

The Meaning of Song Yoru Ni Kakeru by Yoasobi Semiotics Riffaterre Study

¹Tiwik Ega Widiyanti, ²Tri Mulyani Wahyuningsih

Universitas Dian Nuswantoro

Semarang

(312201800820@mhs.dinus.ac.id, tri.mulyani@dsn.dinus.ac.id)

Abstract: The research aims to reveal heuristic hermeneutic, and interpret the meaning in the lyrics of Yoru ni Kakeru song. The study uses semiotics studies proposed by Michael Riffaterre and the methods of this study uses qualitative descriptive. The result of the analysis showed the sadness experience by boku of the song Yoru ni Kakeru and the sadness continue until he decided to committed suicide with kimi. In the continuity of expression using metaphors and personification; on the deviation of meaning there is ambiguity, nonsense, and contradiction in the form of paradox; then on the creation of meaning through repetition of irregular lines and rhymes. The matrix of this song is sadness and the model of this song is the sadness of boku. There are 3 variants, such as; the first variant is boku sadness when he feels the effort is in vain, the second variant is boku sadness that has given up on kimi's attitude, and the third variant is boku sadness that agrees to committed suicide with kimi. The hypogram between Yoru ni Kakeru's song and Thanatosu no Yuuwaku's short story is equal to depicting the grief that ends in suicide.

Keywords: mayo hoshino, semiotics riffaterre, thanatosu no yuuwaku, yoasobi, Yoru ni Kakeru

RESEARCH BACKGROUND

Music is a place to express and has become a common thing for all levels of society globally. This happens without realizing that music has become a staple thing in society. In addition to being a place to express in the activity of recording music in musicians or music producers, music can also be interpreted as an outpouring of days or feelings or psychic conditions of the listener.

Researchers used one of the songs on The Book, the first album from YOASOBI, which was released in January 2021. YOASOBI is a group that has been active since 2019 in Japan and consists of 2 members, namely producer Ayase and singer-songwriter Ikura (Lilas Ikuta). Their first song was titled Yoru ni Kakeru (夜に駆け) in 2019 and received a positive response for music listeners and topped the Billboard Japan Hot 100 in June 2020. On October 21, 2021, the song's music video reached 245,708,818 viewers and was one of the most successful discographies.

Yoru ni Kakeru has cheerful music, and even sounds like it does not have a sad meaning if you do not look at the lyrics. Many people do not understand the importance of the Yoru ni Kakeru song being used as material to do dancing challenges in a social media application called TikTok. According to Ayase, the producer, Yoru ni Kakeru's theme was inspired by a short story that had a dark story in it. Reporting from YOASOBI's

official Youtube channel, in the description of Yoru ni Kakeru's music video, details are written that the song was adapted and inspired by a short story titled Thanatosu no Yuuwaku by Mayo Yoshino. When viewed from the title of the short story, the word "Thanatos" is a word that has a meaning related to "death." In other words, Thanatosu no Yuuwaku's short story tells the story of a character who wants to end his life.

The reason researchers use Yoru ni Kakeru's song as a research object is because the song has an interesting meaning and story to discuss further. The song was also adapted from a short novel so that researchers feel that Yoru ni Kakeru's song has an ambiguous meaning. The author also used Riffaterre's semiotics theory as a formal object to interpret meaning. Using Riffaterre's semiotics theory is that research requires carefulness to understand every verse. Researchers found that Yoru ni Kakeru's has elements that follow Riffaterre's semiotics theory.

REVIEW OF RELATED LITERATURE

Song Lyrics

Song lyrics are a group of literary works grouped in poetry. Poetry is a vessel for expressing thoughts that have cultivated a feeling, stimulating the imagination of the five senses into an arrangement that has rhythm. It is then recorded and expressed interestingly and gives a deep impression to the reader (Pradopo, 1987: 7).

Semiotics

Language is the medium of literary works that have included the semiotic system itself, the cleverness system that has had meaning. The medium of literary works is also not neutral material. The language in the academic profession itself usually has a lambing which means the covenant of society itself has determined it. The symbols of the language form a unit of sound which is interpreted by community agreement. The system is called semiotic (Pradopo, 1987: 121). Semiotics generally studies signs in sound signs, motion, images, and more.

