

## A Stylistic Analysis of Time and Memory in Joji's "Past Won't Leave My Bed"

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### ABSTRACT

This study explores the linguistic construction of insomnia and hallucination in Joji's "Past Won't Leave My Bed," diverging from traditional stylistic analyses that focus solely on melancholy. The research aims to address two primary questions: (1) how phonological patterns specifically rhyme and assonance contribute to the linguistic representation of temporal stagnation, and (2) how semantic deviation constructs indeterminacy to linguistically mirror the cognitive confusion of the hypnagogic state. Adopting a qualitative descriptive method grounded in Leech's theory of Linguistic Deviation, the study analyses specific lexical and grammatical choices in the lyrics. The findings reveal that Joji utilizes monotonous rhyme schemes and assonance to acoustically mirror an endless temporal loop. Furthermore, the analysis identifies a distinct "Hypnagogic Style" characterized by semantic paradoxes (e.g., "vision to the blind") and indeterminate verbs that blur the boundary between memory and reality. The study concludes that the song does not merely describe heartbreak but uses specific stylistic devices to linguistically represent the disorientation of the sleep-wake border.

**Keywords:** hypnagogic state, insomnia, Joji, semantic deviation, stylistics

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## Introduction

Stylistics serves as a crucial interdisciplinary bridge between linguistics and literature, operating on the premise that a comprehensive understanding of a literary text such as a song lyric requires rigorous language analysis (Leech, 1990). Building on this foundation, this paper attempts to study the literary work 'Past Won't Leave My Bed' by Joji from a linguistic perspective, specifically focusing on how it constructs the hypnagogic state.

This study emphasizes the area of stylistics which is usually defined as the systematic and scientific way to see further on the literary works. Stylistics is one of the major areas of linguistics. Stylistic has become the disciplinary field within linguistics because of the rapid progress and data research which is flooding the data. The stylistic analysis includes subfields such as literary stylistics, pragmatic stylistics, cognitive stylistic, corpus stylistics, and critical stylistics. Stylistic analysis thus serves not only aesthetic appreciation but also deeper comprehension of literary works, particularly in explaining how linguistic form interacts with cognition and mental experience (Stockwell, 2020). Many of the literary texts have been analysed and are being analysed by the literary stylistic researchers in the light of the rules and models provided by the experts of this field. Researchers intend to analyse the song "Past Won't Leave My Bed" by Joji from a stylistic perspective. As stylistic deals with styles therefore it is better to know what style of the literary works itself.

Moreover, by applying this perspective, one can see that a songwriter's choice of words, sounds, and structures is not accidental but designed to create a specific aesthetic effect. Therefore, to fully grasp the emotional weight of a song, one must look beyond the surface meaning and investigate the linguistic mechanics at play. This type of analytical work comes under the area of stylistics, which is usually defined as the systematic and scientific study of styles. According to Widdowson (2014), it is the field of study in which literary discourse is analysed from a linguistic point of view. Short (1996) further emphasizes that stylistics analyses literature by implying linguistic tools of analysis. It is useful not only for showing aesthetic characteristics but also for helping the reader to have a better understanding of the work.

In terms of methodology, stylistic analysis often involves observing the deviation and distortion from normal usage to discover aesthetic purposes. This involves dissecting the text through different levels, such as the phonological level, figurative level, and thematic level. As Wellek and Warren (1956) suggest, this includes studying the linguistic system and interpreting its features. By looking at how a writer or singer deviates from standard language through rhyme schemes, metaphors, or syntactical choices researchers can uncover the artistic principles underlying the writer's choice of language.

Stylistics has been widely adopted by researchers as a critical framework for analysing song lyrics, bridging the gap between linguistics and literary appreciation. Previous studies have demonstrated how stylistic devices ranging from phonological patterns to figurative language are essential in constructing the thematic depth of musical compositions across different eras and genres.

In the realm of contemporary pop anthems, a stylistic analysis of Katy Perry's "Roar" illustrates how linguistic choices contribute to themes of self-empowerment (Asgher et al., 2016). The study highlights that the song relies heavily on phonological devices such as rhyme,

alliteration, and onomatopoeia to create a catchy and resonant auditory experience. Furthermore, the analysis reveals that figurative devices, specifically similes and metaphors (e.g., comparing the singer to a "champion" or a "tiger"), are pivotal in conveying the transformation from silence to vocal confidence. The researcher concludes that these stylistic elements work cohesively to communicate a narrative of overcoming challenges and asserting one's voice.

