

The stylistics of dream-pop songs: Cigarette after sex's lyrics analysis

Nency Asgita, Nur Utami Sari'at Kurniati, Dyah Kristyowati
Universitas Pakuan

Email correspondence: nencyasgita2@gmail.com

Article History: Accepted: December 1, 2025; Revised: January 30, 2026; Approved: March 5, 2026

Abstract

This study aims to analyze the forms and functions of hyperbole found in the lyrics of Cigarettes After Sex songs. The study uses a qualitative method with data collected through observation, note-taking, and analyzed using Claridge's (2011) theory of hyperbole forms and Cano Mora's (2006) theory of hyperbole functions. From seven selected songs, 25 hyperbolic expressions were found, with clausal hyperbole as the most dominant form (12 data). Emphasis was the most common function (11 data). Hyperboles are used to express deep emotions such as love, longing, and sadness in the lyrics. This research contributes to understanding stylistics in music, particularly in the use of hyperbole to convey emotional messages.

Keywords: *Figurative language; hyperbole; dream-pop; Cigarettes After Sex*

Introduction

Language style refers to the ability to use various forms of language to create a particular aesthetic effect of meaning. This ability is realized through the creative and unique use of words, phrases, sentences, or language structures that can be understood by readers or listeners as interesting and distinctive expressions. According to Tarigan (in Adiana, 2021), language style is beautiful language used to enhance effect by introducing and comparing a particular object or thing with other, more general objects or things. Meanwhile, Keraf (in Adiana, 2021) defines language style as a way of expressing thoughts through language in a distinctive manner, reflecting the soul and personality of the writer or language user. Words are chosen to convey certain messages or meanings based on levels of formality and distinctiveness, to create vivid imagery, and to evoke specific emotions in readers or listeners. Syahid (2019) states that language style is the author's ability to choose beautiful words to enhance literary works, both oral and written. Luxemburg (in Aziz, 2022) argues that language style is what characterizes a text; at a certain point, a text can stand as an individual entity distinct from others. It can be concluded that language style not only beautifies

but also strengthens the expressiveness and appeal of a literary work.

One type of language style frequently found in literary and popular works is hyperbole. Hyperbole is a language style that exaggerates ideas beyond factual reality. Tarigan (in Adiana, 2021) describes hyperbole as a statement that exaggerates the amount, size, or nature of something in order to emphasize it, making the statement stronger and more memorable. Similarly, Moeliono (in Syahid, 2018) emphasizes that hyperbole is an expression that exaggerates what is intended, both in quantity and nature.

The use of hyperbole is not limited to poetry or prose but is also commonly found in song lyrics. Fellani (2020) states that every song lyric conveys a message to the listener; therefore, lyricists attempt to express this message in interesting ways, one of which is through hyperbole. A song itself is a musical work of art composed of sung words. According to Dian et al. (2023), songs are works of art that can be enjoyed anywhere and function not only as entertainment but also as a medium for expressing feelings. Song lyrics, as mentioned by Depdiknas (in Dian et al., 2023), are literary works that express personal emotions combined with sound art. Thus, song lyrics can be viewed as a form of literary discourse rich in rhetorical devices.

Song lyrics often employ figurative language to create deeper meanings. Irviani (2022) explains that song lyrics are short poems that express emotions through rhyming words. Lestari, Amalia, and Sukawati (2019) add that the use of language style in song lyrics can create particular impressions on listeners. Specifically, hyperbole is frequently used to intensify expressions of love, longing, sadness, or happiness, thereby creating a stronger dramatic effect. Yusufiza et al. (2024) explain that dramatization refers to making something more impressive or emotionally moving; therefore, the presence of hyperbole in song lyrics plays an important role in magnifying the intended emotional effect.

One music group known for using hyperbole in their lyrics is Cigarettes After Sex, a band from Texas, United States, formed by Greg Gonzales in 2008 (Wikipedia.org). Associated with genres such as dream pop, ambient pop, shoegaze, and slowcore, the band is recognized for its melancholic, intimate, and emotional musical style. Several of their songs, including *Nothing's Gonna Hurt You Baby* (2012), *Affection* (2015), *Apocalypse* (2017), *K.* (2017), *Sweet* (2017), *Opera House* (2017), and *Bubblegum* (2023), feature lyrics containing strong hyperbolic expressions. For instance, the song *Apocalypse* portrays a complicated relationship through the excessive use of poetic language to emphasize emotional intensity (detikpop.com). This demonstrates that hyperbole transcends literal meaning while still maintaining a core sense of truth.

