

Figure Of Speech Analysis in The Lyrics of The Song *Dareka no Shinzou ni nareta nara* by Yurry Canon

¹Naufal Sulthony Amjad, ²Diah Soelistyowati

^{1,2}Universitas Dian Nuswantoro

Semarang

312202000944@mhs.dinus.ac.id

Abstract. Songs are one of the popular media of entertainment among people worldwide. Moreover, songs also serve as a means of conveying messages, both explicit and implicit. The lyrics of a song often employ wordplay and language to create attraction. One of the ways to enhance the appeal of a song is by using figures of speech. This study aims to identify the figures of speech presented in the lyrics of *Dareka no Shinzou ni nareta nara* by Yurry Canon. The data source for this study is the lyrics of *Dareka no Shinzou ni nareta nara* from the album *Kardia* by Yurry Canon. This data source is chosen due to the various uses of figures of speech in the lyrics. The method employed in this research is descriptive qualitative. The result of this study is that the song *Dareka no Shinzou ni nareta nara* uses some figures of speech namely Metaphor, Personification, Hyperbole, Repetition, and Antithesis.

Keywords: song, figure of speech, vocaloid, yurry canon

BACKGROUND OF THE STUDY

Songs are one of the popular media of entertainment among people worldwide. Moreover, songs also serve as a means of conveying messages, both explicit and implicit. According to Sudjiman (1986: 47), a song lyric is a poem in the form of word arrangements, a singing expression that reflects the songwriter's emotions. Songwriters often play with words and language to create attraction towards a song's lyric. Unlike poetry, a song lyric has its own characteristics because the pouring of ideas into the lyrics is reinforced by the melody and rhythm that are adjusted to the lyrics.

In the Japanese language learning, songs can be an effective learning material to train the learner's listening skills as well as to increase their Japanese vocabularies and knowledge. This phenomenon has increasingly been an evident seen through various social media platforms, where many individuals worldwide begin to explore foreign languages by using songs as their learning source while following the lyrics. However, their involvement goes not only on listening and reading lyrics; but also involves seeking a deep understanding of the message intended by the songwriter through the songs.

Figures of speech are a way of conveying messages, thought, or expression of the writers or the speakers. A sentence can gain a deeper impression in meaning by using figures of speech. According to Keraf (on Triwulandari et al., 2016, p. 4), figures of speech are a way of expressing thoughts through language, thus embodying the soul and individuality of a writer. Therefore, it is necessary to use figures of speech to comprehend and internalize the lyrics of the song.

This study aims to identify the figure of speech used in the song *Dareka no Shinzou ni nareta nara* by Yurry Canon. Various types of figures of speech are found in the lyrics of this song, thus the writer is willing to analyze the lyrics on this song.

REVIEW OF RELATED LITERATURE

Everyone has their own unique way of expressing their identity, whether through clothing, behavior, or everyday language. This also applies to poets, who express their characteristics or styles through the verses they create. The style of language used by each writer or artist can vary greatly from one another although similarities may also exist. Figure of speech can arise deliberately or spontaneously as authors convey their ideas, and it is the result of inner influences or conscience.

比喩はしばしば単なる言葉の飾りではなく、私たちの思いを表す根源的なのです。魅力ある各種言い回しを分類整理すると、それほど魅力的とも思えない日常の言葉の中に、そっくり同じパターンが見つかるのです。

Hiyu wa shibashiba tan naru kotoba no kazari dewanaku, watashitachi no omoi wo arawasu kongentekinanodesu. Miryoku aru kakushu ii onaji wo bunruiseiri suru to, sorehodo miryokuteki tomo omoenai nichijou no kotoba no naka ni, sokkuri onaji patan ga mitsukaru no desu.

'Figures of speech are the outpouring of thoughts in a fundamental way, often not only with word decoration. They show the similarity of parts that are the same, not as interesting as those expressed in everyday language, and classifies a variety of interesting expressions.'