Riffaterre Semiotics Theory

In the search for the meaning of the signs that have been in a literary work, some figures put forward several theories of literary works, one of which was named Michael Riffaterre. Riffaterre is a semiotics figure known for writing a Semiotics of Poetry book published in 1978. In his book, Riffaterre states that the factor in distinguishing between a poem and a work that is not poetry is the way a text of the poem carries the meaning of the poem.

Riffaterre, in his book semiotics of poetry, states that the meaning of literature can be done in four ways, namely 1.) through indirect expression or known as the insanity of articulation, 2.) through heuristic as well as hermeneutic, 3.) through the matrix method, looking for models, as well as their variants, and 4.) Looking for a hipogram. (Riffaterre, 1987:2)

Heuristic

In general, rhyme is read linearly according to the normative structure of the language itself. The language of poetry is usually different from the generally used language (normative). The language of poetry itself is defamiliarization or dynamism: an automatic unfamiliarity or incompetence that is an empirically experienced trait of satisfaction (Shklovsky in Pradopo, 2014: 307).

In heuristic readings, themselves that have unusual meanings must be naturalized (Culler in Pradopo, 2010: 296) following normative language. In this naturalization, words with no prefix and suffix must be given a prefix and suffix. Can also be added words and sentences to clarify the relationship between sentences and between verses. This arrangement was converted into a normative grammatical interpretation so that the word and sentence are replaced by using synonyms that have the same meaning (Pradopo: 1999: 80).

Hermeneutic

Etymologically, hermeneutics is derived from the Greek language, which comes from the verb *hermeneuein*, meaning to interpret, and the noun *hermeneia*, meaning interpretation (Palmer, 2005: 14). Hermeneutic reading means rereading from beginning to end with interpretation to get the meaning to be conveyed by the poet. This reading is done by rereading (retroactive) by giving an interpretation (hermeneutic). This retroactive and hermeneutic reading that produces the rhyme's meaning corresponds to the second-order semiotic system.

Continuity of Expression

Riffaterre mentioned that three things could affect the creation of the insanity of expression, namely, Meaning Replacement that according to Riffaterre (1978: 2), the change of meaning can be caused by a difference in the meaning of a sign when a word has another meaning, which occurs in metaphors and metonymy. The so-called metaphors and metonymy are generally figurative languages such as simile, metaphor, personification, synecdoche, allegory, and metonymy (Pradopo, 2007: 62). The second is Deviation of Meaning that according to Riffaterre in Pradopo (2007: 213), deviations of one's meaning can occur if there is ambiguity, contradiction, or nonsense in rhyme. Third is Creation of Meaning that according to Riffaterre in Pradopo (2007: 220), the creation of meaning is a convention of satisfaction that is linguistically visual and has no purpose but can result in a sense in poetry. The significance design can occur if a text space is principled organized to make a sign out of linguistically meaningless things. The creation of meaning itself can be caused by rhyme factors, enjambement, homology, and typography.

Matrix, Models, and Variants

According to Riffaterre in Pradopo (1999: 78), theoretically, rhyme is the development of a matrix that becomes a model and undergoes alteration then into variants. In the analysis of rhyme literary works, the matrix is a core meaning or keyword of the poem's text, which has supporting references that encourage the purpose in a text that is not visible in poetry (Riffaterre, 1978: 12).

The model is the first embodiment of the matrix itself. The model itself can be a specific word or sentence with its poetic nature, then reconciled into variants. The words or sentences mentioned by the model have a high level of satisfaction. This means that the word or sentence itself has a monumental nature; it can represent the whole meaning and make the background of the poem's creation. These matrices and models then become variants. These variants are a form of model exposure in each verse of poetry.

Hypogram

According to Riffaterre in Pradopo (1999: 78), hypograms attempt to give more meaning to a literary work. The academic work must line with results that can then be drawn into a hypogram or the setting of creating the literary work itself. Riffaterre (1978: 23) explains that hypograms have potential hypograms and actual hypograms.