Expanding the analysis to non-English discourses, a study on Tulus's "Manusia Kuat" demonstrates the universality of stylistic frameworks (Fadlilah et al., 2021). This research identifies a dominance of affirmation and contradiction styles, specifically utilizing hyperbole, antithesis, repetition, and climax. The study concludes that these devices are strategically employed to construct a narrative of resilience and strength.

Lastly, Simanjuntak et al. (2023) performed a cognitive stylistic analysis of Lewis Capaldi's "Someone You Loved". This study goes beyond surface-level features to examine how the lyrics interact with human cognition and mental processes. The researchers found a strong coherence among the figures of speech used, which work together to build a consistent emotional narrative. By analysing the "text-worlds" created by the lyrics, the study illustrates how Capaldi uses specific stylistic choices to trigger cognitive responses related to grief and longing in the listener.

Collectively, these studies confirm that stylistic analysis provides a robust method for deconstructing song lyrics. However, they predominantly focus on how phonological and figurative devices construct clear, conscious emotional landscapes, such as the empowerment in Katy Perry's anthems or the articulated resilience in Tulus's melodies. By largely confining stylistic application to coherent emotional narratives, the existing literature leaves a critical gap regarding how language represents disordered, liminal mental states. To address this, this study extends these established stylistic frameworks to Joji's 'Past Won't Leave My Bed,' moving beyond a simple summary of lyrical grief to critically examine how linguistic indeterminacy and sound patterning actively simulate the cognitive disorientation of the hypnagogic state.

While previous stylistic studies on pop ballads primarily focus on the linguistics of conscious emotions like grief and heartbreak, Joji's work presents a unique theoretical challenge. Although recent cognitive stylistic analyses have explored schema activation in lyrical interpretation, this study extends that framework to examine the representation of liminal, semi-conscious experiences. The lyrics do not merely describe the sadness of insomnia and hallucination; rather, they use specific phonological and semantic patterns to linguistically mirror the cognitive disorientation of hypnagogia, the transitional state between wakefulness and sleep. Therefore, this research investigates how Joji employs semantic indeterminacy and paradox to construct a "dream logic" where the boundaries between memory and reality are blurred. By deconstructing these complex linguistic features, this study aligns with the goals of stylistics-informed pedagogy and language awareness, demonstrating how analysing contemporary pop culture texts provides a framework for decoding semantic ambiguity in modern English discourse.

This study seeks to investigate how linguistic style functions in Joji's "Past Won't Leave My Bed" by addressing two central research questions. This study seeks to investigate how linguistic style functions in Joji's "Past Won't Leave My Bed" by addressing two central research questions. First, how do phonological patterns specifically rhyme, and assonance contribute to the linguistic

representation of temporal stagnation in the song's lyrics? Second, how does semantic deviation construct indeterminacy to linguistically mirror the cognitive confusion of the hypnagogic state?

Thus, the current research work is an attempt to analyse the song "Past Won't Leave My Bed" by Joji from this linguistic perspective. Much like the analysis of other pop culture texts, the researchers intend to analyse this song from a stylistic perspective to understand how Joji constructs themes of isolation and memory. This paper will examine the distinctive linguistic choices and patterns in the lyrics, specifically focusing on phonological devices like rhyme and assonance, as well as figurative devices like personification, to reveal how the song effectively communicates its melancholic message.

### ***Phonological Features***

In order to analyse the acoustic architecture of the song, this research relies on specific phonological concepts defined in stylistic theory. The first feature is assonance, which Wales (2001) defines as the repetition of identical or similar vowel sounds in neighbouring words. In this study, assonance is analysed to demonstrate how prolonged vowel sounds contribute to a sense of lethargy. The second feature is consonance, specifically sibilance. Short (1996) describes sibilance as a specific form of alliteration that relies on the repetition of 's', 'z', or 'sh' sounds to create a hushing effect. This concept is essential for interpreting how the lyrics mimic the quiet, intimate atmosphere of the bedroom. Finally, the study examines rhyme, defined by Leech (1969) as the correspondence of terminal sounds between poetic lines. This feature is analysed to show how a static rhyme scheme reflects the persona's psychological stagnation.