The theory on figures of speech can be found in the book *Nihongo no Retorikku* (Rhetoric in Japanese) by Seto Kenichi (on Ghofur, 2014, p. 21). There are various figures of speech, such as:

1. Metaphor/Inyuhou (隠喩法)

Metaphor is a figure of speech used to convey a concept or idea by connecting or comparing two things that are actually different but have similarity or connection in thought or meaning. An object or concept is described using words or phrases that actually refer to another object or concept with similar or analogous qualities or characteristics. In other words, metaphor portrays something using words or language that do not literally describe the intended object or concept, but have a figurative or analogical meaning intended to highlight the similarity or relationship between the two.

Example:

人生は旅だ

Jinsei wa tabi da

'Life is journey'

2. Personification/Gijinhou (擬人法)

Personification is the figure of speech that attributes human-like qualities to inanimate objects or non-living entities, making them appear as if they possess a soul or life that can move and express like humans or have human traits. Personification is a figure of speech that describe inanimate objects or non-living entities as if they have human-like qualities (Nafinudin, 2020, p. 9). In other words, personification adds a human dimension to these objects or entities so that readers or listeners can more easily understand or identify with what is being described. Personification, also known as anthropomorphism, is a specific form of figure of speech that portrays inanimate objects performing activities, acting, or speaking like humans. The purpose is to add color and life to writing or speech, and it allows the writer or speaker to convey messages or ideas more effectively through objects or entities endowed with personification.

Example:

社会が病んでいる

Shakai ga yandeiru

'Society is sick'

3. Hyperbole/Kochouhou (誇張法)

Hyperbole is one of the figures of speech used to convey something in an exaggerated manner in terms of quantity, size, or quality. The main purpose of using hyperbole is to emphasize, exaggerate, and enhance the impression and influence of the expression, making it seem unreasonable. Hyperbole is often employed in various contexts such as poetry, songs, or even everyday conversations to provide a dramatic or extreme effect in conveying a message. Despite seeming unreasonable, the use of hyperbole can strengthen the impression and memorability of the message intended for the listener or reader.

Example:

一日千秋の思い

Ichijitsusenshuu no omoi

'Feeling of a thousand autumns in a day.'

4. Repetition/Hanpukuhou (反復法)

Repetition is a figure of speech that utilizes the repeating of words or phrases within a sentence or poem to provide a stronger emphasis on a particular aspect. The use of repetition aims to highlight, reinforce, or add a dramatic effect to an idea or concept being conveyed. Repetition can be found in various types of writings including poetry, prose, songs, and other forms of composition.

The repetition in the figure of speech can be done in various ways, such as repeating words or phrases sequentially, repeating words or phrases at the beginning and end of sentences, or repeating words or phrases with slight variations to achieve the desired effect. This repetition creates a strong impression and captures the reader's or listener's attention. Repetition in the figure of speech can also create an engaging rhythm or pattern in the article apart from being used to provide emphasis. Selecting appropriate and clever repetitions can enrich the quality of the writing and enhance the appeal and depth of the message being conveyed.

Example:

えんやとつと。えんやとつと。

Enyatotto. Enyatotto.

'No stopping, no stopping'

5. Antithesis/Tsuikuhou (対句法)

Antithesis is a figure of speech that expresses contrasting ideas by using opposing words. According to Poerwadarminta (on Nafinudin, 2020, p. 11), etymologically, the term "antithesis" originates from the word "antithesis" which means 'matching opposite' or 'serious opposition'. Antithesis is a form of figure of speech that intentionally compares two words with opposite meanings. The purpose of using antithesis in language is to have a strong effect in highlighting the differences and affirming the existence of these two opposing concepts. Thus, it can aid in creating tension or strong affirmation in writing or speech, making the intended message clearer and sharper for the reader or listener.

