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Hyperbole in Indonesian Song Lyrics

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Abstract

Language is pivotal in fulfilling human communicative needs, such as transactional and interactional functions. In the latter function, language is employed, one of which is to build social and personal attitudes, or so-called poetic or imaginative function. Such functions can be accessed through songs or song lyrics. Motivated by the previous argument, this paper aims to describe construction types and categories of hyperbolic expressions found in various Indonesian song lyrics, comprising the genres of "kroncong," "dangdut," and other popular songs. To provide the evidence, this study collected data from YouTube and carefully examined how the song lyrics involve hyperbolic expressions. The analysis also comprised identifying the types of hyperbolic expressions in terms of their linguistic constructions. Analysis reveals that hyperbole is constructed in either positive or negative sentences, metaphors, superlative, and serial adjectival constructions. Those hyperbolic expressions can at least be classified into five categories, i.e. quantity hyperbole, quality hyperbole, distance hyperbole, time hyperbole, space hyperbole, and action hyperbole. These categories seem to closely relate to the scope of human perceptions about everything they find in the world. They will always have associations with number, state, distance, time, space, and actions anyone can perform. This study concludes the intertwined relationship between language and human behaviors.

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Introduction

Language has many functions in human life. However, there is no agreement among linguists about how many and what kinds of functions certainly all languages have or may perform in serving human communicative needs. Brown and Yule (1996) simply differentiate between transactional and interactional functions. The first relates to the use of language for expressing content, while the latter concerns the use of language for social relations and personal attitudes. However, it is hard to find the use of language which is only exploited to perform a single function. Buhler (1933) states that traditionally, language has three functions, i.e., emotive, conative, and referential. According to Jakobson (1996), there are at least six interrelated functions that every language may perform to serve basic human needs. Those functions are emotive or expressive function, conative function, metalinguistic function,

phatic function, referential function, and poetic function.

The emotive or expressive function is language intended to show speakers' attitudes to what they are speaking of. The expressions tend to raise certain emotions, either serious or pretending. The conative function is a language function that focuses on the receiver or addressee. The expressions produced by performing this language function are used to direct the person or people to whom the speaker talks. In metalinguistic function, the language is exploited to explain the language itself. Even though not all, these functions are used mainly by linguists and logicians to explain everything about the internal structure of verbal elements instead of its primary function to refer to extra-linguistic referents. Phatic function is the use of language intended for creating, prolonging or, extending, or ending the contact as necessitated by the language speakers. Finally, poetic functions are the use of language in such ways to achieve aesthetic functions.

Meanwhile, Halliday (1975) carried out a more complicated classification about language acquisition, in which he differentiated language function into seven categories. They are instrumental for exploiting situations to make something happen, regulatory for controlling situations, representational for making statements and explaining reality, interactive for maintaining social relations, personal for expressing emotional feeling, heuristic for learning or studying knowledge, imaginative for creating imaginative ideas (see also Siregar, 2011).

From the various functions mentioned above, this article will focus on using hyperbolic expressions found in Indonesian song lyrics. As such, the language function most relevant to such a matter is a poetic or imaginative function in which the exaggeration of expressions is manipulated to create beauty and imagination to evoke certain emotions for the readers and hearers. Scholars or researchers interested in studying Indonesian literary styles have not seriously studied this matter. This study will focus on the linguistic expressions used to express or construct Indonesian hyperbolic expressions and the types of hyperbolic expressions found in Indonesian song lyrics. For more clearly, consider (1) and (2) examples below:

1) *Senandung hati, ingin pula mengubah indahnya alam*
Song heart want also compose beautiful the nature
"The hum of heart also wants to compose the beauty of nature
Namun ***tiada sepatah kata pujangga***
Sepadan untuk memuja
But no one piece of word of literary writer
Same quality for praise
"But there is ***no poet's word*** *worthy of adoration"*

2) ***Sribu tahun*** *tak lama, hanya sekejap saja*
Thousand year not long, only one blink just
*"****A thousand years*** *is not long, just a blink of eyes"*
Kita kan berjumpa pula
We will meet again
"We'll meet again"

