

## Research Article

### The Subtextual Hope of Possibility in Keiichi Okabe's *Weight of the World* (Kowareta Sekai No Uta)

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#### Abstract

This paper explores the idea of hope of possibility in Keiichi Okabe's song entitled *Weight of the World* or translated as *Kowareta Sekai No Uta*. In the game called *NieR: Automata*, the song is a cry of a girl who wants to save everyone from anything bad that happened to them. She wanted to redeem her past mistakes by praying the God to help her through dark times, even though the opportunity that she got is unknown. Then, how is the hope of possibility asserted in Keiichi Okabe's *Weight of the World*? Through qualitative method and explorative approach, this writing explains the possibility of hope retaining the girl to achieve her dream through the unknown probability. Supported by the theory of Adrienne M. Martin, the concept extended the orthodox view of hope with the girl's incorporation elements in this song. This is also interrelated with the human condition, highlighting how individual aspirations contribute to collective resilience and transformation. By understanding hope as a multifaceted concept, this paper underscores the complexity of human existence and the potential for renewal within shared struggles. In conclusion, the hope exists in her journey as any unknown possibility to save everyone is answered.

**Keywords** Adrienne M. Martin, Hope, Keiichi Okabe, *NieR: Automata*, *Weight of the World*

#### 1. Introduction

Hope gives an important role in human motivation, belief, and politics. The meaning of hope is to want something to happen and think that it is possible (Blöser & Stahl, 2020; Jeffrey & Mehari, 2023). It has also such intention to do something if possible. The context of hope makes a big change for anyone who experiences it no matter how low the possibility is and no matter the result will be in the future. Many philosophers discussed how hope works through authentic time as aspect of conscious (Ibrahim et al., 2023; Sarmi et al., 2023). Common people believe that hope

has the same meaning as optimism, a feeling that good things will happen and that something will be successful. In consequence, the contemporary debate on hope in philosophy explains rationality and the value of hope. Adrienne M. Martin's orthodox definition of hope explains that hope is a desire for an outcome and the belief that the outcome is possible but not certain (Jeffrey & Mehari, 2023; Martin, 2014). In this case, optimism with hope has a different meaning and definition but is still intact to good possibility in the future.

*Weight of the World* is a soundtrack of a game called *Nier: Automata*.

Composed by Keiichi Okabe, the song has been released in three different languages, Japanese, English, and French version (GeniusMedia, 2020a). Even though the language is different, the core of the song mostly has the same meaning, which is a girl's hope believing that she will save everyone. What makes the song special is, in the game, the song is played on an ending version E. This game contains 26 Endings from A to Z. Ending version E is an ending where the main characters, including the girl on the song, died on the quest on the ending D. At last, the game broke the fourth wall but by involving the player as the player reaches the full effort to save the game's world (NieR-Fandom, 2022). If the player loses on the way, it is also involved with other players of the game fighting together with the player. Accompanied by this song with this play-through, the meaning of the song brings hope for the player to believe that the girl's hope will not be tarnished in the end. The song symbolizes the new hope of the game's true ending.

Regarding the game, this article would like to answer the question of how is the hope of possibility asserted in Keiichi Okabe's *Weight of the World*? Through the qualitative method, this writing focuses and explains the possibility of hope retaining the girl to achieve her dream through the unknown probability. The analysis focuses on how this sense of hope, despite the uncertainty, aligns with human resilience in the face of adversity. It examines how the incorporation of individual and collective struggles through the song reflects deep philosophical musings on the role of hope in a chaotic world. Supported by the theory of Adrienne M. Martin, the concept extends the orthodox view of hope with her embracement of the world in this song. This research also brings into relief something often ignored: that individual and social hope are, in fact, intertwined—how common aspirations will bind people together in times of hardship and change

their own personal experience and larger social realities. By adopting this multidimensional view of hope, it casts some light on the complexity of human existence and the human condition in general by reminding readers that, however desperate the situations may seem, there is always an avenue toward renewal and transformation inherent within humans' shared humanity. Therefore, the girl's belief in her hope along with her unknown possibility to save everyone will be answered through the journey.

