



METAPHORS IN THE LYRICS OF THE DANCE OF THE GREAT DESTROYER BY FEAST

METAFORA DALAM LIRIK LAGU TARIAN PENGHANCUR RAYA OLEH FEAST

Haekal Julianto¹, Mohammad Siddiq², & Julia Fasha³

^{1,2}Syarif Hidayatullah State Islamic University Jakarta

³Ibnu Chaldun University Jakarta

^{1,2}Jl. Ir H. Juanda No.95, Ciputat, South Tangerang City, Banten 15412, Indonesia

³Jl. Pemuda 1 Kaveling 97, Rawamangun, Jakarta Timur 13220, Indonesia

Email: Haekaljulianto01@gmail.com¹, siddiq@uinjkt.ac.id²

Abstract

This study explores the use of literary techniques, particularly metaphors, in imaginative writing, with a focus on song lyrics. The research examines the metaphorical elements in the song lyrics of "Tarian Penghancur Raya" by Feast. Employing a qualitative approach with a descriptive method, data were collected through note-taking techniques. The data analysis utilized the directed content analysis method to identify the types of metaphors and their implications from a semantic perspective. The findings reveal four explicit (in praesentia) and implicit (in absentia) metaphors in the song "The Great Destroyer Dance". These metaphors were proportionately applied, creating a balance that enhances the song's auditory appeal while effectively conveying its embedded messages. The study concludes that the strategic use of explicit and implicit metaphors contributes to the song's ability to evoke imagination and deliver its thematic depth. This research highlights the significance of metaphorical elements in enriching literary works and their potential impact on listeners.

Keywords: Cultural, metaphors, music, song, stylistics literature

Abstrak

Penelitian ini mengeksplorasi penggunaan teknik sastra, khususnya metafora, dalam penulisan imajinatif dengan fokus pada lirik lagu. Penelitian ini mengkaji unsur metaforis dalam lirik lagu "Tarian Penghancur Raya" karya Feast. Dengan menggunakan pendekatan kualitatif dan metode deskriptif, data dikumpulkan melalui teknik pencatatan. Analisis data dilakukan menggunakan metode analisis konten terarah untuk mengidentifikasi jenis-jenis metafora serta implikasinya dari perspektif semantik. Temuan menunjukkan terdapat empat metafora eksplisit (in praesentia) dan implisit (in absentia) dalam lagu "Tarian Penghancur Raya". Metafora-metafora ini diterapkan secara proporsional, menciptakan keseimbangan yang tidak hanya meningkatkan daya tarik auditori lagu, tetapi juga menyampaikan pesan-pesan yang terkandung di dalamnya secara efektif. Penelitian ini menyimpulkan bahwa penggunaan metafora eksplisit dan implisit yang strategis berkontribusi pada kemampuan lagu untuk membangkitkan imajinasi dan menyampaikan kedalaman tematiknya. Penelitian ini menyoroti pentingnya unsur metaforis dalam memperkaya karya sastra dan dampaknya terhadap pendengar.

Kata kunci: Budaya, lagu, literatur stilistika, metafora, music

Introduction

The concept of metaphor originates from the Greek term *metaphora*, which is composed of two words: *meta*, meaning *beyond*, and *phrein*, meaning *to carry* (Lakoff & Johnson, 2013). Based on this combination, a metaphor can be understood as a transfer or shift in meaning. According to Tarigan (2013), a metaphor is defined as the use of words not in their literal sense but as a structured representation based on comparisons or brief analogies to produce new meanings. Lakoff and Johnson, in *Metaphors We Live By*, also explain that metaphors are typically used to evoke poetic imagination, utilizing rhetorical aspects and extraordinary language (Lakoff & Johnson, 2013). They classify metaphors into three types: structural metaphors, orientational metaphors, and ontological metaphors. Furthermore, they argue that metaphor analysis involves two main components: the target domain and the source domain, which help to understand the characteristics shared between the two (Lakoff & Johnson, 2013).

Nurgiyantoro (2017) states that metaphors are implicit and indirect comparisons. The basic structure of a metaphor comprises two elements: the subject being compared and the subject used

as the comparison. Nurgiyantoro also categorizes metaphors into three types: explicit metaphors (*in praesentia*), implicit metaphors (*in absentia*), and conventional metaphors. Metaphors are most commonly found in imaginative writing, including song lyrics. In songs, metaphors significantly influence meaning and aesthetics by enriching their interpretative depth. Songs with metaphorical elements enable listeners to derive multiple interpretations, thereby enhancing their appeal to a broader audience.