Example (1) is a fragment taken from the final couplet of a song lyric entitled "Senyuman Candra" (Smile of the Moon). The expression used to construct its hyperbolic statements is the negative sentence *Tiada sepatah kata pujangga* "there is no poet's word", and the type of hyperbole used to express is a quantity hyperbole, more specifically minimum quantity hyperbole because it relates to the lack quantity or several words used to compose the beauty of situation described by the song. Example (2) is a fragment taken from an old Indonesian popular song entitled "Tinggi Gunung Seribu Janji", popularized by Bob Tutu Poli in the middle of the sixties. The hyperbole construction is created by combining negative and limitation *hanya* 'only' and *saja* 'just.' Meanwhile, hyperbole belongs to time duration because it is associated with length or duration of time.

Songs have been objects of linguistic studies for a long time. Many scholars have tried to study Indonesian songs related to their themes and use of language. Among them are Dardjowidjojo (2009) and Wijana (2022), who

respectively investigate the cultural shifting reflected in the use of vocabulary in "Kroncong" (Portuguese style music) and "Dangdut" (popular music with a strong beat reminiscent of Hindi and Arabic music) songs, and the exploitation of human hopelessness as a thematic device in various categories of Indonesian songs. Hardjoprawiro (2006) expresses the apprehension of the continuity of "kroncong" music, and any effort to translate this music genre essentially constitutes endeavors to perpetuate its existence.

Using Leksono (2014) as a source of data, Wijana (2018) applies Jakobson's theory (1996) for the sake of finding various language functions exploited by Marzuki's song lyrics creation. He discovered that this famous Indonesian composer used many language functions in his creations, such as emotive, referential, poetic, phatic, and conative, except metalingual function. Meanwhile, Yosa's study (2016) focuses on using metaphors for describing woman's beauty in Marzuki's song lyrics. A study by Ulya et al. (2021) focuses on the use of language styles in the song lyric "Manusia Kuat" by Tulus. They found that hyperbole is the most dominant language style exploited in the song, along with other styles, such as antithesis, repetition, and climax. Unfortunately, they did not explore what types of hyperbole and what linguistic expressions were used to express the language style in this popular song.

Without any apparent coherence between the intention and the linguistic elements to be analyzed and the result they want to reveal, Ardiantari et al. (2023) try to find the message content of a song lyric entitled "Jiwa yang Bersedih." A comparative study using systemic function linguistics theory was conducted by Putra and Hamzah (2021) regarding the differences between English song lyrics and popular Indonesian songs in carrying out language meta-function. The differences are seen in clausal structure productions and word selections. Finally, Suharto's study (2004) concerns the characteristic prosody of English song lyrics. As such, it can be claimed that the linguistic expressions used to construct hyperbole and the types of hyperbole in song lyrics in Indonesia have not been seriously studied by Indonesian linguists.

Despite the beauty of melodies, various aspects of language make songs successful in evoking the emotions of their listeners. About the song lyrics, the beauty of them may be caused by many things. Pradopo (2021) states that poets, including song composers, can exploit three elements to beautify their creations. Those are sounds, rhymes, and words. Words in this matter will undoubtedly cover various language styles, such as metaphors, similes, personifications, hyperbole, synecdoche, antithesis, etc.

Hyperbole, according to Hornby (2015), is the use of language created through speaking and writing in such ways that make something sound better, more exciting, more dangerous, etc. than it really is. In song lyrics, hyperbole is exploited by exaggerating something through which certain impressive expressions can be achieved. Meanwhile, *Kamus Besar Bahasa Indonesia* "Indonesian Standard Dictionary" and *Kamus Linguistik* "Dictionary of Linguistics" define this figure of speech as figurative expressions carried out by exaggerating something, achieving certain effects (Soegono et al., 2014; Kridalaksana, 1993). To create literary works, all writers should work as hard as possible to avoid using cliche expressions that have often been used, making them unattractive. Accordingly, song composers will always try to create innovative lyrics that contain various types and categories of hyperbolic construction expression that make the song lyrics interesting and enjoyable to hear.

