were considered to be either a metaphor or a simile, never both of these two categories. This is due to similes being a type of metaphor. In cases where the lines could be considered ambiguous or possibly belonging to two separate poetic devices, the definitions introduced in section 2.2 were first referred to. If no certainty of the line belonging to a specific poetic device category was reached, the line would not be counted. This analysis process was then conducted three times to increase accuracy and reduce errors. Conclusions were then drawn based on these findings.

4 Analysis

This section will first introduce the findings from the dataset. The subsections 4.1, 4.2 and 4.3 will then discuss the poetic devices separately and further analyze the findings. There was a total of 48 cases of poetic devices found based on the analysis conducted on the data. A total of six of these were found to be suitable for multiple poetic devices, thus there were 42 unique cases identified. Aespa had the most cases of poetic devices in their lyrics with a total of 29 instances, while IVE had ten and LE SSERAFIM had nine. The differences between the different poetic devices can be seen in Figure 1.

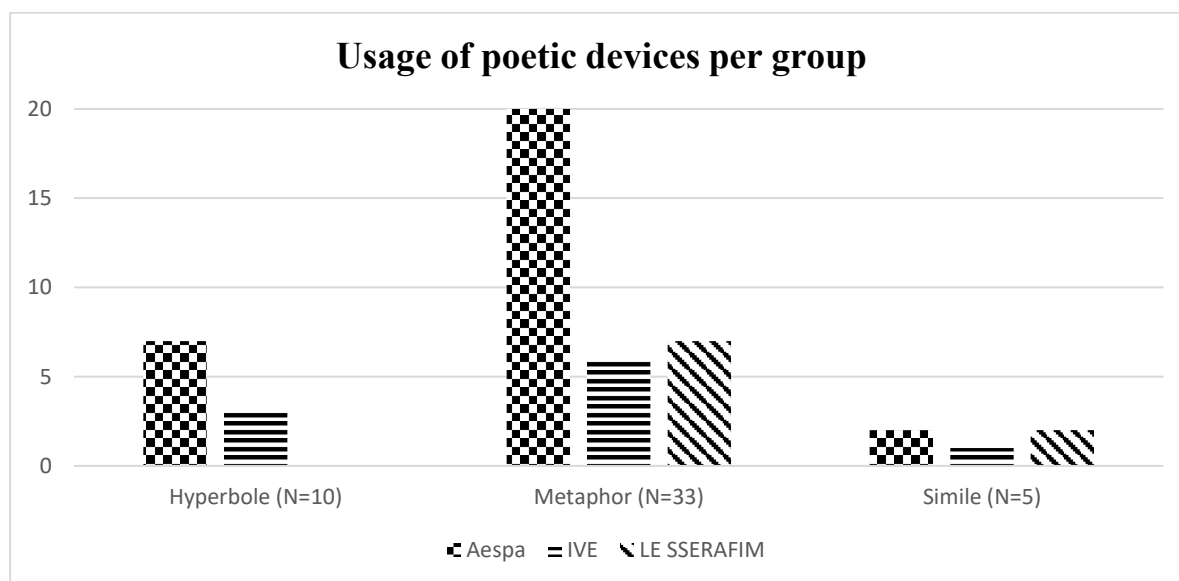


Figure 1. Usage of poetic devices per group.

4.1 Hyperbole

The analysis identified ten separate instances of hyperboles used across the dataset. This made hyperbole the second most common poetic device in this research. Hyperboles were nearly not as common as metaphors but there were still more instances than similes. It should also be noted that no hyperboles were found in the chosen LE SSERAFIM songs, which also affects the findings.

Aespa was the group with the most hyperboles in their lyrics. Their song *Rich Man* has multiple examples, with two appearing already in the intro of the song. One of these is “find someone who can give you everything” (aespa 2025). The statement talks about finding a person who could provide one with everything but after analysis, the message more closely

refers to finding the things you require or want. Thus, it is an example of exaggerating the message being stated due to the possibility of someone providing “everything”

Another notable example comes from IVE’s song *Attitude*, where the group states “then I set you right on fire” (IVE 2025). This line is an example of a hyperbole due to the sheer absurdity of the statement. However, this line is one of the few cases where it could be considered to be also another poetic device, namely a metaphor. In this case, the line could also be interpreted as the group having such an emotional effect on the person of interest that the emotions feel almost as if they were “on fire”. All of the hyperboles found in the dataset are memorable lines that bring additional dramatic aspects to the songs they are in. Whether it is IVE talking about how they will “set you on fire” (IVE 2025) or aespa’s looks “giving you whiplash” (aespa 2024), these lines make the English lyrics much more striking and memorable for the listeners.