### ***Semantic and Figurative Features***

In addition, deconstruct the illogical, dream-like quality of the lyrics, the study utilizes the framework of semantic deviation. Leech (1969) defines semantic deviation as a linguistic irregularity in which meaning is absurd or paradoxical, often used to create psychological emphasis or "foregrounding." Within this framework, the research identifies oxymoron (or paradox). Cuddon (2013) explains that an oxymoron is a figure of speech that combines contradictory terms, such as "vision" and "blind," to create a complex new meaning. Additionally, the analysis incorporates personification, which Wales (2001) defines as the attribution of human qualities or feelings to inanimate objects or abstract concepts

### ***Grammatical and Syntactical Features***

The analysis of time and agency is grounded in grammatical stylistics. Specifically, the study examines the use of continuous verb forms, primarily present participles ending in *-ing*. According to Leech and Short (1981), these continuous forms mark an action as ongoing, temporary, or incomplete, as opposed to the finite permanence of the simple past tense, this grammatical distinction is crucial for establishing the theme of a temporal loop.

Furthermore, the research employs transitivity analysis, a framework derived from Systemic Functional Linguistics. In systemic functional linguistics, grammar is understood as a resource for construing human experience, where clauses encode processes, participants, and circumstances that reflect how reality is perceived and organized (Halliday & Matthiessen, 2014). As outlined by Simpson (2004), transitivity analysis examines the grammatical structure of 'who

does what to whom' by distinguishing between the Actor (the doer) and the Goal (the entity affected). This framework is utilized to demonstrate the singer's loss of agency, highlighting his position as a passive observer rather than an active participant in his own environment.

## Methods

This study utilizes a qualitative descriptive method, grounded in stylistic analysis, to investigate how linguistic features in Joji's 'Past Won't Leave My Bed' linguistically represent the hypnagogic state. To ensure methodological rigor and avoid impressionistic reading, the analytical procedure was strictly guided by Leech's framework of linguistic deviation. The procedure was conducted in explicit stages. First, the text was subjected to a close reading to manually identify and isolate lexical and phonological choices that deviate from standard usage. Second, rather than allowing analytical categories to emerge subjectively, these isolated features were mapped onto two pre-determined linguistic levels aligned with the research questions: the phonological level (focusing on patterns like assonance and rhyme) and the semantic level (focusing on figurative deviations like paradox and indeterminacy). Finally, the interpretation of meaning was constrained by the theoretical framework; rather than deducing general emotional themes from the lyrics, the analysis specifically evaluated how these categorized structural deviations function mechanically to mirror the cognitive disorientation of the sleep-wake boundary.

The research applies a deductive approach, where theoretical concepts guide analysis rather than patterns emerging solely from the data. In deductive research, pre-established frameworks are used to investigate specific textual features and interpret their functions (Creswell, 2014). In this study, stylistic categories such as phonological patterning, figurative language, semantic deviation, unlike analyses that foreground figurative language alone (Nur Fadilla, Ariani, & Dewi Max, 2023), this study extends stylistic attention to phonological and semantic devices as constructions of cognitive states. Therefore, foregrounding are drawn from foundational works in linguistics and stylistics.

This research is designed as a single-text interpretive case study, utilizing the complete lyrics of Joji's 'Past Won't Leave My Bed' as its primary data source. This specific track was purposively selected because it provides a highly concentrated, unique linguistic representation of the hypnagogic state, serving as an ideal bounded case to explore stylistic deviations that differ from standard pop narratives of grief. A close reading method is employed, which enables detailed identification of linguistic patterns and their interpretive function, a practice done by Sirait et al. (2024) consistent with research in song lyric linguistics. Close reading allows for rigorous interpretation of how language choices in lyrics operate at multiple linguistic levels. The text was retrieved from Genius.com and subsequently verified by listening to the official audio release to ensure the accuracy of the transcription, particularly regarding line breaks and enjambment which affect the rhythmic analysis. However, as an interpretive case study, this research acknowledges its inherent limitations: the findings offer a deep, granular exploration of how linguistic indeterminacy functions within this specific song, rather than attempting to establish generalized stylistic patterns across Joji's wider discography or the broader pop genre.

Analysis is structured at two linguistic levels. First, the phonological level, focusing on sound patterns, and the figurative (semantic) level, focusing on non-literal language. These levels

are chosen because they capture both formal and conceptual elements of song lyrics, in line with research showing that phonological and figurative devices play central roles in meaning construction.