Methodology

Since this research deals with non-literal meanings exemplified by song lyrics' hyperboles, the data analysis adopted a stylistic approach. Verdonk (2002) asserts that stylistics refers to studying language and style, identified in particular linguistic features, such as phonology, syntax, or semantics. Stylistics provides an empirical study of language in literary works as it provides hard data for the analysis instead of relying on close-reading techniques. This study focuses on the meanings or semantic level of analysis of the hyperbolic expressions found in Indonesian song lyrics.

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This research begins with data collection that was gained from various sources. Some of them were retrieved from my memories of multiple genres of Indonesian song lyrics, either "kroncong," "dangdut," or popular songs popularized by females and males of either child as well as adult singers. All data were fragments of Indonesian song lyrics containing hyperbolic expressions. Further, the data were classified along with construction types of hyperbole and various categories of hyperbole found in varieties of Indonesian song lyrics. For ease of understanding, the fragments of song lyrics are presented in three stages. The song lyrics were followed by their word-to-word translations and their free translations.

Results and Discussion

The following sections constitute my research findings description regarding the types of construction and categories of hyperbolic expressions of Indonesian song lyrics.

1. Construction Types of Hyperbolic Expressions

Having observed the data carefully, it is found that the Indonesian song hyperbolic expressions are represented in any syntactic constructions in the forms of either positive or negative sentences. For instance, excerpt (3) is taken from an Indonesian popular song entitled "Gubahanku" (My Composition). Its hyperbolic expressions are constructed by a combination of coordinate clauses of positive complex sentences, *Setahun kita berpisah* 'a year we have been a part' and *Sewindu terasa sudah* 'I felt it 8 years'. Meanwhile, excerpt (4) is from a popular song entitled "Tajam Tak Bertepi" (Sharp without Edge). Its hyperbolic expression is placed on the positive clause *Sampai jauh ke Ujung bukit yang berbatas langi*t 'Until far away to the end of hill bordered by the sky'.

3) *Setahun kita berpisah*
One year we separated
"A year we've been apart"
Sewindu terasa sudah
Eight year feel already
"Eight year has passed"
Wahai gadis pujaanku
Oh, girl I praise
"Oh, my beloved girl"
Cintaku hanya padamu
Love I only to you
"My love is only for you"

4) *Setahun kita berpisah*
One year we separated
"A year we've been apart"
Sewindu terasa sudah
Eight year feel already
"Eight year has passed"
Wahai gadis pujaanku
Oh, girl I praise
"Oh, my beloved girl"
Cintaku hanya padamu
Love I only to you
"My love is only for you"

5) *Selangkah demi selangkah*
One step for one step
"A step by step"
Kuturutkan kata hati
I follow word heart
"I follow what my heart says"

6) *Sampai ke ujung bukit*
Until far to trip hill
"Until far away to the end of hill"
Yang berbatas langit
That has border sky
"Which is bordered by the sky"

Different from excerpts (3) and (4), examples (5) and (6) have hyperbolic utterances expressed in positive sentences. Excerpts (5) and (6) are taken from popular song lyrics entitled "Kisah Cinta" (Love Story). The hyperbole is placed on several negative sentences marked by *tak* 'not' or *tak kan* 'will not' such as in *Kisah cinta ku tak akan beku* 'My love story will not be frozen', *Tak akan layu ditelan masa* 'it will not be wither till the end of time', *Tak mungkin lagi kita kan berpisah* 'It is impossible to be separated again', and *Tak kan kulupa sampai di akhir masa* 'I will not forget it until the end of time'.