This study aims to appreciate and explore the literary competence of lyricists, focusing on Baskara Putra, a talented singer-songwriter renowned for embedding profound rhetorical elements in his works. The song *Tarian Penghancur Raya* from the 2019 album was selected for analysis, particularly to identify the types and meanings of metaphors present in the lyrics. Previous studies have explored the use of metaphors in various music genres, including Indonesian pop, Japanese pop, folk songs, dangdut, and Western pop. For instance, research on Ebiet G. Ade's *Camelia I-IV* identified 44 metaphors, comprising 26 live metaphors and 18 dead metaphors (Nitisari, 2021). Similarly, research on Agnes Mo's



songs from the 2000s revealed structural, orientational, and ontological metaphors (Dewi, Astuti, & Novita, 2020). Studies on Japanese pop songs such as Utada Hikaru's *First Love* uncovered anthropomorphic metaphors (Padmadewi, Putri, & Darmayasa, 2020), while AKB48's *Tsugi no Ashiato* contained structural, orientational, and ontological metaphors (Puspita & Winingsih, 2018).

Research on folk songs like *Nyidam Sari* and *Yen Ing Tawang Ono Lintang* identified nominative, complementary, predicative, and clause-level metaphors (Ranabumi, 2018). Meanwhile, studies on dangdut songs found creative metaphors with implicit meanings, such as *keong racun* and *buaya buntung* (Wiradharma & Tharik WS, 2016). Western pop songs, such as Taylor Swift's works, conceptualized love through conceptual metaphors (Irwansyah, Wagiyati, & Darmayanti, 2019), and The Script's album *No Sound Without Silence* featured concrete, humanizing, animistic, and synesthetic metaphors (Garing, 2016).

Further studies on modern Indonesian pop songs, such as Tulus's *Sepatu*, revealed orientational metaphors (Astuti, 2019), while Nadin Amizah's *Seperti Tulang* included personification, rhetorical, and paradoxical

figures of speech (Fitri, Sobari, & Kamaluddin, 2020).

The fundamental distinction of this research lies in the selected object and the metaphors analyzed. The song *Tarian Penghancur Raya* by Feast was chosen as it has not been studied previously. Thus, this research is expected to enrich the literature on metaphor analysis in songs and serve as a reference for future studies in this area.

Method

This study adopts a qualitative research approach. According to Sugiyono (2015), qualitative research aims to uncover meanings behind qualitative data, which consists of non-numerical information that cannot be measured quantitatively. The research employs a descriptive-analytic method with a structuralism and proposition framework. A qualitative approach is chosen because the data obtained are descriptive in nature, providing a systematic, factual, and accurate depiction of metaphors within the cognitive semantics of the song lyrics *Tarian Penghancur Raya*. The researcher also applied a literature review approach to gather supporting data by examining relevant references to explore the research problem.

The data for this study consist of sentences containing metaphors in the song lyrics of *Tarian Penghancur Raya*. The primary data source is the song *Tarian Penghancur Raya*, one of the tracks from Feast's album released in 2019. Data collection was conducted using a note-taking technique, as described by Sugiyono (2015). This method involves recording important and relevant information both before and during the research process. The process began with the preparation of theoretical materials that supported and correlated with the research topic by utilizing various literature sources. Following this, the lyrics of *Tarian Penghancur Raya* from Feast's album were carefully observed to identify metaphorical expressions. Words or phrases in the song that contained metaphors were then classified and correlated with the overall interpretation of the song to provide a comprehensive understanding of its semantic and artistic depth.

The analysis of metaphors in the song lyrics of *Tarian Penghancur Raya* was conducted using a direct content analysis technique. This method aimed to describe the intended message and identify semantic shifts within the figurative language used in the lyrics. The process involved reading and

identifying metaphorical expressions in the song, followed by codifying the data and categorizing the types of metaphors based on Nurgiyantoro's (2017) framework. Each identified metaphor was interpreted by analyzing the data individually, documenting the interpretations, and summarizing the findings. Through this approach, the analysis provided insights into the shifts in meaning conveyed through the metaphors and their role in enriching the semantic and artistic dimensions of the song.

The conclusions are drawn from analyzing the metaphorical expressions found in the song lyrics of *Tarian Penghancur Raya* by Feast, offering insights into the cognitive semantics and artistic depth of the song.