The data analysis was conducted systematically in three operational stages:

Firstly, the lyrics were subjected to a close reading to isolate specific linguistic choices that deviate from standard English norms. To ensure transparency, these features were strictly operationalized: 'semantic deviation' and 'paradox' were identified as phrases containing logical contradictions (e.g., oxymorons or indeterminate verbs), while 'passivity' was identified through grammatical transitivity, specifically isolating clauses where the persona functions as a passive observer rather than an active agent.

Secondly, the isolated features were then grouped into two primary frameworks of linguistic representation: phonological patterns (focusing on how sound repetition creates auditory stagnation) and semantic/grammatical deviations (focusing on how syntax and word choice blur logical meaning).

Finally, the analysis evaluated the interpretive function of these categorized deviations. Rather than attempting to prove a clinical psychological condition, this stage systematically mapped how the combined phonological and semantic features linguistically represent the 'hypnagogic' effect, demonstrating how the text mirrors the cognitive disorientation of the sleep-wake border.

Subsequently, phonological level, the analysis focuses on sound-based patterns such as rhyme, assonance, consonance, and repetition. Phonological analysis is a key component of this research, providing insight into how sound contributes to cohesion, emphasis, and emotional expression in poetic and lyrical texts (Wales, 2001). Studies of contemporary song lyrics emphasize that patterned sound functions as a stylistic mechanism that enhances mood and aligns formal features with thematic content.

In this study, phonological features are interpreted as devices that mirror cognitive effects like looping thought and unresolved memory, characteristic of hypnagogic experience. These patterns are considered stylistic simulations of mental processes where repetition and auditory resonance reflect psychological states.

Moreover, the figurative level examines figures of speech such as metaphor, simile, personification, and hyperbole. Figurative language is understood as a form of semantic deviation that allows text to generate meaning beyond literal interpretation, shaping the conceptualization of emotional and cognitive experience (Gibbs, 1994). Research Sirait et al. (2024) on song lyrics shows that figurative devices play a significant role in conveying emotional depth, conceptual complexity, and interpretive ambiguity

Metaphor and other tropes are analysed through a cognitive and stylistic lens. Metaphor, for example, can be modelled as a conceptual mapping that enables abstract phenomena like memory intrusion and emotional paradox to be linguistically rendered (Lakoff & Johnson, 1980). Similes and personification reveal how abstract psychological states are grounded in more concrete experience, thereby generating layers of semantic indeterminacy.

## Results

Based on the analysis of Joji's song "Past Won't Leave My Bed," the findings reveal three dominant stylistic features: **phonological patterns**, **semantic deviation**, and **grammatical structures**. These features are systematically identified from the lyrical data and classified according to their linguistic characteristics.

Table 1: Song Lyrics

<b>Past Won't Leave My Bed</b> <b>By Joji</b>
This room could be haunted, a vision to the blind Wishing sleep held me in her arms forever Shadows dance around, perfectly blurring up the lines Hallucinations start to intertwine
I open my eyes Her face lingers on the walls She's stuck on rewind in my mind I try to move on, but the past won't leave my bed
I hear it all the time like the wind between the chimes Holding on to what we had together A single note of my persistent hopeless lullabies I know that I can't sleep forever
I open my eyes Her face lingers on the walls She's stuck on rewind in my mind I try to move on, but the past won't leave my bed
I open my eyes Her face lingers on the walls She's stuck on rewind in my mind I try to move on, but the past won't leave my bed

### Phonological Patterns

The analysis of the lyrics demonstrates the presence of several phonological devices, including **assonance**, **consonance (sibilance)**, and **end rhyme**, which contribute to the overall sound structure of the text.

First, **assonance** is evident in the line:

*"She's stuck on rewind in my mind"*

This line contains repetition of the diphthong /aɪ/ in "rewind" and "mind," forming an internal rhyme pattern.

Second, the lyrics exhibit a consistent **end-rhyme scheme**, particularly in the following lines:

*“This room could be haunted, a vision to the blind”  
“Shadows dance around, perfectly blurring up the lines”  
“Hallucinations start to intertwine”*

The repetition of the /am/ sound in “*blind*,” “*lines*,” and “*intertwine*” creates a cohesive phonological pattern across the stanza.

Third, instances of **consonance**, specifically **sibilance**, are found in several parts of the lyrics. For example:

*“Wishing sleep held me in her arms forever”*

This line contains repeated /s/, /z/, and /ʃ/ sounds, particularly in “*wishing*,” “*sleep*,” and “*arms*.” These repeated consonant sounds form a noticeable phonological pattern.