6) *Walaupun sribu tahun tlah berlalu*
Although one thousand year has passed
"Although a thousand years has passed"
Kisah cintaku tak akan beku
Story love I not will frozen
"My love story will not be frozen"

Andai kisah cinta sekuntum bunga
If story love is a flower
"If the love story is like a flower"
Tak akan layu ditelan masa
Not will wither to be swallowed by time
"It will not be withered till the end of time"

Kisah cinta kisah surga
Story love heaven
"Love story is a story of paradise"
Tak mungkin lagi kita kan berpisah
Not possible again we will be separated
"It will not be possible we are separated again"
Selama hidup di dunia
Along live in the world
"Along our live in the world"
Tak akan kulupa sampai di akhir masa
Not will I forget until in the end time
"I will not forget it until the end of time"

The hyperbolic expressions can also be constructed using metaphors, superlative through the grammatical form using {ter-}, and a series of adjectival coordinate phrases. Consider (7), (8), (9), and (10) below:

7) *Hanya padamu kusampaikan segenggam harapanku*
Only to you I deliver a fistful hope I
"Only for you I express my fistful of hope"
Teguh kukuhkan hatimu
Firm make strong heart
"Hold firmly and strengthen your heart"
Junjung tinggi budayamu
you hold high culture you
"highly respect your customs"
Yang akan abadi
That will eternal
"which will be eternal"

8) *Jangankan Gedung, gubug pun aku tak punya*
Let alone building but also I do not have
"Let alone building, I even do not have a hut"
Jangankan permata, uangpun tiada
Let alone jewel, money also I have not
"Let alone jewel, even money I do not have"
Aku merasa orang termiskin di dunia
I feel person the poorest in the world
"I feel like the poorest person in the world"
Yang penuh derita bermandikan air mata
Who full suffer bathing water eyes
"Who is full of suffer and bathing of tears"
Itulah diriku kukatakan padamu
That me I said to you
"That is me, I tell you"
Agar engkau tahu siapa aku

9) *Riuh ramai bersama rakyat tani tanam padi*
Noisy boisterous together people farmer grow paddy
"It is noisy and boisterous the farmers growing paddy"
Berdendang hari esok nang gemilang
To sing day tomorrow night
"To sing of the bright tomorrow"
Rakyat adil makmur damai sentausa
People fair prosperous peaceful tranquil
"People live fairly, prosperously, peacefully, and tranquilly"

10) *Teduh sunyi damai tenang*
Shady quiet peaceful tranquil
"Shady, quiet, peaceful, and tranquil"
Telaga Sarangan
Lake Sarangan
"Sarangan Lake"
Indah bukan buatan
Beautiful not artificial
"It is very beautiful"
Pemandangannya untuk bertamasya

Example (7) is taken from *keroncong* song entitled "Segenggam Harapan" (A Fistful of Hope) in which the hyperbolic expression lays on the use of metaphor *segenggam harapan* to describe the minimum expectation needed by the lyric I from the younger generation. Song lyrics (8) is an excerpt of *dangdut* music entitled "Termiskin di Dunia" (The world's poorest person). This song lays its hyperbole in many parts, one of which is in the use of poly-morphemic word *termiskin* 'the poorest' derived from {ter-}, which grammatically means 'most' and *miskin* means 'poor'. Lyric (9) is part of *keroncong* song entitled "Tanam Padi" (Growing Paddy) in which the hyperbole is expressed by adjectival serial phrases *adil,*

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makmur, damai, sentausa 'fair, prosperous, peaceful, and tranquil'. Finally, lyric (10) constitutes a couplet of *keroncong* song entitled *Telaga Sarangan* 'The sarangan lake'. Its serial adjectival phrases *teduh, sunyi, damai, tenang* 'shady, quiet, peaceful, and tranquil' are exploited to express the beauty of the lake in a hyperbolic way.