A potential hipogram is a hipogram implied in a poem in the form of words, phrases, or core sentences of poetry. This hypogram can be a presupposition, a description system, and the meaning of connotations in a literary work. In comparison, the actual hipogram itself is the relationship of text with pre-existing text.

RESEARCH METHOD

Research conducted by researchers in qualitative research. The data source used in this study was the song *Yoru ni Kakeru* performed by the group YOASOBI. The data taken from the lyrics of *Yoru ni Kakeru*'s song was analyzed using Riffaterre's semiotics method.

RESULT AND DISCUSSION

Heuristic Reading

Yoru ni Kakeru itself means "running towards the night". The word 夜 / *yoru* according to the Kenji Matsuura Dictionary has the meaning of night, while the word 駆ける / *kakeru* in the Kenji Matsuura Dictionary has the meaning of running.

沈むように溶けてゆくように
Like melting and sinking into it
二人だけの空が広がる夜に
And night when the sky stretches only for
the two of us
「さよなら」 だけだった
Only with the word "goodbye"
その一言で全てが分かった
From that word I understood everything
日が沈み出した空と君の姿
Your figure and the sky as the sun sets
フェンス越しに重なっていた
Overlapping with the other side of the
fence
初めて会った日から
Since we first met
僕の心の全てを奪った
You have taken my whole heart
どこか儂い空気を纏う君は
You who are shrouded by the air out of
nowhere
寂しい目をしてたんだ
You have lonely eyes
いつだってチックタックと
Always with the sound of 'tik tak'
鳴る世界で何度だってさ

I don't know how many times in the world
sounded
触れる心無い言葉うるさい声に
For noisy noises and heartless offensive
statements
涙が零れそうでも
Even if your tears seem to be spilling out
ありきたりな喜びきっと二人なら見つ
けられる
I'm sure we'll both find happiness
騒がしい日々に笑えない君に
You who can't laugh on noisy days
思い付く限り眩しい明日を
Tomorrow will have a shining day
明けない夜に落ちてゆく前に
Before falling on a night that cannot be
dawn
僕の手を掴んでほら
Let's hold my hand
忘れてしまいたくて閉じ込めた日々も
Even on a day you hate and want to forget
抱きしめた温もりで溶かすから
That's why I'll melt your tears with my
warm embrace
怖くないよいつか日が昇るまで
Don't be afraid until the sun rises
二人でいよう

Let's both be together
君にしか見えない
Only you can see it
何かを見つめる君が嫌いだ
I hate it when you stare at something.
見惚れているかのような恋するような
You're like falling in love like there's
admiration.
そんな顔が嫌いだ
I hate such a face.
信じていたいけど信じれないこと
I don't believe it, but I want to trust you.
そんなのどうしたってきっと
I'm sure it must be by all means.
これからだって いくつもあって
There will be a lot going on from now on.
そのたんび怒って 泣いていくの
We have cried and been angry several
times.
それでもきっといつかはきっと 僕ら
はきっと
But, one day, we will be able to go through
it all.
分かり合えるさ 信じてるよ
Trust me, you must understand.
もう嫌だって疲れたんだって
You said that you are tired of everything
がむしゃらに差し伸べた 僕の手を振
り払う君
You let go of my hand that tried my
hardest to grab you.
もう嫌だって 疲れたよなんて
Indeed I am also fed up and tired of your
attitude.
本当は僕も言いたいんだ
I also want to say that.
Ah ほらまたチックタックと
Look, the 'tik tak' sounded again.
鳴る世界で何度だってさ
I don't know how many times in the world
this voice.
君の為に用意した言葉 どれも届かな
い
The words I prepared for you can't reach
you
「終わりにしたい」 だなんてさ

