

ANALYSIS OF HYPERBOLE MAJAS IN THE LYRICS OF THE SONG *LEMON* BY KENSHI YONEZU AND *NEKO* BY TAKUMI KITAMURA

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ABSTRACT

Music is a beautiful tone and voice that contains rhythm, song, and the harmony of sound. In every song, there must be a figurative language. Majas (figurative language) is a medium in language that is useful in the process of delivering messages or presenting a certain idea. One of the figurative language types is hyperbole.

Hyperbole is a figurative language which is an exaggerated expression. After being researched, the author found many hyperbole in various forms. This study used the theory by Sato to analyze hyperbole figurative language. The source of the data in this study is a Japanese song, namely *Lemon* by Kenzi Yonezu and *Neko* by Takumi Kitamura. The method of data collection used in this study is the observational method using a note-taking technique. Whereas the analysis used the referential method with the PUP technique (*Teknik Pilah Unsur Penentu*).

Based on the results of the analysis of the hyperbole found in the song *Lemon* by Kenzi Yonezu and *Neko* by Takumi Kitamura, it can be concluded that there are 57 data of hyperbole, including in *Lemon* by Kenzi Yonezu with 27 data of hyperbole figurative language were found, and in *Neko* by Takumi Kitamura with 30 data of hyperbole figurative language were found. In this study, the hyperbole which is widely used in songs *Lemon* and *Neko* is the hyperbole that is related to feelings with 21 data found.

Keyword : Music, hyperbole, meaning.

INTRODUCTION

Language is an everyday communication tool in both oral and written form. Everyone has their own language style depending on how their personality is, but not everyone can speak the same language, for example people with special needs. According to Prayudi and Nasution (2020:43) the peculiarities of language create a variety or variety of languages used and understood by a particular group of people. Language variations are not singular and homogeneous, but rather consist of a number of language varieties. The occurrence of language diversity is due to the existence of groupings in community life.

According to Noor in Sulistianingrum (2016) literary works are the structure of the world of design, meaning that reality in literary works is a reality that is not the same as the reality of the real world. If the material is taken from the real world, but has been processed (added or reduced) by the imagination or design of the author so that the truth in the literary work is the truth according to ideally the author. In other words, literary works are not always taken from real stories or stories, they are all spills from our ideas, ideas, and imaginations in expression, which we can pour in any form. For example in the form of song lyrics, short stories, novels, videos or puisi. One of the literary works that can be studied is the lyrics of the song. The lyrics of

the song itself are included in the literary work of poetry. Basically the lyrics of the song are adopted from the units of lyrics that can be called poetry. A songwriter will make a unit of tone and melodi and then string it into a song that is the starting point of the aesthetic process. But the song does not only discuss about beauty, the song can be created from the turmoil and sad condition of one's heart and mind. For example, if the author spills his heart in the song, then the listeners will feel the taste and jump into it. Furthermore, his expertise in uniting the verses is what makes it a song that can be enjoyed by the community.

The results of previous research showed that Japanese musisi many create songs themed romance dramas. Japanese Musisi also often uses the language of nature as a symbol to describe his feelings. One of the Japanese songs that uses the symbol is the song *Lemon* and *Neko*. This popular *Lemon* and *Neko* song contains a variety of interesting realities that are worth discussing. Starting from the singer's career, the story behind making his song lyrics, to the making of *covers* of songs with various versions. Thus, the deep meaning of this song will be felt more and more when this song is sung. Kenshi Yonezu tells the story that *lemon* song is inspired by the story of his grandfather's passing. According to Kenshi Yonezu, singing a death-themed song is no stranger to him. The

story of the grandfather's death brought psychological effects and changed the perspective of his life.

The bitter taste of lemon fruit is interpreted by Yonezu as a symbol of loss. The symbol of this language is expressed in the lyrics of the song *Lemon* translated as follows: "The bitter aroma of lemon still sticks in my heart.". Another lyric reads: "like a piece of fruit that has been cut." In an interview Yonezu explained that he didn't think about naming *Lemon* for his song. Even the lyrics of the song *Lemon* just got it on the eve of the recording. Description and expression of the losing situation by using hyperbole compounds appear to be quite effectively used in this song. Without using lyrics that explicitly speak of death, the hyperbole majas in *Lemon's* song have explained this. In this study the authors used the theory of hyperbole majas from sato, which found 5 types of hyperbole majas.

Based on the background that has been presented, the core discussion that became the formulation of the problem in this study is to analyze apa only the type of hyperbole majas contained in *the* song *Lemon* by Kenshi Yonezu and the song *Neko* by Takumi Kitamura and apa only message conveyed by Kenshi Yonezu in the song *Lemon* and Takumi Kitamura in the song *Neko* through the hyperbole majas used.

Based on the formulation of the above problem, in this study has the following purpose to find out

what types of hyperbole compounds are in Kenshi Yonezu's *Lemon* song and Takumi Kitamura's *Neko* song.