Claridge (2011) classifies hyperbole into seven forms: single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, the use of superlatives, comparison hyperbole, and repetition hyperbole. Meanwhile, Cano Mora (2006) identifies nine functions of hyperbole, including emphasis, evaluation, expression of surprise, simplification, intensification of interest, contrast, humor, clarification, and polite de-emphasis. Therefore, hyperbole in song lyrics not only reinforces emotional meaning but also serves rhetorical functions that make songs more engaging and memorable.

Based on this background, this research aims to analyze the forms and functions of hyperbole in the

song lyrics of Cigarettes After Sex. This study is expected to reveal how hyperbole contributes to dramatization and to enrich the study of language style in popular music. Furthermore, the findings are expected to contribute to linguistic studies, particularly in understanding the relationship between language, emotion, and aesthetics in music.

Methods

This research employs a descriptive qualitative approach because its primary objective is to describe the forms and functions of hyperbole found in the song lyrics of Cigarettes After Sex. This approach is considered appropriate as it allows for the analysis of language phenomena that are contextual, interpretative, and qualitative in nature. According to Moleong (2018), qualitative research aims to understand phenomena experienced by research subjects in a holistic manner.

The object of this research is the lyrics of seven songs by Cigarettes After Sex, namely *Nothing's Gonna Hurt You Baby* (2012), *Affection* (2015), *Apocalypse* (2017), *K.* (2017), *Sweet* (2017), *Opera House* (2017), and *Bubblegum* (2023). These songs were selected because they contain a high frequency of hyperbolic expressions and prominently emphasize emotional dramatization, such as love, longing, and sadness.

The primary data of this research consist of excerpts from song lyrics containing elements of hyperbole. Secondary data include theories and references obtained from books, academic journals, and relevant previous studies related to hyperbole. The data sources were collected from official song lyrics available in online media as well as from related literature.

Data collection was conducted using the free listening and note-taking technique. The researcher listened to the songs repeatedly to identify potential instances of hyperbole, then recorded and classified the data based on predetermined categories. This technique is effective as it enables the researcher to focus on the textual elements of the lyrics and to conduct systematic linguistic interpretation.

Data analysis was carried out using the commensurate and agih methods. The commensurate method was applied to interpret the

meanings of the lyrics by considering linguistic context and communicative situations, while the agih method was used to classify the forms of hyperbole based on linguistic structure. The classification of hyperbole forms refers to Claridge's theory (2011), which categorizes hyperbole into seven types: single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, the use of superlatives, comparison hyperbole, and repetition hyperbole. Meanwhile, the analysis of hyperbole functions is based on Cano Mora's theory (2006), which identifies nine functions, including emphasis, evaluation, expression of surprise, simplification, interest intensification, contrast, humor, clarification, and polite de-emphasis.

Through this methodological framework, the research is expected to provide a comprehensive description of the forms and functions of hyperbole in the lyrics of Cigarettes After Sex songs, as well as to explain how hyperbole contributes to the creation of distinctive emotional dramatization in their musical works.

Findings and discussion

The analysis indicates that seven instances of hyperbole were found in seven songs by Cigarettes After sex, with one occurring in each song. This demonstrates that while not every line of lyrics uses exaggerated language, each song still features at least one hyperbolic expression, strongly indicating its poetic identity. It can be said that hyperbole is a consistent element in the band's lyrics and plays a significant role in creating a distinctive melancholies atmosphere.

These findings indicate that hyperbole is used to emphasize key emotions in the songs, such as love, longing, sadness, and intimacy. Although the data are relatively small; their presence is significant because each form of hyperbole can emphasize the intended emotional message. This supports Claridge's (2011) view that hyperbole is an exaggerated expression used to emphasize meaning, making it easier to leave a lasting impression on the listener.