"I want to end it all."
釣られて言葉にした時
When I say that
君は初めて笑った
You smile for the first time.
騒がしい日々に笑えなくなっていた
I can't laugh on noisy days.
僕の目に映る君は綺麗だ
You are beautiful when you look into my
eyes.
明けない夜に零れた涙も
Also, the tears that came out when the
night before dawn arrived.
君の笑顔に溶けていく
Flowing down your smiling face
変わらない日々に泣いていた僕を
I've cried in days that haven't changed.
君は優しく終わりへと誘う
You asked me to end it slowly.
沈むように溶けてゆくように
Like sinking and melting into it
染み付いた霧が晴れる
Stained fog
忘れてしまいたくて閉じ込めた日々に
On a day I hate and want to forget
差し伸べてくれた君の手を取る
I hold your hand that you stretched me out
涼しい風が空を泳ぐように今 吹き抜
けていく
The cool breeze blowing now is like
swimming diving into the sky.
繋いだ手を離さないでよ
Do not let go of linked hands.
二人いま 夜に駆け出していく
Together now, we escape into the night.

Hermeneutic Reading

1. First Verse

This first verse tells about the atmosphere when boku and kimi met; it was like enjoying the quiet atmosphere. It is like being immersed in a situation where both can feel each other. This can be seen in the lyrics in this first verse. The atmosphere is mentioned in words 沈む / shizumu and 溶けて / tokete. Then it is supported by the word 広がる / hirogaru, which is increasingly corroborating the silent state. It can also be interpreted as a state when both feel a pleasant atmosphere they feel at that time.

2. Second Verse

This second verse depicts the figure of kimi or a female figure in the lyrics saying goodbye to boku, a male figure. From the goodbye from kimi, she made him understand that kimi wanted to part with him. The word さよなら / sayonara which is the benchmark of the above conclusion.

It is also mentioned in the phrase 日が沈み / hi ga shizumi which means sunset likening the farewell greeting itself. The sunset is synonymous with farewells commonly used to describe a relationship where a person still loves his loved one but must let him go. It can be concluded that in the second verse, it is told that kimi decided to end her relationship with boku, which is marked by a farewell word. At that time, boku immediately understood what kimi meant.

3. Third Verse

The third verse tells about the beginning of the meeting of the two figures in this verse. The situation is more explicit about the flashbacks from boku when he first met kimi. He fell in love with her at first sight even though he learned that she felt lonely and had suffered from circumstances before she met him. The feeling of loneliness and suffering experienced by kimi is inferred from the phrase 寂しい目 / sabishii me where kimi gives a blank stare as a result of her sadness and loneliness to boku.

4. Fourth Verse

The fourth verse still has a connection with the third verse. The fourth verse still tells how flashbacks from the point of view of the boku. Boku still felt a flashback back then. The fact about sadness owned by kimi makes her feel hallucinations about heartless and hurtful voices. It is mentioned in the phrase なる世界 / naru sekai, which is likely to the voices in kimi's mind. Nevertheless, boku has a positive view of the future of kimi and tries to persuade kimi that she will not feel the sadness.

5. Fifth Verse

The fifth verse still has a connection with the fourth verse, which tells about the flashbacks experienced by boku. Can be concluded because the word 騒がしい / sawagashii refers to the state of kimi contained in the fourth stanza. Furthermore, boku had a positive thought towards kimi and said that the day to come would be fun. It is

seen in the word 眩しい / mabushii. Boku tries to comfort and help kimi escape her sadness and loneliness, as seen in the third to the eighth row.

6. Sixth Verse

In this sixth verse, kimi has felt how pleasing the view of the end. It is indicated in words 何か / nanika and also the phrase 君にしか見えない / kimi ni shika mienai. However, the boku did not like the feeling of the view of the end of the suffering experienced by kimi because boku felt that kimi needed to be happy with him. In the second to fourth lines, boku experiences feelings of dislike.

7. Seventh Verse

In the seventh verse, although boku wants to believe the circumstances and sayings of kimi, who are experiencing grief, he also cannot believe the words of kimi. Kimi feels happy about her view of the ending that awaits her makes boku feel jealous. However, boku still believes with certainty that life is various events, even though they are sad and angry because of an event that is not by the will, he believes that their life will be exemplary. He hopes kimi will accept it, and they will find a better life. It can be seen from the second to sixth lines, which means that boku tries to strengthen kimi once again and motivate kimi to stay alive.