2. Categories of Hyperbolic Expressions

Even though it is often difficult to differentiate among the categories, at least five hyperbole categories are found in various genres of Indonesian song lyrics. Those categories are quantity hyperbole, state hyperbole, distance hyperbole, and space hyperbole. The following sections will consecutively describe these five hyperbole categories.

a. Quantity Hyperbole

As suggested by the term, quantity hyperbole relates to the minimum or maximum number or amount of something to exaggerate the writer's feeling to move the addressee's emotion. For instance, the use of *pantang mundur selangkah pun* 'will not regress even just one step' in (11) is exploited by the composer to dramatically describe the patriotism of the heroes mentioned in one line of the "kroncong" song lyric entitled "Di Bawah Lambaian Sang Merah Putih" (Under the Flapping of Red and White). Song lyric (12) is obtained from a Malay song entitled "Fatwa Pujangga" (Literary Writer Saying) in which the hyperbole is placed on *Sayang Sayang Seribu Kali Sayang* 'It is really unfortunate', for the "lyric I" did not know to where (s)he must address his/her answer. Meanwhile, (14) mixes the maximum and minimum quantity of its hyperbole *satu dalam seribu* 'One among a thousand' in persuading the beauty/handsomeness of someone (s)he loves. This excerpt comes from a popular Indonesian song entitled "Pesanku" (My Message). See (11), (12), and (13) below:

11) *Betapa indah dan gembira oh…*
How beautiful and happy oh…
"How beautiful and happy oh…"
Lambai melambai menyerukan salam perdamaian
Always waving shouting wish peace
"Always flapping to shout out wish of peace"
Maju terus pantang mundur selangkahpun
Progress continuously no regress a step even
"Continuously move forward, no regress even just one step"
Membela nusa bangsa
Defending island nation
"To defend the father land"

12) *Sayang sayang seribu kali saying*
Unfortunately one thousand unfortunate
"Oh, it is really unfortunate"
Ke manakah risalahku kualamatkan
To where summary I address
"Where I must send my letter"
Terimalah balasanku ini
Receive respond I this
"Please receive my answer"
Hanyalah doa restu Ilahi
Only prayer bless God
"Only God bless"
Semoga dik, kau tak putus asa saying
Hopefully younger sibling you not give up love
"Hopefully you do not give up, darling"
Pasti kelak kita kan berjumpa
Certainly future we will meet again
"We will certainly meet again in the future"

13) *Aduhai juwita sayang*
O beautiful love
"Oh my beautiful darling"
Puspa hati Impian seorang
Flower heart dream one person
"The flower of heart that I always dream of"
Satu dalam seribu
Only you choice I
"Only you are my choice
Satu dalam seribu
One in thousand
"One among the thousand"

b. Quality Hyperbole

In case the speaker wants to exaggerate the state or condition of someone or something, the hyperbolic expressions to choose are quality hyperbole. Examples (14) and (15) below constitute excerpts containing state hyperbole. Lyric (14) is taken from Kroncong song entitled "Juwita Malam" (The Beautiful in the Night) composed by the late Ismail Marzuki in which the state hyperbole is created by metaphors describing the night situation *malam cemerlang* 'bright night' and sky object bintang timur ', eastern star, Venus'. Meanwhile, (15) is taken from a line of popular song sung By Acil Bimbo entitled "Tajam Tak Bertepi" (Sharp with No Edge). The hyperbolic expressions are laid on several adjectives: hancur 'broken', *luka* 'wounded', and *berkeping* 'broke into pieces' for describing the condition of lyric I's soul, body, and heart.

14) *Dikau gemilang*
You bright
"You are bright"
Malam cemerlang
Night bright
"A bright night"
Bagaikan Bintang timur sedang mengembang
Like star east is shining
"Like the shining Venus"
Tak jemu-jemu mata memandang
Not get bored eye to see
"My eyes never get bored to see"
Aku namakan dikau juwita malam
I name you beautiful night
"I name you the beauty of night"

15) *Batinku tlah hancur*
Spirit I already broken
"My soul is already broken"
Badanpun tlah luka
Body also already wound
"My body is also wounded"
Bahkan hati tlah berkeping
Even heart already break into pieces
"Even my hear has broken into pieces"
Tetap tak kutemukan jawaban
Still not I find answer
"Still, I do not find the answer"
Uuu….uuuu….uuuu.
Uh……uh uh..
Uh….. ..uh… uh….