In terms of form, this study found a variety of hyperbole uses, including single words, phrasal,

clausal, comparison, the role of superlative, numerical, and repetition hyperbole. This variety of forms demonstrates that Cigarettes After Sex utilizes a diversity of hyperbolic expressions to convey emotional experiences more powerfully and artistically. Meanwhile, based on Cano Mora's theory (2006), the function of hyperbole include emphasis, evaluation, expression of surprise, interest intensification, simplification, contrast of differences, humor, clarification, polite de-emphasis. The functions contribute to dramatization in the lyrics and enrich the listener's aesthetic experience.

"You leapt from crumbling bridges, watching cityscapes turn to dust" (*Apocalypse*)

This lyric conveys a powerful image of destruction and escape. It can be interpreted as someone fleeing a crumbling or destroyed situation, either physically or emotionally. The cityscapes turning to dust symbolize collapse and loss, perhaps indicating the end of a relationship or a difficult period in someone's life. Furthermore, these lyrics also describe feelings of hopelessness or emptiness, where someone watches everything around them crumble without being to do anything. This excerpt from the lyrics of the song "Apocalypse" is a form of phrasal hyperbole, which can be identified by the use of phrases that dramatically exaggerate the situation. The phrase "You leapt from crumbling bridges," as taken from merriam-webster.com, describes someone jumping from a crumbling bridge, with the word "crumbling," according to merriam-webster.com, meaning "to break into small pieces," indicating the bridge's extremely poor condition, adding to the drama. Meanwhile, the phrase "watching cityscapes turn to dust," as quoted by merriam-webster.com, means to describe a cityscape turning to dust, which is literally an extremely extreme image that would be impossible in real life. The combination of these two phrases creates a dramatic and extreme image, which is characteristic of phrasal hyperbole. This is the use of exaggerated language to create a strong visual and emotional effect on the listener or reader.

The function of hyperbole in the song's lyrics falls under the interest of intensification because it

magnifies the emotional intensity and visualization of the events depicted. The song's lyrics create dramatic imagery, depicting major destruction (crumbling bridges) and total devastation (cityscapes turning to dust) to heighten the emotional impact. This hyperbole is used to capture the listener's attention by conveying feelings of loss, transformation, or profound despair. This makes the song's lyrics more captivating and provides a deeper impression of the song's meaning and message. It demonstrates the dramatic aspect through the exaggerated depiction of extreme situations. Jumping off a collapsing bridge and watching the city turn to dust creates a tense visualization, as if the event were truly monumental and carried a profound emotional impact. The dramatic aspect is created by the combination of powerful visuals, the atmosphere of destruction, and the sense of despair. This creates a sense of depth, making the listener feel more involved in the story told in the song.

Data 2 “Nothing’s Gonna Hurt You Baby.”
(*Nothing’s Gonna Hurt You Baby*)

This depicts a confident promise from the speaker to his partner. The singer tries to assure him that as long as they are together, nothing can hurt or harm him. This reflects a sincere and deep love, manifested through a promise to provide protection, security, and comfort. It not only illustrates the singer’s desire to protect his partner but also highlights a strong emotional commitment to always be by his partner’s side in all situations, providing a sense of emotional and physical security. This demonstrates that genuine love is not just about feelings but also concrete actions to ensure that a partner feels safe and comfortable, both emotionally and physically.

This lyric fragment of the song qualifies as a form of clausal hyperbole because it exaggerates facts beyond reality. The clause seems to provide an absolute guarantee that nothing in the world can hurt or harm the speaker’s loved one. This is a claim that is logically impossible to fulfill. In real life, humans do not have complete control over all situations or potential dangers. However, the song's lyrics use hyperbole as a tool to convey an overwhelming sense of love and protection. The use

of the word “nothing,” defined by the online dictionary oxfordlearnersdictionaries.com as “not a single thing,” in the clause adds an element of absolutism, suggesting that the speaker will protect their partner from all threats, without exception. This indirectly exaggerates the human ability to provide protection. The clausal hyperbole is evident because this clause constructs a complete statement that conveys an unrealistic idea yet is effective in creating an emotional impact on the listener.