8. Eight Verse

The meaning of this eighth verse is that Kimi says, "I want to end all my suffering because I am tired of everything and do not want to feel suffering anymore." It is explicitly mentioned in the first line of the eighth stanza. Nevertheless, boku prevents it and persuades kimi that his life will be fine, which is likened to the word 差し伸べた / sashinobeta. However, the decision of the kimi is already inviolable, which is compared to the phrase 振り払う / furiharau. It made boku feel that he also felt tired of all the attitude given by the kimi mentioned in the third and fourth lines.

9. Ninth Verse

In this ninth verse, the atmosphere returns to silence instantly after the conflict that occurred between the two marked by a repeat of the word チックタック / chikku takku, which signifies the sound of the clock. Then while in the silence, boku thought about the words and actions he did to kimi in vain and mentioned on the third line and mentioned that the prepared words did not arrive at kimi. After thinking carefully, he said that he wanted to end everything. It was told explicitly by boku as if he had agreed with kimi to finish together so that kimi was happy with his decision. Kimi's feeling of pleasure is also mentioned in the phrase 初めて笑った / hajimete waratta.

10. Tenth Verse

The tenth verse means that at that time, boku felt a feeling of sadness at that time when a quiet night enveloped the atmosphere. The feeling of sorrow is found in the word 笑えなく / waraenaku. However, when boku looked at kimi, who was smiling, kimi looked more beautiful and felt that she was fascinated by it.

11. Eleventh Verse

The eleventh verse tells of the moment boku felt sadness, kimi invites him to end their life. It can be seen in 終わり/owari on the second line. It is done because the two have understood each other and feel the same sadness as mentioned in words 沈む / shizumu and 溶けて / tokete. Then the boku agreed to the invitation from the kimi to kill themselves taken from the interpretation 染み付いた / shimitsuita. The two then ended everything from the building where they met. Plunging from a height here is the result of the meaning of the phrase 空を泳ぐ / sora wo oyogu. As they dropped from a height, the atmosphere darkened as if to lead them to death, but the two had agreed to escape their troubles that night by killing themselves. As mentioned in the ninth line mentioned the word 夜に駆けだして / yoru ni kakedashite.

When viewed from all the contents of the hermeneutic analysis of Yoru ni Kakeru's song, this song tells about the sadness of the boku who originally had positive thoughts about happiness, and now he cannot feel joy. In the end, boku agreed to kimi to commit suicide together.

Continuity of Expression

1. Meaning Replacement

In the meaning replacement section, the author obtained data that several words use tropes, namely in the word 夜 / yoru, which is likened to a negative atmosphere, death, and a quiet atmosphere; 日が沈み / hi ga shizumi which is a metaphor for a farewell from kimi; 奪った / obatta which is a metaphor of the feeling of falling in love with kimi; 寂しい / sabishii which is a metaphor for sadness and depression kimi; なる世界 / naru sekai is the personification of hallucinations of kimi who has been severely depressed; 眩しい / mabushii which is a metaphor of the hope of a pleasant future; 染み付いた / shimitsuita which is a metaphor for the suicide of boku and kimi; 霧 / left which is a metaphor of the dark, gloomy, and terrible atmosphere; and 空を泳ぐ / sora wo oyogu which is a metaphor for plunging from a height.

2. Deviation of Meaning

In the deviation of meaning, the author finds ambiguity in it shown in the fifth verse of the fourth line, which reads 僕の手を掴んでほら / boku no te wo tsukande hora which in the melodic line found two different meanings, namely the meaning of grasping the actual hand and also a verbal help and action from boku. Then there is the phrase フェンス越し / fenshu-goshi indicating the presence of nonsense. It can be concluded because the phrases mentioned are not listed in the Kenji Matsura Dictionary and weblio online translations.

There is a contradiction in the ninth and tenth stanzas that shows a feeling as if kimi feels happiness even though it is shown that kimi feels depressed in the previous stanzas.