In addition, similar sibilant sounds appear in other lines such as:

*“Shadows dance around”*

The repetition of the /ʃ/ sound in “*shadows*” further contributes to the overall sound pattern of the lyrics.

According to the methodological procedure outlined previously, the lyrical data from Joji's 'Past Won't Leave My Bed' are classified into two primary analytical categories: phonological patterns and semantic deviation. Previous stylistic analyses have demonstrated that devices such as paradox and metaphor intensify meaning and expand imaginative engagement, supporting the claim that linguistic deviations actively structure emotional experience within a text (Anggraeni et al., 2022). Building on this premise, the following section details how these specific sound patterns and semantic irregularities function together to linguistically represent the cognitive disorientation of the hypnagogic state.

### **Semantic Deviation**

The analysis also identifies several forms of **semantic deviation**, including paradox, personification, and the use of indeterminate lexical items.

First, the phrase:

*“a vision to the blind”* represents a **paradox (oxymoron)**, as it combines two logically contradictory concepts: *vision* and *blindness*.

Second, the lyrics frequently employ **personification**, as seen in:

*“the past won't leave my bed”  
“shadows dance around”*

In these examples, abstract and inanimate entities (*the past*, *shadows*) are assigned human-like actions, such as *leaving* and *dancing*.

Third, the use of verbs such as:

*“blurring”* and *“intertwine”*

indicates **indeterminate or unstable processes**, suggesting a lack of clear boundaries or fixed states.

### **Grammatical Patterns**

The grammatical analysis reveals several recurring structural features in the lyrics.

First, there is a frequent use of present participles (-ing forms), as illustrated in:

*“perfectly blurring up the lines”*

*“hallucinations start to intertwine”*

These forms indicate ongoing processes rather than completed actions.

Second, the lyrics predominantly employ the simple present tense, as seen in:

*“shadows dance around”*

“the past won’t leave my bed”

This tense suggests that the actions are occurring in the present time frame.

Third, the analysis identifies the use of mental process verbs, such as:

“I hear it”

“I know”

“wishing sleep held me”

These verbs represent internal cognitive and perceptual processes rather than physical actions. Finally, the transitivity structure shows that abstract entities (e.g., the past, shadows) function as grammatical Actors, while the persona primarily occupies the role of a Senser, engaging in mental processes.

**Table 1.2:** *Word Category and Stylistic Device*

No.	Lyric Excerpt	Stylistic Device	Category
1.	"She's stuck on rewind in my mind"	Assonance (/aɪ/)	Phonological
2.	Vision to the blind, blurring up the lines, ... intertwine"	End Rhyme (/an/)	Phonological
3.	"Wishing sleep held me in her arms forever"	Consonance (Sibilance /s/, /z/)	Phonological
4.	"But the past won't leave my bed"	Personification	Figurative
5.	"A vision to the blind"	Oxymoron / Paradox	Semantic Deviation
6.	"Shadows dance around"	Personification	Figurative
7.	"Blurring up the lines / Hallucinations... intertwine"	Indeterminate Verbs	Semantic Deviation

## Discussions

The findings demonstrate that stylistic features in the song function not merely as aesthetic devices but as linguistic mechanisms that construct psychological experience. This supports the view in stylistics that language plays a central role in shaping meaning and representing mental states (Leech & Short, 1981; Stockwell, 2020).

### *Phonological Patterns and Temporal Stagnation*

The repetition of vowel sounds, and the consistent rhyme scheme contribute to a sense of **cyclicity and temporal stagnation**. The recurring /aɪ/ sound creates a looping auditory effect, which mirrors the repetitive nature of intrusive thoughts associated with insomnia. This finding aligns with Simpson (2004), who argues that sound patterning in literary texts contributes to thematic reinforcement and emotional engagement. Similarly, Attridge (2014) highlights that phonological repetition can shape readers’ perception of rhythm and temporality.

The use of sibilance further enhances the **auditory atmosphere** of the song. The soft, whisper-like quality of /s/ and /ʃ/ sounds evokes calmness and intimacy, which contrasts with the underlying psychological tension. Such sound symbolism supports Leech’s (1983) argument that phonological features carry affective meaning beyond their structural function.