The hyperbole in this fragment of the song's lyrics falls under the function of emphasis hyperbole because it is used to strengthen and emphasize feelings of love, protection, and commitment in an exaggerated manner. The song's lyrics imply an absolute guarantee that nothing can harm their partner, even though realistically this is impossible. With the word “nothing,” the speaker creates a profound emotional impression, depicting total and boundless love. This provides a dramatic effect because it amplifies the emotional impact and emphasizes the speaker's desire to be the perfect protector. Furthermore, the song's lyrics create an idealized atmosphere of intimacy and security within a relationship, often stronger in imagination than. Thus, the song's lyrics demonstrate a dramatic aspect through the emphasis on love and commitment, expressed hyperbolically, to create a beautiful and affectionate image of the relationship.

“Watching the video where you’re lying in your red lingerie ten times nightly” (*Sweet*)

It describes a passionate and intimate romantic relationship, demonstrating obsession and admiration for a partner. These lyrics reveal a person’s habit of repeatedly watching a video of a partner lying in alluring red lingerie every night. This reflects the singer’s attraction to the partner, both physically and emotionally. This habit of watching the video not only demonstrates obsession but also demonstrates how small things like the video can have significant emotional significance in their relationship. The singer not only enjoys the partner’s physical beauty but also cherishes the private moments captured in the video. This conveys feelings of deep love, passion, and

appreciation for the partner, creating a strong impression of the depth of the relationship.

This lyrical fragment of the song exemplifies numerical hyperbole because the phrase “ten times nightly” uses the word “ten,” which, according to dictionary.cambridge.org, means “ten times every night,” exaggerated to create a dramatic effect that heightens the emotion. This phrase is not meant literally to imply that the singer watches the video ten times every night, but rather as a hyperbolic expression to indicate how often or how obsessed someone is with the video. The number “ten” is used symbolically to convey a seemingly unreasonable intensity, creating a sense of exaggeration.

The use of hyperbole in the lyrics emphasizes the importance of the video to the singer in the context of their relationship, while also conveying a deep admiration and obsession. Therefore, the number used in the lyrics is an example of numerical hyperbole. The hyperbole in this section of the lyrics serves as an emphasis because it emphasizes the intensity of one's feelings for a partner in an exaggerated way. The phrase “ten times nightly” is used to emphasize the frequency with which the singer watches the video, even though the number is not intended literally. The use of numbers in the lyrics reinforces the impression of obsession or deep emotional attachment, illustrating that the simple act of watching the video becomes a meaningful activity. Furthermore, the phrase “lying in your red lingerie,” as quoted on deepl.com, adds a sense of sensuality and portrays the partner as alluring, heightening the sense of physical and emotional attraction. The dramatic aspect is created because the song's lyrics magnify a potentially significant and emotional action. Thus, hyperbole and emphasis are used to emphasize feelings and create a dramatic image that touches the listener, strengthening the lyrics' emotional appeal.

“And when it's late, we'll say we're still side awake” (*Affection*)

It describes a moment of deep emotional closeness between two individuals who enjoy each other so much that sleepiness or fatigue are no barrier to staying connected. The song's lyrics

emphasize the value of time spent together, especially as the night draws to a close. They reflect the comfort and happiness of being together, where joy and emotional connection overcome fatigue, making togetherness feel more natural and memorable. They depict small, simple yet meaningful moments, such as sharing intimacy in a quiet evening. They reinforce the emotional vulnerability in a relationship, as if defying the constraints of time to maintain intimacy.

This lyrical excerpt from the song qualifies as a form of hyperbole because it uses exaggerated phrases to describe situations that are not literally realistic but are intended to emphasize emotions. According to dictionary.cambridge.org, the phrase “we're still wide awake” refers to the state of a group of people, including the speaker, that indicates a state of continued awareness or complete wakefulness. Despite the late hour, they remain fully awake without feeling tired or sleepy. In reality, humans naturally grow tired as the night progresses. This exaggeration is used to indicate the intensity of emotional involvement, where drowsiness or fatigue becomes irrelevant due to the enjoyment of being together. This creates an emotional impact on the listener, creating an atmosphere that allows them to experience a similar experience.