There are some previous studies that have discussed the game of NieR: Automata and the song of *Weight of the World*. The first one is done by M. Seregni and F. Toniolo in 2023 entitled *Religion and Spirituality in NieR: Automata*. This journal amplifies about how existential aspects are amplified in both the game and the song (Seregni & Toniolo, 2023). Compared to this current research, that journal has the same topic and theme of the song, while the difference lies on the focus since this current research explores more about the idea of hope. The second research is written by Z. Zhou in 2022 entitled *When machines long for human warmth: NieR: Automata and the player-game relationship*. This research explores how the game may build such personal relationships with the players especially when such fictional characters may really touch everyday life events of each player in general (Zhou, 2022). The similarity of that research with this current one is the object, while the dissimilarity is in the focus since the current one explores the idea of hope in the game's soundtrack. The third one is composed by J. O'Brien in 2024 entitled *NieR: Automata empathy, emotion and ethics*. This research explores philosophical aspects of the game especially in how it may bring emotional aspects to the players (O'Brien, 2024). The similarity of that research with the current is the object of the song and the game, while the difference lies on the perspective

because the current explores more to the ideas of hope.

From those three above previous studies, this research finds its novelty since no other journal has ever analysed about the song from the perspective of hope. This is also to show the depth of this journal by underlining philosophical aspects of hope in a song. This is indeed enriching matters of literary analysis by putting more interdisciplinary aspects regarding literary, philosophy, and art.

## 2. Method

By using the qualitative method, certain concepts and written data are analyzed to answer the question in this journal. All research activities take place through an online research platform and from books, and journals, on the analysis of *Weight of the World*. Through explorative approach, the idea also goes in line with theory of Adrienne M. Martin on hope as matter of moral psychology. The data analyses of this paper include attaining sources, reading them carefully, comparing the rest with other issues, quoting them into paper, and writing them down in reference lists.

## 3. Result and Discussion

### 3.1 The Prolonging Meaning of Possibility and Hope in *Weight of the World*

*Weight of the World* is a soundtrack of a game called *Nier: Automata*, composed by Keiichi Okabe. The song is played at all of the endings of the game. The song has been released in languages of Japanese, English, and French version (GeniusMedia, 2020a). Even though the language is different, the core of the song mostly has the same meaning. There is one ending that mixes those three versions which is called Ending E: the [E]nd of YoRHa. The Ending E is considered by most players as the game's true ending because it holds a deep meaning for the protagonists and the players (NieR-Fandom, 2022). The storyline of the

NieR: Automata ending E is better analyzed altogether with the song. Here are the full lyrics of *Weight of the World* by Keiichi Okabe sung by J'Nique Nicole:

English Version	Japanese Version
<b>Weight of the World</b>	壊レタ世界ノ歌 (Kowareta Sekai no Uta)
[Verse 1] <i>I feel like I'm losing hope In my body and my soul And the sky, it looks so ominous And as time comes to a halt Silence starts to overflow My cries are inconspicuous</i>	[Verse 1] 消えゆく救い (Kieyuku sukui) 途絶えるカラダ (Todaeru karada) 空は今も暗く (Sora wa ima mo kuraku) 止まった時計 (Tomatta tokei) 鳴らない機械 (Naranai kikai)
[Pre-Chorus] <i>Tell me God, are you punishing me? Is this the price I'm paying for my past mistakes? This is my redemption song I need you more than ever right now Can you hear me now?</i>	声届かなくて (Koe todokanakute) [Pre-Chorus] これが僕の呪い (Kore ga boku no noroi) 犯した罪の深さが (Okashita tsumi no fuka sa ga) キミの願い (Kimi no negai)
[Chorus] <i>Cause we're going to shout it loud Even if our words seem meaningless It's like I'm carrying the weight of the world I wish that</i>	穢れた魂抱く贖いだけど (Kegareta tamashī idaku aganai dakedo) [Chorus] そう 僕らは今