Example:

春は曙、冬はつとめて

Haru wa akebono, fuyu wa tsutomete

'Spring is dawn, winter is diligently attending'

The literature review used as a guide in this study is the study on figures of speech conducted by Rahmad Setiaji (2018) entitled "*Analisis Gaya Bahasa pada Lirik Lagu Back Number*". The study conducted by Rahmad Setiaji focused on the markers or characteristics of figures of speech, denotative and connotative meanings, as well as the functions of figures of speech found in the lyrics of Back Number songs. The results concluded was that there were 10 types of figures of speech, including repetition, oxymoron, personification, paradox, rhetorical question, simile, synesthesia, metaphor, onomatopoeia, and antithesis. All figures of speech in his study had denotative meanings, but some data did not have connotative meanings. The functions of figures of speech identified were to explaining, reinforcing, and stimulating associations, as well as serving ornaments. However, functions such as inducing laughter and enlivening inanimate objects are not evident in the study.

Another study on figure of speech was also conducted by Ghofur C.R. (2014) entitled "*Pemakaian Diksi Dan Gaya Bahasa Pada Lirik Lagu L'arc~En~Ciel*". Ghofur's study focused on diction or word choice and figurative language with a theme of love in the lyrics of L'arc~En~Ciel songs from the album "World Best Selection," which related to connotative words, denotative words, the use of English language and specific words. The figure of speech used included Simile, Personification, Hyperbole, Synecdoche, Paradox, Synesthesia, and Allusion.

Meanwhile, Anhari M.R. (2020) conducted a study on figure of speech titled "*Majas Perbandingan pada Kumpulan Lagu Jepang Tahun 1990 - 1999 (Kajian Stilistika)*." Anhari focused on figure of speech using Stylistic analysis and meaning theory in Japanese songs from 1990-1999. Based on the findings and analysis, there are various types of figurative language, such as personification, simile, metaphor, hyperbole, and allegory, as well as connotative and denotative meanings in the compilation of Japanese songs from 1990 - 1999.

Thus, the difference from the previous three studies to this study is that the writer will focus on the use of figurative language in the lyrics of *Dareka no Shinzou ni nareta nara* by Yurry Canon based on Seto Kenichi's theory.

RESEARCH METHOD

The method used in this study is descriptive qualitative. The unit analyzed in this study is *Dareka no Shinzou ni nareta nara* song lyrics that contain figures of speech. The data source are the lyrics of *Dareka no Shinzou ni nareta nara* by Yurry Canon from the *Kardia* album. This data source was chosen because there are various uses of figures of speech in the lyrics of this song.

The writer used two techniques in collecting data for this research, namely the observation technique and the note-taking technique. The observation technique was by watching the music video *Dareka no Shinzou ni nareta nara* found on the official youtube channel *YurryCanon / Tsukuyomi* to find the figure of speech contained in the song lyrics. The writer recorded the figure of speech contained in the song lyrics and then, analyzed the data using Seto Kenichi's theory.

RESULTS AND DISCUSSION

Here is the synopsis of the song *Dareka no Shinzou ni nareta nara* by Yurry Canon. It tells the story of two girls named Rino and Yuma. Rino is a singer-songwriter who achieved fame at a young age. Despite living in the limelight, she is tormented by her dark past that cannot be erased. However,

everything changes when she hears a song from a beautiful girl with long hair wearing a school uniform, playing an acoustic guitar, and singing on a winter night surrounded by tall buildings on all four sides in a small field between shopping centers. The girl named Yuma, who is in the same school as Rino and has a special aura unlike ordinary humans. Since then, Yuma becomes the reason Rino dreams of becoming a singer. Five years have passed since Yuma's death, but Rino's wounds have not healed. When Yuma was alive, she always talked to Rino about her wishes such as building a bright big house, planting Oamana flower fields in the yard, swimming together in the beautiful sea of Lifou Island that she dreamed, and watching the sequel of a movie that would eventually be released. Rino can only imagine a few enjoyable things in life, such as living with a cat, traveling abroad, writing novels, or even walking on the surface of the moon. However, it is not the same as Yuma who thinks that music is everything. When Rino is about to start a big performance for the first time at Nippon Budokan, she receives a letter from the deceased Yuma. Rino wants to know the truth about Yuma and resolve her past. Rino returns to her hometown for the first time after several years away. "At that time, I didn't know that finding a reason to live means finding a reason to die at the same time." Rino searches for the meaning of the words left by Yuma. Yuma entrusted the meaning of her life to Rino to continue her life as a singer. Therefore, Rino searches for the meaning of the last words she left through the days she spent with Yuma. Yuma's last work, the lyrics and melody, are only partly finished by her. The song tells the story of Rino and Yuma titled *Dareka no Shinzou ni nareta nara* which means 'If I could become someone's heart'. Rino feels saved by Yuma because she has found a reason to live through her and will continue her life in a different way from Yuma.