### ***Semantic Deviation and Cognitive Disorientation***

The presence of paradox and personification illustrates how **semantic deviation** disrupts logical expectations and foregrounds meaning. The phrase “*a vision to the blind*” challenges conventional understanding, prompting the listener to interpret the experience as internal rather than physical. This supports Leech’s (1969) notion that deviation is a key stylistic device used to create emphasis and interpretative depth.

From a cognitive stylistic perspective, these deviations simulate **liminal mental states**, such as hypnagogia, where boundaries between reality and imagination become blurred. Stockwell (2020) argues that such linguistic patterns guide readers in constructing mental representations of experience. Similarly, the personification of “*the past*” as an active entity externalises internal memory, making psychological distress appear tangible.

### ***Grammatical Structure and Lack of Agency***

The dominance of present participles and simple present tense reflects an **ongoing and unresolved condition**, reinforcing the theme of insomnia. Continuous forms suggest that actions are incomplete and repetitive, which aligns with Leech and Short’s (1981) view that grammatical choices influence narrative temporality.

Using Halliday’s transitivity framework, the lyrics position abstract entities such as “*the past*” and “*shadows*” as **Actors**, while the persona is limited to **mental processes**. This grammatical pattern indicates a lack of agency, as the persona is unable to perform physical actions. Halliday and Matthiessen (2014) argue that such transitivity patterns reveal underlying power relations within a text. In this case, the linguistic structure constructs a sense of helplessness, reflecting psychological entrapment.

### ***Spatial Limitation and Textual Confinement***

The repeated references to “this room” and “my bed” create a restricted spatial setting, contributing to a sense of claustrophobia. According to Text World Theory, limited spatial environments intensify reader immersion and emotional engagement (Gavins, 2007). The confined setting reinforces the idea that the persona is trapped not only physically but also mentally.

### ***Stylistic Contrast and Thematic Implications***

In contrast to songs that employ assertive syntax and empowering metaphors, Joji’s lyrics are characterised by **passivity and indeterminacy**. The use of paradox, personification, and ambiguous verbs creates a sense of disorientation rather than clarity. This stylistic approach demonstrates how linguistic choices can shape thematic representation, transforming the song into a depiction of psychological instability rather than a conventional narrative of emotional expression.

## Conclusions

The stylistic analysis of Joji's *'Past Won't Leave My Bed'* reveals that the song functions as more than a standard narrative of heartbreak; it serves as a complex linguistic representation of the hypnagogic state, the disorienting threshold between wakefulness and sleep. By applying Leech's theory of deviation, this research successfully bridges the gap between linguistic form and psychological content, illustrating how language can be manipulated to stylistically construct the experience of insomnia.

First, the phonological analysis demonstrates that Joji utilizes a monotonous rhyme scheme and the assonance of long vowels (e.g., the /aɪ/ in *rewind/mind*) to create a sonic environment of stagnation. These repetitive sound patterns do not merely create rhythm, but rather acoustically mirror the sensation of a temporal loop, stylistically trapping the listener in the same static moment as the persona.

Second, the semantic and grammatical analyses support the presence of a 'Hypnagogic Style' characterized by indeterminacy and passivity. Through semantic paradoxes (e.g., *'vision to the blind'*) and indeterminate verbs (e.g., *'blurring,' 'intertwine'*), the lyrics blur the boundary between reality and hallucination. Furthermore, the reliance on continuous verb forms and the profound loss of agentive power in the sentence structure where 'The Past' functions as the active Actor and the singer is merely a passive Senser linguistically reinforces the thematic reading of sleep paralysis. The grammatical structure positions the singer as a captive of his own subconscious, unable to act or escape.

In conclusion, this study offers a novel perspective in the field of stylistics by distinguishing the linguistic markers of 'insomniac melancholy' from standard grief. Unlike the clear, hyperbolic expressions of sadness found in traditional pop ballads, Joji's lyrics employ linguistic obscurity and syntactical surrender to map the architecture of a disoriented mind. However, as an interpretive case study focused on a single song, this research acknowledges its limitations; while these specific findings cannot be broadly generalized across the entire pop genre, they provide a deep, localized understanding of stylistic deviation. Ultimately, this research implies that stylistic analysis is a vital tool not only for interpreting literary themes but for mapping how complex mental states are represented within the grammar of pop culture texts. Furthermore, this approach holds significant pedagogical value for classroom-oriented language analysis, demonstrating how deconstructing contemporary lyrics can provide educators with engaging frameworks to teach semantic ambiguity, grammar, and the non-literal capacities of modern English discourse.

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