<p><i>someway, somehow That I could save every one of us But the truth is that I'm only one girl Maybe if I keep believing my dreams will come to life Come to life</i></p> <p>[Verse 2] <i>After all the laughter fades Signs of life all washed away I can still, still feel a gentle breeze No matter how hard I pray Signs of warning still remain And life has become my enemy</i></p> <p>[Pre-Chorus]</p> <p>[Chorus]</p> <p>[Outro] <i>Maybe if I keep believing my dreams will come to life Come to life</i> (GeniusMedia, 2020a)</p>	<p>(Sō bokura wa ima) ああ 無価値で も叫ぶ (Ā mu kachi demo sakebu) あの壊レタ世界 ノ歌 (Ano kowareta sekai no uta) そう 僕らは今 (Sō bokura wa ima) ああ、無意味で も願う (Ā muimi demo negau) ただ君との未来 を (Tada kimi to no mirai o) あの日の笑顔は 愛しいまま (Ano hi no egao wa itoshī mama) 消えて (Kiete)</p> <p>[Verse 2] 溢れる緑 (Afureru midori) 零れる命 (Koboreru inochi) 風は今も 遠く (Kaze wa ima mo tōku) 剥がれる錆びと (Hagareru sabito) うごめく刃 (Ugomeku yaiba) 死が潜む森に (Shi ga hisomu mori ni)</p> <p>[Verse 3] これが僕の呪い (Kore ga boku no noroi) 約束殺す痛みが</p>	<p>(Yakusoku korosu itami ga) キミの願い (Kimi no negai) 最後の夢を捨て た償いだけど (Saigo no yume o suteta tsugunai dakedo)</p> <p>[Chorus]</p> <p>[Outro] 祈りが赦しを 得られずとも (Inori ga yurushi o erarezu tomo) ...僕は (boku wa) (GeniusMedia, 2020b)</p>
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In the *Weight of the World*, there are a lot of the NieR: Automata story references. The story set in the year 11945, during the 14th Machine War, unfolds through three main characters' perspectives; 2B, 9S, and A2 (NieR-Fandom, 2022). All of them fight as the last remnants of human civilization against other worldly invaders. The main characters begin to see how grey their war is and question their situation and moral motives.

The below analysis analyzes the English version of the song lyrics. In verse 1, the singer describes situation with a direct literal word that people are slowly losing hope. The singer is describing that how people realize all of their senses and show them that it is all meaningless (GeniusMedia, 2020a). How the sky is not described as blue sky but rather describe as ominous, suggesting that something bad is going to happen in the future. There is one time when they stop what they are doing and stop thinking about their own motives given through their system but with their feeling for their enemy. Androids are like a

robot, they do not use emotional feelings as their motives (Barker, 2012; NieR-Fandom, 2022). However, in the lyrics, they are crying. Even though it is not frontally shown, they can feel human emotion in the body of a robot. The singer goes into silence and kept their sadness to themselves. This feeling of hopelessness is the situation the protagonist felt when they are fighting the invaders that question their moralities because the invaders also look like a human rather than an alien from outer space. The protagonist's silence might also be interpreted as coping mechanism, a means of protecting oneself from the intense uncertainty and shame that accompany the findings.

This hopeless scene can also be interpreted through the philosophy of Immanuel Kant. His theory regarding duty and acting for the sake of moral law can be applied in the above scene. The conclusion that the characters finally reach—lost hopes—must probably be their struggle to do their duties for a moral cause in a seemingly meaningless world. In this respect, Kant argues that duty derives from the categorical imperative, which requires one to act only according to a maxim by which one can simultaneously will that it should become a universal law (Barker, 2012; Kant, 2002; NieR-Fandom, 2022). Their moral struggle stands out against the ominous sky of external circumstances; internally, the conflict of recognizing one's duty to preserve hope and struggle against despair, set against insurmountable odds.

In Pre-Chorus, the singer then asks why God, who created them, punished the creations for what they face at that present time. God's definition here is the creator of the Androids, they are humans (NieR-Fandom, 2022). They ask again if the punishment as their creation had is the price for their past mistakes for not protecting the creator well enough. Nevertheless, the Androids told God that they will repent their past mistakes through this song as the feeling they feel through the event. They

told God that they need God to be at their side through this journey and still wondered if God listening to their weeping. In this context, the Pre-Chorus emerges as a powerful metaphor of the Android's search for meaning in a world where distinctions between the creator and the creation, between right and wrong, and between justice and punishment become increasingly hazy. Their doubts are a deep investigation of their own existence, morality, and essence of the divine rather than merely a cry for assistance.