3. Creation of Meaning

In its sense, it is concluded that the song Yoru ni Kakeru describes the sadness seen in the first verse showing the pattern of the a-a sound and the repetition of this sound at the end. The second and third stanzas also show a straight final rhyme with an a-a-a-a way, where both stanzas use the exact repetition of sounds. Then in the fourth to the eleventh verse, there is an irregular rhyme whose repetition of sounds in one verse is

not the same and different from each other. The rhymes contained in Yoru ni Kakeru's songs are dominated by the vocals /a/ and /o/, which describe the effects of sadness in them.

Matrix, Models, and Variants

The matrix in Yoru ni Kakeru's song is sadness. This sadness can be seen in the title track Yoru ni Kakeru which means running towards the night. As already explained that the word night is synonymous with darkness and silence. Moreover, darkness can be assumed to be the end of life. Then the model in Yoru ni Kakeru's song is the sadness of the boku depicted in each verse in the lyrics. There are three variants of this song, such as; the first variant shows boku sadness when he feels his efforts are in vain he feels sad and also tired of the attitude given by kimi; the second variant shows the despair of boku who has given up with a stubborn kimi attitude; The third variant shows boku's sadness when he has learned of kimi's feelings and agrees to commit suicide with kimi.

Hipogram

Yoru ni Kakeru is a song inspired by a short story titled タナトスの誘惑 / Thanatosu no Yuuwaku. It can be found in the description in Yoru ni Kakeru's music video uploaded to YOASOBI's Youtube channel. It was explained that Ayase, a producer of YOASOBI, listed links from the short story Thanatosu no Yuuwaku uploaded on the monogatary.com website.

From the story of Thanatosu no Yuuwaku, there are similarities with the song Yoru ni Kakeru, which is taken from the same point of view, namely the point of view of men, the girl who both have severe depression and have suicidal desires, and also the end of the same story is that the two commit suicide together. Both describe the story with a tragic and sad ending. Then at the end of the short story Thanatosu no Yuuwaku mentioned the phrase 夜空に向かって駆け出した / yozora ni mukatte kakedashi ta, which means we run towards the night sky. The phrase has similarities with the last eleven-line verse of Yoru ni Kakeru's song, which reads 二人いま夜に駆け出していく / futari ima yoru ni kakedashite iku which means together now, we escape towards the night.

CONCLUSION

From the analysis process that has been done by the author, based on the heuristic and hermeneutic reading of yoru ni Kakeru song by YOASOBI tells about the sadness of the boku contained in verse. The grief continued until boku decided to commit suicide with kimi.

In the meaning replacement section, the author gets data that several words use the tropes, namely, in the word 夜 / yoru, 日が沈み / hi ga shizumi, 奪った / ubatta, 寂しい / sabishii, なる世界 / naru sekai, 眩しい / mabushii, 染み付いた / shimitsuita, 霧 / kiri, and 空を泳ぐ / sora wo oyogu. In the deviation of meaning, the author finds ambiguity in it shown in the fifth verse of the fourth line, which reads 僕の手を掴んでほら / boku no te wo tsukande hora which in the melodic line found two different meanings. Then there is the phrase フェンス越し / fenshu-goshi which indicates the presence of nonsense in the lyrics of Yoru ni Kakeru. There is a contradiction in it shown in the ninth and tenth stanzas that shows a feeling as if kimi feels happiness even though in town that kimi feels depressed in the previous stanzas. In its sense, it is concluded that the song Yoru ni Kakeru describes sadness.

The matrix in Yoru ni Kakeru's song is sadness and the model is the sadness of boku. There are three variants of this song; such as; the first variant shows boku sadness when it feels that

its efforts are in vain; the second variant shows the sadness of boku who has given up with kimi attitude; The third variant shows boku's sadness when he has agreed to commit suicide with kimi.

The hipogram between the short stories of Thanatosu no Yuuwaku and Yoru ni Kakeru is the end of a tragic story that shows the two committing suicide. Maya Yoshino's Short Story Thanatosu no Yuuwaku is the inspiration for Yoru ni Kakeru's song.

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