Result and Discussion

Metaphors and Symbolic Imagery in *Tarian Penghancur Raya*

Tarian Penghancur Raya (Dance of the Great Destroyer) is a song by the Indonesian band Feast, released in their 2019 album *Revolusi*. Feast is renowned for their ability to blend rock music with insightful social commentary, addressing pressing issues such as political corruption, environmental degradation, and social inequality. The song stands as a significant piece of cultural



critique, using rich metaphorical language to articulate concerns about the exploitation of natural resources, the greed of capitalists, and the destructive forces of industrialization. This paper aims to analyze the metaphors and symbolic imagery within *Tarian Penghancur Raya* and to examine the song's broader social and environmental critique.

For example, in the line *Mata dan peluh yang asin / Perlahan dihapus angin Jogja yang beku mendingin* (Eyes and sweat that are salty/Slowly erased by the cold wind of Jogja), the imagery evokes a sense of natural decay and a human struggle against the harsh, impersonal forces of nature. The cold, symbolic of neglect and industrialization, contrasts with the warmth of human effort, suggesting a growing disconnection between nature and humanity.

The song also uses social critique through its juxtaposition of nature and human-made disasters. In the line *Kamar berjeruji berpenghuni bersafari berbagai fauna / Flora kerasukan freon di ruko toko bunga* (A barred room inhabited by various fauna on safari / Flora possessed by freon in flower shop warehouses), Feast employs the metaphor of *flora possessed by freon* to illustrate how industrial pollutants, such as refrigerants,

have infiltrated the natural world, threatening biodiversity and ecosystems.

Beyond environmental concerns, *Tarian Penghancur Raya* serves as a pointed critique of capitalist structures and their detrimental effects on both people and the environment. The lyrics highlight the greed of capitalist elites and the corruption inherent in systems that prioritize profit over the well-being of the planet. In lines such as *Bank ahli industri teknologi etnografi produksi menggurui penghuni asli* (Banks of industrial experts, technology, ethnographic production, teaching the native inhabitants), the song criticizes the imposition of foreign capitalist interests on indigenous populations, forcing them to conform to exploitative practices that harm both their way of life and the environment.

The line *Burung bersiul malapetaka / Gurun menatap dingin manusia* (Birds whistle disaster / The desert stares coldly at humans) uses stark imagery to suggest that the consequences of human exploitation are already being felt in nature. The *disaster* is metaphorical, representing the broader environmental calamities triggered by human greed. The image of a desert *staring coldly at humans* evokes a sense of alienation, as

nature becomes increasingly hostile toward humanity due to its reckless actions.

The song's repeated refrain, *Kobarkan tarian penghancur raya* (Ignite the dance of the great destroyer), serves as both a call to action and a warning. This refrain can be interpreted as a recognition of the inevitable consequences of environmental destruction, a dance that cannot be stopped once set in motion. However, it also functions as a call for resistance against the forces that perpetuate this destruction. The *great destroyer* is not only a metaphor for the forces of industrial capitalism but also a symbolic representation of the climate crisis—an all-consuming force that devastates ecosystems, cultures, and communities across the globe.

The reference to *Sedotan besi, plastik cycle tiga / Pun pepohonan tak berkuasa* (Steel straws, plastic cycle three / Even trees have no power) further emphasizes the powerlessness of nature in the face of capitalist exploitation. This imagery suggests a world where the environment's natural resilience is being overwhelmed by the continuous production and consumption of harmful plastics and other materials, rendering it unable to defend itself.

Analysis of Metaphors in the Song Lyrics

In the song *Tarian Penghancur Raya* by Feast, metaphors are used to critique environmental destruction and human negligence towards nature. Metaphors, as discussed by Tarigan (2015), are symbols that express the relationship between meanings and their influence on individuals and society. In this context, Feast uses both explicit and implicit metaphors to highlight the negative effects of human actions on the environment and the urgent need for ecological responsibility.

The explicit metaphors are those that can be interpreted literally, as they convey clear and direct meanings. These metaphors describe the impact of human activity on the natural world in a straightforward manner. For example, the line *Flora kerasukan freon di ruko toko bunga* (Flora possessed by freon in flower shop warehouses) explicitly portrays the harmful effects of industrial pollutants on plant life. Similarly, other lines describe nature's reaction to human greed and the inevitability of ecological consequences.