c. Distance Hyperbole

Distance hyperbole is concerned with the exaggeration of closeness and remoteness of any place mentioned by the composers. Example (16) is taken from "Di wajahmu Kulihat Bulan" (In Your Face I See the Moon). In the final lines, the fiance is thought to be very close, as if he can be reached by hand, but actually is very far, high in the cloud/sky. In example (17) taken from the song lyric "Cinta" (Love), for describing true love, and the places to where the fiance wants to go together are very far or remote, i.e. *gurun* 'desert' and *kutub* 'pole).

16) *Di wajahmu kulihat bulan*
In face you I see moon
"In your face I see the moon"
Menerangi hati gelap rawan
To light heart dark dangerous
"To light up my dark heart"
Sadarkah tuan kau ditatap insan
Aware you be watched human being
"Are you aware of being watched by someone"
Yang jauh dari belaian
Who far from caress
"Who are far from caress"
Serasa tiada jauh dan mudah tercapai tangan
Feel not far and easy be reached by hand
"I feel that it is not far and easy to reach by hand"
Ingin hati menjangkau kiranya tinggi di awan
Want heart reach in fact high in cloud
"I want to reach but in fact it is high in the sky"

17) *Ke gurun engkau ikut*
To desert you join
"To desert you join me"
Ke kutub engkau turut
To pole you follow
"To the pole you also follow me
Bersama sehidup semati
Together we alive and dead
"Together we are alive and dead"
Demikian engkau ucapkan janji
Like that you say promise
"Like that you said your promise"

Menangis kita berdua
Crying we together
"We are crying together"
Tertawa bersama
Laugh together
"And laughing together"

d. Time Hyperbole

Time or temporal hyperbole is any expression used by the composers to exaggerate the length or the shortness of time describing in the song lyrics. The length of time is commonly described much longer then the time duration human beings can live in the world. Meanwhile, the shortness is described using the *sekejap mata* 'blink of eye'. Examples (18) is an excerpt taken from a popular song entitled "Kuingin Hidup Seribu Tahun Lagi" (I Want to Live One Thousand Year More), commonly sung at Indonesian wedding parties. This song combines the hyperbole of length and shortness of time expressed by the use of *sejenak* 'a short time', *sekilas* 'at a glance', and *seribu tahun* 'a thousand year' :

18) *Pertemuan malam ini*
Meeting night this
"Our meeting tonight"
Tak kulupakan
Not I forget
"I will not forget"
Pertemuan kali ini
Meeting time this
"Our meeting this time"
Membawa kesan
Bring impression
"Brings special impression"
Walau sejenak bertemu
Although short to meet
"Although just very short we meet"
Hanya sekilas memandang
Only a glance to see
"Only see you just a glance"
Cukup memberi kenangan
Enough to give memory
"It is enough to make memory"
Indah dan tulus
Beautiful and sincere
"That is beautiful and sincere"
Bilakah kita kan jumpa
When we will meet
"When we will meet"
Seperti ini
Like this
"Like this again"
Memandang wajahmu lagi sepuas hati
To see face you again as satisfied heart
"To see your face again to my heart content"
Aku enggan untuk pulang
I reluctant for back home
"I am unwilling to go back home"
Walau waktu telah menjelang
Although time has nearly come
"Although the time has nearly come"
Kuingin hidup
I want live
"I want to live"
Seribu tahun lagi
One thousand year more
"For a thousand more year"

e. Space Hyperbole

A little bit different from distance hyperbole, space hyperbole is concerned with the width of the space to describe the composers. For example, the composers often compare the true love of someone with the wide world and the deep ocean. The following fragment (19), taken from a popular song entitled "Seluas Samudra" (As Wide as the Ocean), clearly describes this matter. In this song lyric, the love of someone is equalized to the wide or large ocean and the world. Some expressions describing this kind of hyperbole are *seluas samudra* 'as wide as the ocean,' *tak terhingga* 'unlimited,' and *sebesar dunia*, 'as large as the word.'