Pumpulan data in this study using the method of listening, teknik note, while the analysis uses a reference method with teknik element pilah determinant. To answer the problems that have been identified in a research required a technique in the form of research methods. The approach in this study is a qualitative descriptive approach. Descriptive is a method that describes objects or subjects that are studied naturally, according to actual circumstances, and aims to systematically explain the data, facts, and characteristics of objects correctly. As explained by Sugiyono (2018) that qualitative research methods are used by researchers for a natural object situation. Researchers used descriptive methods assuming that descriptive methods are an appropriate method used to analyze the hyperbole compounds contained in kenzi Yonezu's song "Lemon" and Takumi Kitamura's "Neko".

METHOD

The methods in this study are divided into 2 methods and techniques of data collection, after which there are methods and techniques for analyzing data. The method of collecting data in this study is using the simak method, yaitu researchers listen to the use of

language in the data source. Then for the data collection technique is to use advanced bends that are recording techniques. From each data obtained will be examined by listening one by one, then record all the data that has been collected.

The method and technique of data analysis from this study is to use referential methods using basic techniques or techniques of selecting certain elements. Basic techniques have several types according to the type of determinant, therefore in accordance with this research is the type of sorting power as a reference differentiator.

FINDINGS AND DISCUSSION

Analisis Majas Hiperbola pada Lagu *Lemon* dan *Neko*

Kenshi Yonezu wrote and sang this song to serve as the *soundtrack* of a Japanese drama titled *Unnatural*. However, Kenshi Yonezu himself was inspired by the death of his grandfather which shocked him, even still between believing and disbelief, because it was as if just yesterday they spent time together, then now, suddenly his grandfather left him just like that. While the song *neko* tells about losing a lover, and hopes the lover returns even in the form of a cat animal.

In the theory of sato, there are 5 types of hyperbole majas, namely

1. Hiperbola ungkapan kias (chokuyu na kochouhou)

2. Hiperbola ungkapan kebohongan (uso no kochouhou)

3. Hiperbola yang mengacu pada bagian tubuh atau keadaan fisik (shintaiteki na kochouhou)

4. Hiperbola yang mengacu pada perasaan (shinjou na kochouhou)

5. Hiperbola ungkapan logis (ronriteki na kochouhou).

Berikut ini contoh hasil analisis majas hiperbola dalam lagu *lemon* dan *neko*.

1. “胸に残り離れない苦いレモンの匂い”。この歌の文法はちよくゆな誇張法のです。
2. “明日ってウザいほど来るよな”。この歌の文法は嘘な誇張法です。
3. “心と体が喧嘩して”; “この歌の文法は身体的な誇張法です
4. “僕は君を手放してしまった”。この歌の文法は心情な誇張法です
5. “あの日の悲しみさえあの日の苦しきさえ”。この歌の文法は論理的な誇張法

CONCLUSION

Based on the results of analysts is about the hyperbole majas contained in the song *Lemon* by

Kenzi Yonezu and the song *Neko* by Takumi Kitamura, there are 57 hyperbole majas data collected, including the song *Lemon* by Kenzi Yonezu is determined as many as 27 majas hyperbole, and on the song *Neko* by Takumi Kitamura there are 30 majas hyperbole. So that it can be concluded:

1. **Lemon and neko song data**

Table 1

Lemon song data

Jenis hiperbola	Jumlah data
Hiperbola ungkapan kias	5 data
Hiperbola kebohongan	4 data
Hiperbola fisik	3 data
Hiperbola perasaan	13 data
Hiperbola logis	2 data

Table 2

Neko song data

1. In this study, the hyperbole compound that is widely used in the song *Lemon* and *Neko* is a hyperbole majas associated with feelings there are 21 data. Among them: *きつともうこれ以上傷つくことなど, わたしのことなどどうか忘れてください, そんなことを心から願うほどに, 恋をしていたあな*

たに, あんなに側にいたのに, とても忘れられない, あの日の悲しみさえ あの日の苦しきさえ, そのすべてを愛してたあなたとともに, 今でもあなたはわたしの光, 受け止めきれないものと出会うたび, 何をしていたの 何を見ていたの, あれから思うように息ができない, それだけが確か,

SUGGESTION

After the researchers conducted the analysis, there are some suggestions as follows::

1. It is hoped that the results of this study can be used as rujukan material and references for learning Bahasa Jepang through the activity of listening to songs that speak Jepang. By listening to Japanese songs, teachers /

Jenis hiperbola	Jumlah data
Hiperbola ungkapan kias	12 data
Hiperbola kebohongan	2 data
Hiperbola fisik	3 data
Hiperbola perasaan	8 data
Hiperbola logis	5 data

lecturers can innovate and develop creativity in providing learning Bahasa Jepang in

addition to using Jepang language songs.

2. From the results of this study hopefully can be an inspiration for the next student or researcher, and can be used as a source of information to add insight into Japanese so that students and subsequent researchers can understand the meaning implied and expressed in this song.
3. Hopefully this thesis can be an inspiration material to be able to motivate readers, to learn more about Japanese Bahasa through other Japanese songs, and understand its meaning.

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