On the other hand, implicit metaphors require deeper analysis and interpretation. The line *Amalkan tarian penghancur raya kobarkan tarian penghancur raya* (Practice the

dance of the great destroyer, ignite the dance of the great destroyer) is an implicit metaphor that encourages humans to take action in addressing environmental issues. It calls for a shift in mindset, urging individuals to engage in the collective effort to protect the planet.

The following tables illustrate the identified metaphors, categorized as either explicit or implicit, along with their corresponding source and target in the lyrics.

Table 1. Metaphor Types in Song Lyrics

No	Data	Type of Metaphor
1	Flora kerasukan freon di ruko toko bunga	Implicit Metaphor (In Absentia)
2	Pun pepohonan tak berkuasa lawan kebijakan yang bertamasya	Explicit Metaphor (In Praesentia)
3	Burung bersiul malapetaka gurun menatap dingin manusia	Explicit Metaphor (In Praesentia)
4	Laut dan pegunungan kecewa kudeta besar alam semesta	Explicit Metaphor (In Praesentia)
5	Siarkan kabar penelan surya meleleh matikan kutub utara	Explicit Metaphor (In Praesentia)
6	Amalkan tarian penghancur raya kobarkan tarian penghancur raya	Implicit Metaphor (In Absentia)

Table 2. Source and Target of Metaphors in the Lyrics

No	Source	Target
1	Flora kerasukan freon di ruko toko bunga	Line seven in the song depicts the deteriorating state of living organisms, whose habitats are being threatened by human greed.
2	Pun pepohonan tak berkuasa lawan kebijakan yang bertamasya	Line thirty-five emphasizes how forests, the "lungs of the earth," cannot resist the oppressive policies driven by capitalist greed.
3	Burung bersiul malapetaka gurun menatap dingin manusia	Line thirty-seven conveys how nature can retaliate, posing a dangerous challenge to humanity.
4	Laut dan pegunungan kecewa kudeta besar alam semesta	Line thirty-nine implies that nature will not hesitate to strike back against human greed with catastrophic consequences.
5	Siarkan kabar penelan surya meleleh matikan kutub utara	Line forty-one suggests that nature has the potential to unleash large-scale disasters to threaten those who destroy the environment.
6	Amalkan tarian penghancur raya kobarkan tarian penghancur raya	Line forty-three encourages humans, especially those who care about the earth, to advocate for nature's rights and raise awareness of the impending consequences of ecological destruction.

To better understand the implications of the metaphors used in *Tarian Penghancur Raya* by Feast, it is essential to examine the relationship between the source and target of each metaphor. The source refers to the symbolic expression in the song and its broader message about environmental destruction and human negligence. This analysis helps to illustrate how the metaphors function as critiques of capitalist exploitation and ecological degradation. The table provides a clear breakdown of these metaphors, offering insights into how Feast conveys its message through powerful symbolic language.

The metaphors in *Tarian Penghancur Raya* serve as a powerful commentary on the environmental crises caused by human exploitation of nature. The explicit metaphors directly reference the destruction of natural ecosystems, such as the line *Flora kerasukan freon di ruko toko bunga* (Flora possessed by freon in flower shop warehouses), which illustrates the pollution and damage caused by industrial chemicals. The metaphor *Burung bersiul malapetaka gurun menatap dingin manusia* (Birds whistle disaster / The desert stares coldly at humans) conveys nature's inevitable retaliation, suggesting that

image or concept presented in the lyrics, while the target is the underlying societal or environmental issue being represented. In the following table, each metaphor is analyzed to reveal the connection between the environment will fight back against human neglect and greed.

In contrast, the implicit metaphor *Amalkan tarian penghancur raya kobarkan tarian penghancur raya* (Practice the dance of the great destroyer, ignite the dance of the great destroyer) requires a deeper level of interpretation. It calls for active involvement and responsibility on the part of humanity, urging individuals to take a stand in protecting the environment and promoting sustainability.

The source and target of these metaphors, as outlined in Table 2, provide further insight into their meanings. For instance, the metaphor *Pun pepohonan tak berkuasa lawan kebijakan yang bertamasya* (Even trees cannot resist the policies of leisure) reflects the inability of nature to withstand exploitative political and economic policies. Similarly, *Siarkan kabar penelan surya meleleh matikan kutub utara* (Broadcast news of the sun's devouring / Melt and kill the North Pole) underscores the



catastrophic impact of climate change, which is driven by human negligence and greed.