Yurry Canon, the writer of the song formed a band named *Tsukuyomi* which released two albums to explore the story of the song *Dareka no Shinzou ni nareta nara* more deeply. Additionally, this song is also adapted into a novel to deepen the existing story.

The following are the results of the analysis of figure of speech in the lyrics of the song *Dareka no Shinzou ni nareta nara* by *Yurry Canon*

1. Metaphor/Inyuhou (隱喩法)

Metaphor in the lyrics of the song *Dareka no Shinzou ni nareta nara* by *Yurry Canon* includes:

(1) 街も人も歪み出した 化け物だと気付いたんだ

Machi mo hito mo yugami dashita bakemono da to kidzuitan da

'I realized that the city and the people have become distorted monsters'

Data (1) contains the phrase 街も人も歪み出した 化け物だと気付いたんだ (*Machi mo hito mo yugami dashita bakemono da to kidzuitan da*) which means I have realized that both the city and the people who deviate are monsters. The lyrics state that people who live in a city have strayed far from the norms of humanity like a monster. A monster is a scary creature in a fictional story. It can reflect a variety of problems, ranging from increased crime, social injustice, to environmental damage or crimes against nature. The use of the metaphor 化け物 (*bakemono*), which means monster, emphasizes the songwriter's sense of how frightening or horrifying the situation is and also the writer's sense of helplessness or disbelief in what is happening around him.

(2) 僕の地獄で君はいつでも絶えず鼓動する心臓だ

Boku no jigoku de kimi wa itsudemo taezu kodou suru shinzou da

'In my hell, you always remain as my heart beating rapidly.'

Data (2) contains the phrase 僕の地獄で君はいつでも絶えず鼓動する心臓だ (*Boku no jigoku de kimi wa itsudemo taezu kodou suru shinzou da*) which means 'In my hell, you always remain as my heart beating rapidly.' This lyric describes that "you" are a 心臓 (*shinzou*), meaning heart, which keeps beating incessantly to sustain life in this hell or painful world. The heart is an organ that serves as the center of blood circulation throughout the body. If the heart stops functioning, life will come to an end. The metaphor of the heart is used here to symbolize someone who is very important to the songwriter, someone who provides motivation and strength to keep living even in difficult circumstances. Word 地獄 (*jigoku*) meaning hell, is described here as life itself. Hell is a state or place of torment. Life that always goes contrary to desires makes it feel as if living in hell. These lyrics portray Rino's life filled with difficulties and suffering, but the presence of Yuma provides meaning and significant purpose in her life.

(3) いつしか君がくれたように 僕もだれかの心臓になれたなら

Itsushika kimi ga kureta you ni. Boku mo dareka no shinzou ni nareta nara

'Just as you did to me, I also hope to become someone's heart.'

Data (3) contains the lyrics いつしか君がくれたように 僕もだれかの心臓になれたなら (*Itsushika kimi ga kureta you ni. Boku mo dareka no shinzou ni nareta nara*) which means 'Just as you did to me, I also hope to become someone's heart.' In daily life, the heart is a vital organ responsible for pumping blood throughout the body, providing oxygen and nutrients needed to sustain life. By portraying oneself as the 'heart' for their beloved, the writer expresses their desire to become something profoundly important and irreplaceable in that person's life. Thus, the use of metaphor in the lyrics strengthens the writer's expression of hope to become something crucial for their beloved and emphasizes the importance of that role in life.