The hyperbole in this lyric fragment serves as an emphasis function because it uses exaggeration to enhance the emotional intensity of the situation described. It highlights feelings, making them more prominent and emotionally engaging. The lyrics emphasize the importance of togetherness and the individual in a relationship. The phrase “we're still wide awake” emphasizes that they remain awake despite the late hour. This suggests they are enjoying their time together so much that drowsiness or fatigue becomes irrelevant. By stating that they remain wide awake, this emphasizes the intense emotional state. In the situation depicted, feelings of love, comfort, or joy overwhelm them, making them feel as if they have boundless energy. The emphasis here emphasizes how special the moment is and illustrates how precious every second spent together is, especially at night when the world becomes quieter. By using exaggerated language to describe the depth of emotion and

connection between the two individuals, the lyrics exhibit a dramatic aspect that not only strengthens the emotional message of the lyrics but also creates an emotional listening experience.

“Think I like you best when you're just with me
And no one else.” (K.)

The lyric describes a moment of emotional intimacy in a relationship. The singer pours out her deep feelings for someone named Kristen, emphasizing her preference for intimate moments when the two of them interact solely with each other without any distractions from others. This reflects her sincere love and high regard for personal closeness and deeply personal relationships. The singer expresses that the emotional intimacy and connection they form becomes more meaningful when there are no distractions from the outside world. The moments together described feel so special and far more valuable than moments when the couple is in a social setting or with other people. The singer demonstrates how simple moments together can have profound meaning, building a stronger and more special emotional connection.

This lyrical excerpt falls under the role of superlative hyperbole because it uses exaggerated language to express very strong feelings or preferences. The phrase “Think I like you best when you're just with me, And no one else” according to the online dictionary merriam-webster.com, indicates that the speaker is expressing personal feelings that emphasize that the speaker feels someone is at their best in a particular situation, emphasizing the closeness between the speaker and someone they love, not only stating that the singer likes the situation where they and their crush are alone together, but also emphasizing that this situation is the best and most desirable.

The use of the word “best” according to dictionary.cambridge.org has the meaning “exceeding others,” illustrating that the singer feels the couple reaches the peak of perfection only when they are together without anyone else. In reality, this preference cannot be measured absolutely, but the superlative used to magnify the emotional intensity of the singer. It gives the impression that their moment together is the most meaningful and nothing can match it. In this context, it is an

example of superlative hyperbole, where something is expressed as the best or most preferred with exaggeration.

The function of this song's lyric fragment falls under the hyperbolic function of contrast of differences because it shows the difference between the singer's shared moments and situations in which the couple might share time or attention with others. It exaggerates the singer's penchant for intimate togetherness, giving the impression that only in such situations the couple seems most perfect or special. The function of contrast of differences is used to emphasize the emotional difference between shared moments and other social situations, thus creating a dramatic effect. The dramatization aspect arises because the writer conveys his feelings by reinforcing the image of a deep connection, and by exaggerating the importance of the intimate moment, depicting it as the pinnacle of intimacy and happiness in their relationship.

“All of my love for you cuts me like barbed
wire.” (*Opera House*)

The excerpt is about a feeling of love that is so strong yet full of pain. Likening love to barbed wire that hurts, it illustrates how deep love can be painful. It demonstrates the emotions felt by the singer, where love is not only a source of happiness, but also of suffering. It reflects the sacrifice, sincerity, and vulnerability that often arise in romantic relationships. The comparison between the love felt and the physical pain caused by barbed wire illustrates that the love felt is so deep that it causes real suffering, as if creating the same pain as being injured by barbed wire. Thus, the song's lyrics can make the listener feel the emotional duality present in the relationship.

This lyric fragment is a form of Comparative Hyperbole, identified through the comparison used to emphasize the intensity and pain experienced by the singer through the use of the word “like,” which, according to dictionary.cambridge.org, means “to enjoy or approve of something or someone.” First, “All of my love for you,” as taken from the online dictionary dictionary.cambridge.org, illustrates the depth of love felt by someone. Referring to dictionary.cambridge.org, the phrase “cuts me like

barbed wire” depicts the person as if barbed wire were cutting them. By comparing love to the physical pain caused by barbed wire, this comparison is highly exaggerated, as love, in general, cannot cause physical harm like barbed wire. By using this comparison, the phrase creates a hyperbolic effect, emphasizing the extreme emotional intensity and suffering felt. This comparison effectively depicts feelings in a highly exaggerated and unrealistic way.