The Role of Metaphors in Enhancing Literary and Musical Expression

Metaphors are a powerful tool in both literature and music, acting as vehicles for deeper meaning, emotional resonance, and intellectual engagement. The use of metaphorical elements in literature and song lyrics plays a crucial role in enriching the artistic value and depth of a work. Metaphors serve as powerful tools for conveying complex ideas, emotions, and social commentary in ways that resonate more deeply with the audience. In the context of song lyrics, metaphors not only enhance the aesthetic experience but also invite listeners to engage in critical reflection and emotional connection. The significance of metaphoric elements lies in their ability to communicate abstract concepts through vivid imagery, often making the message more accessible, impactful, and memorable.

Metaphors, whether explicit or implicit, create layers of meaning that enrich the interpretation of the work. For instance, in the song *Tarian Penghancur Raya* by Feast, the band uses both explicit and implicit metaphors to convey powerful social and

environmental messages. The explicit metaphors, such as *Burung bersiul malapetaka*, *Gurun menatap dingin manusia* (Birds whistle disaster, the desert stares coldly at humanity), present clear and direct visualizations that immediately capture the listener's attention. These metaphors are easily understood and serve as a warning, highlighting the dangers of human actions towards the environment. On the other hand, implicit metaphors, such as *Flora kerasukan freon di ruko toko bunga* (Flora possessed by Freon in a flower shop), require a more nuanced interpretation, prompting listeners to reflect on the underlying societal issues of commercialization and environmental degradation. The duality of explicit and implicit metaphors in the song creates a dynamic listening experience, inviting both immediate understanding and deeper contemplation.

The importance of metaphoric elements extends beyond mere artistic expression. They play a pivotal role in the emotional engagement of the audience, allowing listeners to form connections to the themes or messages conveyed in the lyrics. By invoking metaphorical imagery, songwriters can evoke emotions that go beyond the literal meaning of the words. For



example, in *Tarian Penghancur Raya*, the metaphor of *Amalkan tarian penghancur raya* (Practice the dance of destruction) embodies a call to action, urging listeners to become actively involved in addressing environmental and social issues. The metaphor of *dance* provides a sense of dynamism and urgency, motivating the audience to perceive the issue not as distant or abstract, but as something they are directly involved in. This emotional resonance can inspire listeners to critically examine their own roles in societal and environmental matters, potentially leading to behavioral changes.

Moreover, metaphors in song lyrics contribute to the memorability and enduring impact of the piece. By using metaphoric language, the songwriter provides the audience with memorable images and ideas that linger long after the song ends. The metaphorical expression of complex social issues, such as the environmental crisis or the exploitation of natural resources, can leave a lasting impression on listeners, making the song a vehicle for social change or awareness. The metaphors in *Tarian Penghancur Raya*, with their vivid imagery of ecological destruction and human folly, can inspire the listener to reflect on the current state of the world and the collective

responsibility to protect it. Such metaphors serve not only as artistic devices but also as catalysts for dialogue and action.

The use of metaphors in song lyrics, therefore, has a profound impact on both the aesthetic and intellectual experience of the audience. It allows the work to transcend the boundaries of literal language, creating a richer, more engaging narrative that speaks to the listener's emotions, intellect, and sense of responsibility. In the case of *Tarian Penghancur Raya*, the metaphors serve as a poignant reminder of the urgency of environmental preservation and social responsibility, encouraging listeners to critically engage with the themes of the song and reflect on their own role in shaping the future. Ultimately, metaphors are indispensable tools in literature and music, elevating the artistic quality of a work while simultaneously fostering deeper understanding, emotional resonance, and social consciousness.

Conclusion

In conclusion, *Tarian Penghancur Raya* by Feast effectively employs metaphors as a powerful means of conveying complex social and environmental critiques. The song utilizes both explicit and implicit metaphors to

highlight the destructive consequences of human actions on the planet, particularly focusing on capitalist exploitation and the urgent need for ecological preservation. Through explicit metaphors, such as the depiction of nature's degradation and its reaction to human negligence, *Feast* provides listeners with a clear understanding of the environmental crisis. On the other hand, implicit metaphors, which require deeper reflection, subtly encourage listeners to consider their role in mitigating the damage and actively engaging in environmental advocacy. The careful blending of these two types of metaphors not only enriches the song's lyrical content but also enhances its impact as a socio-political commentary.