19) *Dekap aku*
Embrace me
"Hug me"
Bawa ku ke dalam damai
Bring I to in peace you
"Bring me to your peacefulness"
Dekaplah aku
Embrace I
"Please hug me"
Mestinya kau tahu
Should you know
"You should know"
Cintaku seluas samudra
Love I as wide as ocean
"My love is as wide as the ocean"
Tak terhingga
Not limited

"It is unlimited"
Harusnya kau tahu
Should you know
"You should know"
Cintaku sebesar dunia
Love I as big as word
"My love is as large as the world"
Percayalah
Believe
"Trust me, please"

f. Action Hyperbole

Action hyperbole refers to any exaggeration done by the song composers to dramatically describe the lyric's efforts to successfully gain their fiancé love. In (20), the lyric is described as willing to wander everywhere and do everything for his/her fiance, accepting his/her love. The lyric is taken from a very famous "Dangdut" song in its era, which was sung and composed by Rhoma Irama and entitled "Berkelana" (Wandering). Meanwhile, in the song lyric taken from "Jatuh Bangun" (Fall and Raise), no matter how hard the efforts by the lyric I (s), he still cannot realize or fulfill their fiance's much heavier requests.

20) *Dalam aku berkelana*
In I wander
"I am wandering"
Tiada yang tahu kemana ku pergi
Not any who know where I go
"No one knows where I go"
Tiada yang tahu apa yang kucari
Not any who know what that I look for
"No one knows what I look for"
Gunung tinggi kan kudaki
Mountain high will I climb
"High mountain, I will climb"
Lautan kuseberangi
Ocean I cross
"Ocean, I will cross"
Aku tak peduli
I not care
"I do not care"

Tak akan berhenti aku berkelana
Not will stop I wander
"I will not stop wandering"
Sebelum kudapat apa yang kucari
Before I get what that I look for
"Before I get what I am looking for"
Walaupun adanya di ujung dunia
Although being it at tip world
"Although she is in the tip of the world
Aku kan ke sana 'tuk mendapatkannya
I will to there for getting it
"I will fo there for getting her/him.

Jatuh bangun aku mengejarmu
Fall wake I chase you
"Fall and raise I chase you"
Namun dirimu tak mau mengerti
But you not want understand
"But you did not want to understand"
Kubawakan segenggam cinta
I bring a fistful love
"I brought you a fistful of love"
Namun kau meminta diriku
But you ask for me
"But you asked me for"
Membawa rembulan ke pangkuanmu
Bring the moon to lap you
"Bringing the moon to your lap"

Jatuh bangun aku mencintaimu
Fall wake I love you
"Fall and raise I loved you"
Namun dirimu tak mau mengerti
But you not want understand
"But you did not want to understand"
Kubawakan segelas air
I bring you a glass of water
"I brought you a glass of water"
Namun engkau meminta lautan
But you ask for an ocean
"But you ask me for an ocean"
Tak sanggup diriku sungguh tak sanggup
Not able my self really not able
"It is really unable for me to fulfil.

Conclusion

Many things can be used to achieve the aesthetic functions of a language. As far as literary works are concerned, aesthetic values should be gained through the fulfillment of various aspects, one of which is the exploitation of language styles. Plenty of language styles are commonly found in literary works, including song lyrics of multiple genres created by song composers. One of them is hyperbole. This style is created by exaggerating the content of expressions to move the emotions of anyone who listens and

reads the song's message. With regard to the construction forms of linguistic expression, hyperbole can be created in the positive and negative moods of sentences, metaphors, superlative expressions, and serial adjective constructions. Finally, all hyperbolic expressions found in the data collection can be classified into several categories, i.e., quantity hyperbole, quality hyperbole, distance hyperbole, time hyperbole, space hyperbole, and action hyperbole. These categories seem to closely relate to the scope of human perceptions about all things they find in the world. They will always have associations with number, state, distance, time, space, and action anyone can perform.

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