The hyperbole in this lyric fragment falls under the hyperbolic function of interest of intensification because it is indirectly used to amplify the intensity of the emotions felt by the singer. The description of love as barbed wire creates an exaggerated and dramatic image, suggesting that the love is not only deep but also fraught with pain. This hyperbole exaggerates the emotional experience, making the feeling more prominent and appealing to the listener. This function also demonstrates a dramatic aspect because it depicts love in an extreme and unusual way, which attracts attention and strong emotions. By comparing the pain of love to the physical wounds of barbed wire, the song's lyrics create a dramatic effect that emphasizes love's duality between beauty and suffering. This dramatization reinforces the message that true love can be emotionally draining, thus having a profound emotional impact.

“Oh, and you’re holding me Oh, and you’re holding me Oh, and you’re holding me.” (*Opera House*)

It describes an intimate, emotional moment between the singer and someone important to her. Demonstrates the importance of this simple yet meaningful act, illustrating the feeling of security, comfort, and love the singer feels when held in that person’s embrace. Depicting both the physical act and the emotional presence, the repetition of the lyrics emphasizes the emotional impact of the moment on the singer, as if the embrace were all she needed to feel calm and whole. Creating an intimate and profound atmosphere, where the singer feels completely protected or accepted, it illustrates the simple beauty of the presence of a significant other in her life.

This lyrical fragment of the song exemplifies repetition hyperbole because it repeats the same phrase three times in a row, used to emphasize the emotional exaggeration. In reality, mentioning the act of holding me once would be enough to convey the meaning, but this repetition hyperbolically magnifies the emotional impact of the act. The use of the word “holding,” which according to dictionary.cambridge.org means “to keep from running away,” creates a profound impression that not holding or hugging is not a trivial matter for the singer, but rather something profoundly important and meaningful. With this repetition, the lyrics emphasize the intensity of the singer's feelings, depicting the warmth, security, or overwhelming love she feels. This hyperbole is used to ensure the listener understands the intense emotions the singer is experiencing, thus creating a dramatic, emotional atmosphere.

The hyperbole in this section of the song's lyrics serves as an emphasis function because its use aims to emphasize the emotional feelings the singer experiences when embraced by someone significant to her. The repetition of the phrase “you're holding me” emphasizes the importance of the act, illustrating the enormous impact the hug has had on the singer's life. Through this repetition, the singer demonstrates how that moment made her feel safe, loved, and irreplaceable. The emphasis function is evident in the way the lyrics focus on one simple yet meaningful action to emphasize the profound emotional feeling. This magnifies the emotional impact of the hug, as if it were the essence of the singer's experience within the context of the song, creating a powerful and dramatic impression for the listener. The dramatic aspect arises because of the repetition, to create an exaggerated and touching effect.

Conclusion

This study aims to analyze the form and function of hyperbole in seven songs by Cigarettes After Sex. The results show that hyperbole is consistently used to enhance emotional meaning, create dramatic nuances, and enhance the lyrics. Based on Claridge’s (2011) theory on hyperbole forms, it was found that the song lyrics utilize a

variety of forms, including single-word hyperbole, phrasal hyperbole, clausal hyperbole, numerical hyperbole, the role of superlative, comparison, dan repetition hyperbole. Meanwhile Cano Mora's (2006) theory on function of hyperbole shows that this figure of speech is used for various purposes, such as emphasis, interest intensification, simplification, and clarification, all of which play a role in emphasizing emotional intensity and clarifying the expression of feelings. These findings confirm that hyperbole in Cigarettes After Sex's lyrics function not only as aesthetic ornamentation but also as a rhetorical strategy that aligns with the band's melancholic and intimate musical identity. By utilizing hyperbole, the lyrics can convey feelings of love, longing, and sadness more intensely, thereby enriching the listener's emotional experience. This supports Claridge's (2011) view that hyperbole serves to emphasize meaning through exaggerated expression, while also reinforcing Cano Mora (2006) idea that hyperbole can enhance emotional appeal in communication. This study concludes that the use of hyperbole in the lyrics of the song Cigarettes After Sex plays a significant role in constructing drama, enriching the aesthetic dimension, and confirming that song lyrics can be views as literary discourse rich in stylistic devices.