Moreover, *Tarian Penghancur Raya* serves as both an artistic expression and a call to action, urging individuals to confront the challenges of climate change and environmental degradation. The metaphors within the song transcend the boundaries of music, offering a profound social commentary that critiques the exploitation of nature by capitalist systems while inspiring a collective effort to protect the earth for future generations. *Feast's* use of metaphor not only raises awareness about pressing ecological issues but also motivates listeners to become

active participants in the movement for environmental sustainability. By blending art with activism, the song exemplifies how music and literature can serve as potent tools for social change, encouraging listeners to reflect on their actions and take responsibility for the health of the planet.

Reference

- Astuti, W. Y. (2019). Metafora bentuk bahasa 'Sepatu' dalam lirik lagu 'Sepatu' karya Tulus. *SEMITRA IV: Seminar Nasional Literasi IV*, 4(1), 401–408. <http://conference.upgris.ac.id/index.php/snl/article/view/817>
- Dewi, F. P. K., Astuti, P. P., & Novita, S. (2020). Metafora dalam lirik lagu Agnez Mo. *Asas: Jurnal Sastra*, 9(2), 72–80. DOI: [10.24114/ajs.v9i2.20583](https://doi.org/10.24114/ajs.v9i2.20583)
- Fitri, N., Sobari, T., & Kamaluddin, T. (2020). Majas dan makna pada lirik lagu Nadin Amizah yang berjudul Seperti Tulang. *Parole (Jurnal Pendidikan Bahasa dan Sastra Indonesia)*, 3(5), 785–796. <https://journal.ikipsiliwangi.ac.id/index.php/parole/article/view/5381>
- Garing, D. (2016). Metafora pada lirik-lirik lagu dalam album *No Sound Without Silence* karya The Script. *Jurnal Elektronik Fakultas Sastra Universitas Sam Ratulangi*, 2(1), 1–14.



- <https://ejournal.unsrat.ac.id/index.php/jefs/article/view/12217>
- Irwansyah, Wagianti, & Darmayanti, N. (2019). Metafora konseptual cinta dalam lirik lagu Taylor Swift: Kajian semantik kognitif. *Metahumaniora*, 9(2), 224–231. <https://doi.org/10.24198/metahumaniora.v9i2.23864>
- Lakoff, G., & Johnson, M. (2013). *Metaphors we live by*. University of Chicago Press. <https://doi.org/10.7208/chicago/9780226470993.001.0001>
- Nitisari, D. (2021). Metafora dalam lagu Ebiet G. Ade 'Camelia I-IV'. *UG JURNAL*, 15(1), 30–40. <https://ejournal.gunadarma.ac.id/index.php/ugjournal/article/view/3643>
- Nurgiyantoro, B. (2017). *Stilistika*. Gadjah Mada University Press.
- Padmadewi, A. A. A. D., Putri, M. E., & Darmayasa, G. O. (2020). Analisis metafora dalam lirik lagu 'First Love' Utada Hikaru. *JPBJ*, 6(2), 283–286. <https://ejournal.undiksha.ac.id/index.php/JJPBJ/article/view/25726>
- Puspita, D., & Winingsih, I. (2018). Metafora pada Lirik Lagu AKB48. *LITE: Jurnal Bahasa, Sastra, Dan Budaya*, 14(1), 55–67. <https://doi.org/10.33633/lite.v14i1.1978>
- Ranabumi, R. (2018). Metafora pada lagu *Nyidham Sari dan Yen Ing Tawang Ono Lintang*. *Ranah: Jurnal Kajian Bahasa*, 7(2), 247–262. <https://doi.org/10.26499/rnh.v7i2.659>
- Semi, M. A. (1988). *Anatomi sastra*. Angkasa Raya.
- Siddiq, M., Khatib Nur Ali, A. J., & Effendi, T. (2023). The translation of cultural words in folk tale 'The Origin of the Word Babah' on the Google Translate service. *LADU: Journal of Languages and Education*, 3(5), 187–191. <https://www.alejournal.com/index.php/ladu/article/view/237>
- Siddiq, M., & Salama, H. (2021). Nilai kemanusiaan dalam lirik lagu Ahmad Dhani: Sebuah analisis wacana kritis. *Undas: Jurnal Hasil Penelitian Bahasa dan Sastra*, 17(2), 261–278. Balai Bahasa Kalimantan Selatan. <https://ojs.badanbahasa.kemdikbud.go.id/jurnal/index.php/undas/article/view/4028>
- Tarigan, H. G. (2013). *Pengajaran gaya bahasa*. Angkasa.
- Tarigan, H. G. (2015). *Pengajaran semantik*. Angkasa.
- Wellek, R., & Warren, A. (1989). *Theory of literature*. Harcourt, Brace & Company.