2. Personification/Gijinhou (擬人法)

Personification in the lyrics of the song *Dareka no Shinzou ni nareta nara* by Yurry Canon includes:

(4) シアトリカルに手の上で誰も彼も踊らされる

Shiatorikaru ni te no ue de dare mo kare mo odorasareru

'Everyone is made to dance on the hands of a theater.'

Data (4) contains the phrase シアトリカルに手の上で誰も彼も踊らされる (*Shiatorikaru ni te no ue de dare mo kare mo odorasareru*) means that everyone is made to dance on the hands of a theater. The word シアトリカル (*shiatorikaru*), which means theater, is given the attribute or human trait of having hands. In language, a theater is a physical place or building that does not have physical abilities like humans. The word シアトリカル (*shiatorikaru*) or theater is considered to have the ability to "make everyone dance" as if the theater itself is an active entity and has the power to control human actions by applying the personification figure of speech.

(5) 欲動に巢食った愚かさも全てがこの目に映る

Yokudou ni sukutta orokasa mo subete ga kono me ni utsuru

'The foolishness rooted in desire all of it radiates from these eyes.'

Data (5) contains the lyric 欲動に巢食った愚かさも全てがこの目に映る (*Yokudou ni sukutta orokasa mo subete ga kono me ni utsuru*) means 'The foolishness rooted in desire all of it radiates from these eyes.' The word 愚かさ (*orokasa*), meaning folly or foolishness, is attributed with the

ability to 巣食った (*sukutta*) or ‘nest’ or ‘reside’ within human desires. However, foolishness is an abstract concept that does not possess the ability to take physical actions such as nesting in a place. Nevertheless, by using the personification figure of speech, foolishness is considered to have attributes akin to living beings that can act and influence human behavior. The foolishness refers to data (1), which explains that the foolishness of those who have deviated people can all be seen by these eyes.

(6) いつか終わると気付いた日から死へと秒を読む心臓だ

Itsuka owaru to kizuiteda hi kara shi e to byou wo yomu shinzou da

‘Ever since learning the end of a life, my heart continues to count the seconds towards death.’

Data (6) contains the lyrics いつか終わると気付いた日から死へと秒を読む心臓だ (*Itsuka owaru to kizuiteda hi kara shi e to byou wo yomu shinzou da*) means ‘Ever since realizing the day when it will end, my heart reads seconds towards death.’ The word 心臓 (*shinzou*), meaning “heart” in this context, is portrayed as if it can function to read or count, akin to a human. The heart is a vital organ responsible for pumping blood to supply oxygen and nutrients throughout the body. Disorders of the heart can disrupt blood circulation, making maintaining heart health crucial for human survival. By personifying the word 心臓 (*shinzou*) meaning heart, the songwriter invites readers to imagine the heart as something more than just a physical organ but also as part of the human self that understands the limitations of life and the end of everything. This figure of speech strengthens the theme of life, death, and uncertainty.

3. Hyperbole/Kochouhou (誇張法)

Hyperbole in the lyrics of the song *Dareka no Shinzou ni nareta nara* by Yurry Canon include:

(7) どんな世界も君がいるなら生きていたいって思えたんだよ

Donna sekai mo kimi ga iru nara ikite itai tte omoetan da yo

‘No matter what the world is like if you are there, I think of continuing to live.’

Data (7) lyrics どんな世界も君がいるなら生きていたいって思えたんだよ (*Donna sekai mo kimi ga iru nara ikite itai tte omoetan da yo*) which means ‘no matter what the world is like if you are there, I think of continuing to live’. In this lyric, the author uses hyperbole to strongly emphasize the importance of “you” in his life. Hyperbole is a figure of speech that uses overstatement or exaggeration to create a dramatic or emotional effect. In this case, the author exaggerates that the existence of “you” is so important that even in any world, she feels like continuing to live. The use of the word 君 (*kimi*) meaning ‘you’ or ‘yourself’ reinforces this concept of hyperbole by giving a more personalized emphasis to the person in question. Thus, the author uses hyperbole to express deep feelings about the existence of Yuma in Rino’s life, by overstate the expression of how important that person is in it.