4.2 Metaphor

Metaphor was the most common of the studied poetic devices. A total of 33 cases were identified in the analyzed lyrics. All of the groups had metaphors in their lyrics meaning that metaphorical language is a key aspect in building the tone and atmosphere in their songs. Aespa’s *Rich Man* had a particularly large number of metaphors identified, namely 11, which does affect the findings significantly. The overall poetic devices identified for each song can be seen in Figure 2.

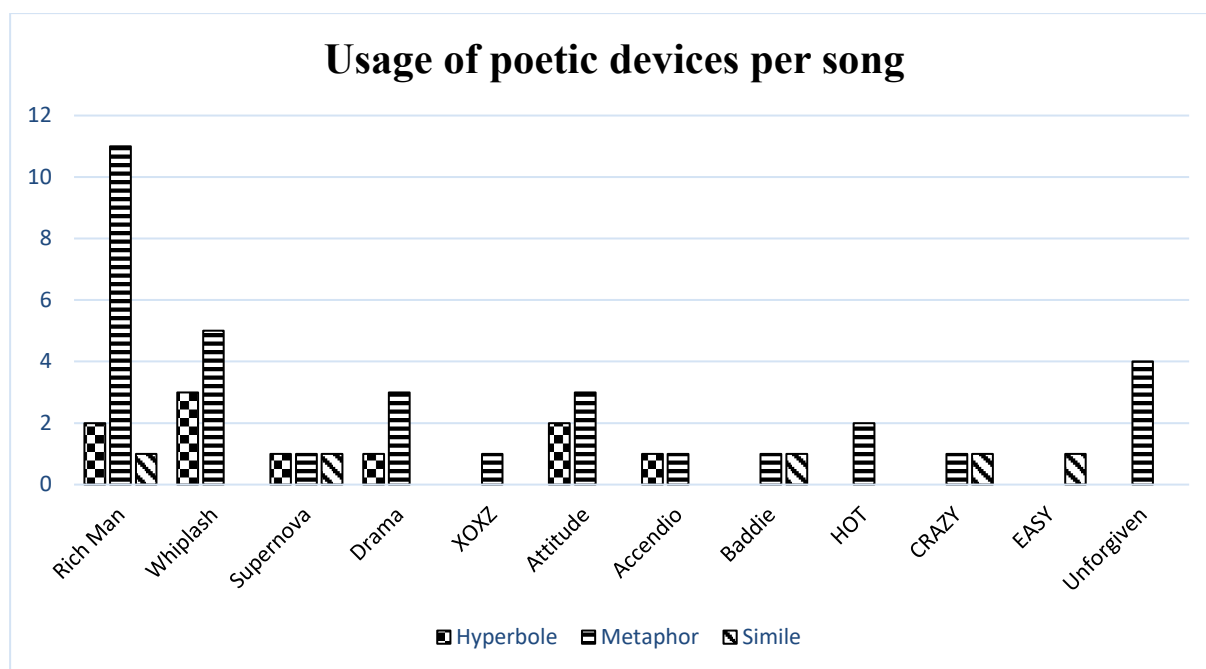


Figure 2. Usage of poetic devices per song.

Rich Man also featured a valuable example of a metaphor; throughout the song the members keep repeating the line “I am a rich man” (aespa 2025). This line could be analyzed in a multitude of ways but based on the intro of the song, the members of the group are told and taught that they have to find themselves a rich man to provide for them. Instead of accepting this stereotypical way of thinking, the members instead state that they are that rich man, meaning they do not need someone to take care of themselves as they are strong enough to do that on their own. Thus, the members are not actually rich men but instead use this metaphor to describe their own value of self.

Another example of an identified metaphor comes from LE SSERAFIM’s song *UNFORGIVEN*. In a later part of the song the members state that “I will never be a clown”(LE SSERAFIM 2023). The group is not discussing the act of being a clown but instead are referring to refusing to perform for other people or rejecting the idea of being made a fool. This is another example of the lyrics featuring metaphors that discuss the identity of the groups and describe the strong and independent aspects of them.

Yet another example can be found from LE SSERAFIM’s song *HOT*. In the song the group has a line where they state, “I am burning hot” (LE SSERAFIM 2026b). This line can be interpreted as them referring to themselves as attractive. Other interpretations are also possible, they could be referring to their high intensity, sexual desire or even confidence. The

three aforementioned examples all also focus on describing the value that the members possess. This seems to indicate that the English-language lyrics are not included just to accommodate non-Korean speakers but to also express more complex meanings that resonate with international listeners.