References

- Adiana, R. (2021). *Gaya bahasa hiperbola dalam novel The Lovely Bones karya Alice Sebold* (Skripsi, Universitas Pakuan). Repository FISIB Unpak.
- Alfiya, Z., Perdana, I., Linarto, L., Purwaka, A., & Misnawati. (2023). Metafora dalam lirik lagu album *Berhati* karya Sal Priadi. *Atmosfer: Jurnal Pendidikan, Bahasa, Sastra, Seni, Budaya, dan Sosial Humaniora*, 1(1).
- Aziz, A. (2022). Gaya bahasa dalam rubrik *Republika.co.id* "Murid belajar di rumah: Stres orang tua dan kendala lainnya" karya Andri Saubani edisi 18 Maret 2020 dan rubrik *Kumparan* "Anak daring orang tua pusing" karya Eva Puspita Nuraini edisi 27 Oktober 2020: Kajian ironi, sinisme, dan sarkasme. *Jurnal Sasindo Unpam*, 10(1).
- Cambridge Dictionary. (n.d.). *Cambridge advanced learner's dictionary* (3rd ed.). Cambridge University Press.
- Dian, S., Rachelia, A., Karol, C., & Putri, N. (2023). Interpretasi lagu "Rayuan Perempuan Gila" karya Nadin Amizah sebagai pemahaman tentang kesehatan mental. *Prosiding Seminar Nasional Unesa*, 2.
- Fellani, A. J. (2022). Analisis majas hiperbola dalam lirik lagu *This Is Me* pada soundtrack film *The Greatest Showman*. *Ta'rim: Jurnal Pendidikan dan Anak Usia Dini*, 3(3).
- Ganie, T. N. (2015). *Buku induk bahasa Indonesia: Pantun, puisi, syair, gurindam, dan majas*. Araska.
- Irviani, Y. (2022). Analisis penggunaan dan makna diksi lagu "Asmaralibrasi" Soegi Bornean. *Inspirasi Dunia: Jurnal Riset Pendidikan dan Bahasa*, 1(3), 86–94.
- Jayusman, I., & Shavab, O. A. K. (2020). Studi deskriptif kuantitatif tentang aktivitas belajar mahasiswa dengan menggunakan media pembelajaran Edmodo dalam pembelajaran sejarah. *Jurnal Artefak*, 7(1).
- Kurniasari, F. (2018). *Nyanggung* (Skripsi, Institut Seni Indonesia Yogyakarta). UPT ISI Yogyakarta Repository.
<http://digilib.isi.ac.id/4279/4/NYANGGEM%20jurnal%201410528015.pdf>
- Lestari, S. P., Amalia, S. N., & Sukawati, S. (2019). Analisis majas dalam lirik lagu "Hingga Ujung Waktu" karya Eross Candra. *Parole: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 2(1).
- Longman. (n.d.). *Longman dictionary of contemporary English* (6th ed.). Longman.
- Merriam-Webster. (n.d.). *Merriam-Webster's collegiate dictionary* (11th ed.). Merriam-Webster, Inc.
- Nabilah, A. H. (2023). *Gaya bahasa dan proses pembentukan kata pada slogan iklan visual produk Wardah* (Skripsi, Universitas Pakuan). Repository FISIB Unpak.
- Oxford Dictionary. (n.d.). *Oxford English Dictionary* (3rd ed.). Oxford University Press.

Sudarsono, S. C., & Pukan, E. O. (2022). Hiperbola dalam wacana stand-up comedy *Juru Bicara* karya Pandji Pragiwaksono. *Sintesis*, 16(1).

Syahid, A. (2019). Gaya bahasa dalam lirik lagu Shalawat Nissa Sabyan dan implikasinya terhadap studi stilistika (ilmu uslub). *Al-Fathin: Jurnal Bahasa dan Sastra Arab*, 1(1).

Waruwu, M. (2023). Pendekatan penelitian pendidikan: Metode penelitian kualitatif, metode penelitian kuantitatif, dan metode penelitian kombinasi (mixed method). *Jurnal Pendidikan Tambusai*, 7(1).

Yusfiza, M., Ramdiana, & Samsuri. (2024). Kajian semiotika pertunjukan dramatisasi puisi dengan judul *Perisak*. *Jurnal Ilmiah Mahasiswa Pendidikan Seni, Drama, Tari & Musik*, 9(2).

Yusuf, F., & Amelia, A. R. (2018). Metaphor expression in *Fall for You* song lyrics. *Elite: English and Literature Journal*, 5(1).