4. Repetition/Hanpukuhou (反復法)

Repetition in the lyrics of the song *Dareka no Shinzou ni nareta nara* by Yurry Canon include:

(8) 「愛をください」 きっとだれもがそう願った

「愛をください」 そっと震えた手を取って

「愛をください」心を抉る 醜いくらいに美しい愛を
"Ai wo kudasai" Kitto dare mo ga sou negatta
"Ai wo kudasai" Sotto furueta te wo totte
"Ai wo kudasai" Kokoro wo eguru minikui kurai ni utsukushii ai wo
"Give me love" Surely everyone wished for that
"Give me love" Taking the trembling hand softly
"Give me love" Digging into the heart, a love so ugly beautifully

In data (9), there is a repetition of the phrase 愛をください (*Ai wo kudasai*) which means 'Give me love'. In general, love can be thought of as a deep feeling towards someone or something that brings about happiness, care, affection, and a strong sense of connection. The repetition is a phrase that the author emphasizes. The writer emphasizes a hope that he wants to get a sense of love. The data also contains lyrics that contain antithetical figure of speech after the third repetition.

5. Antithesis/Tsuikuhou (対句法)

Antithesis in the lyrics of the song *Dareka no Shinzou ni nareta nara* by Yurry Canon includes:

- (9) これは僕が いま君に贈る最初で最後の愛の言葉だ
Kore wa boku ga ima kimi ni okuru saisho de saigo no ai no kotoba da
'This is the first and last words of love that I give to you now.'

Data (9) the lyrics これは僕が いま君に贈る最初で最後の愛の言葉だ (*Kore wa boku ga ima kimi ni okuru saisho de saigo no ai no kotoba da*) which means 'This is the first and last words of love that I give to you now.' In this data, the word 最初 (*saisho*) meaning 'first' and 最後 (*saigo*) meaning 'last' are mentioned. 'First' and 'last' are two contrasting words. The use of 最初 (*saisho*) indicates that this expression of love is the first one conveyed, highlighting the essence or origin of that feeling of love. Meanwhile, the word 最後 (*saigo*) emphasizes that this is also the final expression of love, highlighting the conclusion or end of conveying that feeling of love. The writer emphasizes the importance and strength of love, that the feeling of love encompasses both the beginning and the end, and shows strong commitment and certainty from the writer in conveying their feelings to the intended person by combining 最初 (*saisho*) and 最後 (*saigo*), which are contrasting.

- (10) 心を抉る 醜いくらいに美しい愛を
Kokoro wo eguru minikui kurai ni utsukushii ai wo
'To carve the heart with a love so beautiful it's ugly.'

Data (10) the lyrics 心を抉る 醜いくらいに美しい愛を (*Kokoro wo eguru minikui kurai ni utsukushii ai wo*) means 'To carve the heart with a love so beautiful it's ugly.' In this data, the word 醜い (*minikui*) meaning 'ugly' and 美しい (*utsukushii*) meaning 'beautiful'; are mentioned. The writer emphasizes that this love has an extraordinary emotional depth, so that even the bad or painful aspects of that relationship cannot hinder the beauty and power of the feeling of love itself by combining contrasting words. This shows that in the context of love, beauty can be found even in the midst of ugliness or pain.

- (11) 死にたい僕は今日も息をして生きたい君は明日を見失って
Shinitai boku wa kyou mo iki wo shite ikitai kimi wa asu wo miushinatte

'My self who wants to die is still breathing today, while yourself who wants to live has lost tomorrow'

Data (11) lyrics 死にたい僕は今日も息をして生きたい君は明日を見失って (*Shinitai boku wa kyou mo iki wo shite ikitai kimi wa asu wo miushinatte*) which means 'My self who wants to die is still breathing today, while your self who wants to live has lost tomorrow'. The use of the words 死にたい (*Shinitai*) meaning wanting to die and 生きたい (*Ikitai*) meaning wanting to live highlights the strong contrast between two opposing emotional states in one sentence. The lyrics describe the different feelings between two individuals in a difficult situation. The songwriter conveys the complex and conflicting feelings between the desire to live and the desire to die by combining two conflicting words that contain Antithesis. This creates a deep emotional layer in the lyrics, reinforcing the conflict in the relationship between the two individuals described.