4.3 Simile

Simile was the least common poetic device with five instances identified. Despite their structural simplicity using like or as to compare two different things or ideas, they were much rarer than hyperboles or metaphors. An example of one of the cases found in the analyzed lyrics comes from *Rich Man*, where the group states that “I’m like a diamond ring” (aespa 2025). This statement in its original context means something completely different in the song. Using the word like to draw a comparison makes it a simile instead of a metaphor. In the context of the song, the line highlights the members’ value and rarity. This is yet another example of the English language lyrics being used to highlight the value and identity of the groups.

The limited number of similes found in the analysis suggests that more implicit figurative language is preferred amongst the listeners as was seen with the more substantial number of metaphors identified. Nevertheless, the usage of similes seems to work similarly to metaphors as they also build the strong identities of the groups.

5 Discussion

The aim of the study was to identify which poetic devices appeared the most in the English-language lyrics of fourth-generation K-pop girl groups. The analysis identified a total of 48 cases, out of which 42 were unique, meaning that in six cases the poetic device belonged to two different categories. Metaphors were found to be the most common with 33 cases, followed by hyperbole with ten and finally simile with five cases. These findings suggest that there was a preference for non-comparative figurative language in the English lines analyzed. They also suggest that metaphors' capability to provide compact, identity-focused language made them the most common poetic device.

There were also clear differences between the groups that were a part of the analysis. Aespa had the most cases identified with 29 instances, followed by IVE's ten and LE SSERAFIM's nine. The high concentration of metaphors found in aespa's lyrics suggests that it is a stylistic choice by the group or its songwriters, but it could also be an effect of *Rich Man* containing a large number of metaphors just by itself. This observation suggests that English usage is not similar across all fourth-generation girl groups but instead affected by the groups' concept and songwriting process. The differences in numbers could also be explained on a song-to-song basis due to the small sample size.

Many of the metaphors found in the lyrics related to identity and especially the independence and self-sufficiency aspects of it. Some examples of this were discussed in section 4.2, such as "I am a rich man" (aespa 2025) and "I will never be a clown" (LE SSERAFIM 2023). This aligns with the findings of Yoon-ha (2023) that described the fourth-generation having a focus on strong and independent identities. In these cases, the lines are much more than lyrics featuring decorative features, instead they are used to build value of the groups involved. This also adds to the idea that English-language is not used just for marketability but also for meaning-making.

Another aspect of the findings that align with previous research has to do with the hyperboles. Examples listed in section 4.1 such as "find someone who can give you everything" (aespa 2025) and "then I set you right on fire" (IVE 2025) both function as highly memorable and attention-grabbing parts of the lyrics and can thus be considered to add to the emotion intensity of the songs. This seems to align with Negus and Astor (2015), who claimed that striking phrasing is a tool in commercial pop that helps with memorability. This increased

memorability helps the English-language stand out more in the multilingual tracks. This finding could be supported by the fact that the number of English-language lyrics within the data varied highly, sometimes there were full sentences but, in some cases, only singular words or phrases.

The data also suggests that the English-language lyrics have two main functions, firstly for marketing purposes due to English's status as lingua franca and secondly as semantic tool to affect the listeners. This supports the findings of Schneider (2024), that observed the growing use of English-language in K-pop for increased global appeal but also for identity building. These two aspects of why English-language is used in K-pop in general also adds to counter the idea that it is used only for tokenism.

The findings also partly agree with Schneider (2024) as well as Messerlin and Shin (2017) when it comes to the increased use of English-language as an increasingly used marketing strategy for global audiences. The findings also add to the research of Aras, Bozkurt, and Önen (2024) that discussed figures of speech in popular music. These findings specify which poetic devices have been used in K-pop to make it memorable and evoke emotions in the listener, when the amount of English-language in the lyrics is limited. Thus also adding to the research of Negus and Astor (2015) on lyricism.

The findings are also interesting from a cultural standpoint. The work of Uhn (2004) discussed the gender inequalities in Korean society and how deeply they are rooted in the patriarchy. With the findings providing multiple examples of the groups discussing their self-worth and value, it can be said that there is at least some soft resistance against the ideologies that Uhn (2004) discusses. This does seem to somewhat disagree with Kim (2018) since the lyrics and their messages seem to go against the patriarchal ideologies. It should be noted that these ideologies might be much more accepted globally but that would require further research. This further shows that the English-language lyrics are not there just to market the music in the genre but to also provide insight into the world and society around the artists.