CONCLUSION

Based on the results of the analysis, it can be concluded that *Yurry Canon* uses various kinds of figures of speech in the lyrics of *Dareka no Shinzou ni nareta nara*, namely such as Metaphor, Hyperbole, Personification, Repetition, and Antithesis. The use of these figures of speech aligns with the essence of this song, which demonstrates the richness of language expression to convey profound messages. The song tells the story of two girls, Yuma, and Rino, as singers and songwriters. The song is Yuma's last work where the lyrics and melody are only partly finished by her, describing the life of Yuma with Rino. It symbolizes both sadness and hope by presenting two different perspectives between Yuma and Rino. The lyrics of the song *Dareka no Shinzou ni nareta nara* by *Yurry Canon* provide a complex and profound description of life, human relationships, and the emotional struggles experienced by individuals in facing various challenges and circumstances of life.

REFERENCES

- Anhari, M. R. (2020). *Majas Perbandingan pada Kumpulan Lagu Jepang Tahun 1990-1999 (Kajian Stilistika)*. <https://fotografi-tp.unesa.ac.id/index.php/hikari/article/view/36243/32211>
- Driyawijaya, R. E., & Bachri, A. S. (2023). *Majas Simile dan Metafora Dalam Lagu-Lagu Karya Official 髭男 Dism. 9(3)*. <https://ejournal.undiksha.ac.id/index.php/JJPBJ/article/view/65187>
- Ghofur C. R., M. (2013). Pemakaian Gaya Bahasa Pada Lirik Lagu “L’Arc~En~Ciel.” *Japanlogy, VOL. 2, NO. 1*. <https://journal.unair.ac.id/JPLG@pemakaian-gaya-bahasa-pada-lirik-lagu-%E2%80%9C%E2%80%99arc~en~ciel%E2%80%9D-article-6734-media-44-category-8.html>
- Matsuura, Kenji. (1994). *Kamus Jepang Indonesia*. Jakarta: Gramedia Pustaka Utama.
- Nafinuddin, S. (2020). *MAJAS (Majas Perbandingan, Majas Pertentangan, Majas Perulangan, Majas Pertautan)* [Preprint]. Open Science Framework. <https://doi.org/10.31219/osf.io/a8rwt>
- Setiaji, R. (2018). *Analisis Gaya Bahasa yang terdapat pada Teks Lagu Back Number* [Universitas Negeri Semarang]. <https://lib.unnes.ac.id/34638/>

- Setiawan, A. Z., & Rosliyah, Y. (2022). *Pola Kalimat Majas Hiperbola Penanda 「推量」 ‘Tebakan’ pada Lagu Mosawo*. <https://e-journal.unmas.ac.id/index.php/sebaya/article/view/4620>
- Triwulandari, D., Sudjianto, S., & Sutjiati, N. (2016). Analisis Majas Hiperbola Pada Lagu Jepang (Studi Deskriptif Terhadap Lagu Jepang Pada Album HERO). *JAPANEDU: Jurnal Pendidikan dan Pengajaran Bahasa Jepang*, 1(1), 55. <https://doi.org/10.17509/japanedu.v1i1.2651>
- Tsukuyomi2943. (2024). "月詠み 1st Story 「だれかの心臓になれたなら」 | Special Site". diakses pada 23 April 2024, dari https://sorekami.tsukuyomi2943.com/1ststory_summary/
- YurryCanon/Tsukuyomi. (2018). "だれかの心臓になれたなら /ユリイ・カノン feat.GUMI" diakses pada 14 Januari 2024, dari <https://www.youtube.com/watch?v=hZFBTnzKa54>