6 Conclusion

The study shows that the usage of English-language in fourth-generation K-pop girl groups' lyrics aims to increase global reach and to help with meaning making for the listeners. Out of the poetic devices studied, the research found metaphors to appear the most often, followed by hyperboles and finally similes. The findings suggest that the usage of metaphors is optimal in the English-language lyrics due to their capability to express messages that convey identity. This result suggests that English-language has more uses in K-pop than just being a marketing tool for global audiences, it's a key part in evoking emotions in listeners and providing ways for the groups to express themselves.

The findings are based on a small sample of just twelve songs and were analyzed manually. The sample size as well as the reliability of the coding do weaken the strength of generalizing these results. The addition of a second coder for the analysis could significantly help with reliability. Therefore, it could be said that the research offers more of an overview of what current trends have been taking place in fourth-generation girl groups of K-pop. Broader analysis is needed to draw more definitive conclusions on the topic as the methods used here could mean the results have a significant amount of subjectivity in them.

Future research could expand the research conducted here; more groups and songs could be added to improve the accuracy of the findings. Future research could also focus on applying these findings to the listeners. Interviews or questionnaires could be conducted to find data regarding the opinions of global K-pop listeners to see whether they agree with the results presented. Research could also be conducted on other poetic devices, the study focused mostly on figures of speech, so other popular lyrical strategies, such as rhyme and alliteration could be looked at. Finally, research could also be conducted across genres to see whether other bilingual music genres use poetic devices similarly to K-pop. Reggaeton, for example, is also a globally popular bilingual music genre where English is used as a secondary language, so comparisons could be drawn.

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Appendices

Appendix 1 Identified poetic devices in the data

Song	Lyric	Poetic Device(s)
Aespa – Rich Man	Find someone who can give you everything	Hyperbole
Aespa – Rich Man	Mom, I already have everything	Hyperbole
Aespa – Rich Man	I am a Rich Man	Metaphor
Aespa – Rich Man	I'm my own biggest fan	Metaphor
Aespa – Rich Man	I'm high in demand	Metaphor
Aespa – Rich Man	Imma carry myself	Metaphor
Aespa – Rich Man	In my closet, my ideas	Metaphor
Aespa – Rich Man	When I'm serving them looks, Imma feed 'em	Metaphor
Aespa – Rich Man	I carry the load	Metaphor
Aespa – Rich Man	run the show	Metaphor
Aespa – Rich Man	Already got my thing	Metaphor
Aespa – Rich Man	Cannot put a price on it	Metaphor
Aespa – Rich Man	This is the real deal	Metaphor
Aespa – Rich Man	I'm like a diamond ring	Simile
Aespa – Whiplash	One look give 'em Whiplash	Hyperbole, Metaphor
Aespa – Whiplash	I'm the coldest	Hyperbole, Metaphor
Aespa – Whiplash	I'm the highlight	Hyperbole, Metaphor
Aespa – Whiplash	Can't touch that	Metaphor
Aespa – Whiplash	I deliver	Metaphor
Aespa – Supernova	Bring the light of a dying star	Hyperbole, Metaphor
Aespa – Supernova	I'm like some kind of Supernova	Simile
Aespa – Drama	I go biggie biggie bad	Hyperbole

Song	Lyric	Poetic Device(s)
Aespa – Drama	I’m the Drama	Metaphor
Aespa – Drama	With MY WORLD in the back	Metaphor
Aespa – Drama	I’m a stunner	Metaphor
IVE – XOZX	Give me the good energy	Metaphor
IVE – Attitude	Cuz I freeze you with my mind	Hyperbole, Metaphor
IVE – Attitude	Then I set you right on fire	Hyperbole, Metaphor
IVE – Attitude	I’m that attitude	Metaphor
IVE – Accendio	Gonna make you crazy	Hyperbole
IVE – Accendio	And we pop into the mirror	Metaphor
IVE – Baddie	blue blood runs	Metaphor
IVE – Baddie	And the fit pop like bubblegum	Simile
LE SSERAFIM – HOT	Burn to shine	Metaphor
LE SSERAFIM – HOT	I’m burning HOT	Metaphor
LE SSERAFIM – Crazy	that candy’s sassy	Metaphor
LE SSERAFIM – Crazy	Act like an angel	Simile
LE SSERAFIM – EASY	Pull up and I rip it up like ballet	Simile
LE SSERAFIM – Unforgiven	I’m a villain	Metaphor
LE SSERAFIM – Unforgiven	Rules gon’ give up	Metaphor
LE SSERAFIM – Unforgiven	I was bleeding	Metaphor
LE SSERAFIM – Unforgiven	I will never be a clown	Metaphor