This questioning can also be viewed as an outworking of their moral duty to seek redemption and understanding. Kant emphasizes the principle of autonomy and rationality in actions of a moral nature (Barker, 2012; Kant, 2002; NieR-Fandom, 2022). The androids' pleading with God reflects a psychological need for a higher moral power against which to test their struggles and thus confirms the principle of acting in obedience to their perceived duty. It becomes a search for a divine presence, for moral underpinning to a world where the actions of human beings would have to be based on reason and realization of the responsibility towards the fellow human being, even amidst the uncertainty of existence (Barker, 2012; Kant, 2002; NieR-Fandom, 2022).

In Chorus, they once tried again, even shouting out of their lungs to reach their word to God. Even at some point, their word seems meaningless. They felt like they like carrying the weight of the world. The weight of the world could mean that the journey they are facing has a big responsibility to the suffering of the world in which they live in (GeniusMedia, 2020a; Yuliastuti et al., 2021). The more responsibility, the more risk they will face. In the lyrics, the singer wishes that the androids could be every one of us, meaning that they lose some of their friends or people they know. Either those are their friends who go to the opposite side of the singer's affiliation or they could not escape the death



door through the journey (GeniusMedia, 2020a; NieR-Fandom, 2022). It also emphasizes such references that the main protagonist is significantly important to the other androids that keep their purpose and hope to protect humanity, even though humans have already been extinct for a while.

In this sense, the "weight of the world" can refer to the heavy burden of subtextual moral responsibility that each character bears. Kant himself noted that duties are often highly demanding and can create a feeling of being overwhelmed by obligation (Barker, 2012; Kant, 2002). Shouting out in desperation represents their admission to the duty; even when their words seem unintelligible, they are still forced to make known their commitment to their moral cause. It is through duty that guiding principles in their lives are brought out, which indicates that their struggles do not stand alone, but are part of some greater moral enterprise that intends to keep hope and human dignity alive in an otherwise desolate world (Barker, 2012; Kant, 2002).

The singer's identity reveals that is a girl in Chorus. This one person felt that she was only one girl, meaning that she felt she was through the journey alone to redeem her punishment. However, she still holds her hope that things will become better (GeniusMedia, 2020a; NieR-Fandom, 2022). She felt that maybe her possible dreams of them, her friends, and other people she knows could be saved at all costs. The female protagonists in the game are either 2B or A2 that has high expectations of future that will be much better than now as related to Verse 2 of the song.

### **3.2 Hope and Its Continuation of Possibility beyond Walls**

The idea of hope moves between the intertwining aspect of the past, the present, and the future. In this case, hope is such thought that interprets times in human's life. More than merely time as passing hour

or season, hope fills the time with meanings that accentuate the close relations between humans and time (Blöser & Stahl, 2020; Jeffrey & Mehari, 2023). Both humans and time are not in distance to each other. Each shapes meaning the connections between belief and desire, especially in the sense if conceptions of minds and values.

Hope is not something that is original. It is such reaction of an event done in the past to face the uncertain future. Therefore, the sense of hope lies on the matter of possibility (Blöser & Stahl, 2020; Jeffrey & Mehari, 2023). Though any possible aspect is always uncertain, human needs to be convinced that things will be positive beyond the walls. In this aspect, the walls are the ways of how limitations and restrictions work in the world, including various obstacles and prohibitions. Humans always face such subtextual walls and need to understand that the world in its interpreted time will be much better than the present times.

In case of hope as reaction of everyday life, it is also such response built from desire towards various expectations. Better outcome is expected and desire is maintained in that aspect. Not every hope is someone's desire. The one that is intersected with the desire is the aspect of hope in the sense of subtextual belief and desire (Blöser & Stahl, 2020; Döring, 2014). Moreover, hope in the sense of cognitive matter works not only in minds and mental conceptions, but also on psychological significance. It works as a way to give meanings to the world. It shows ethical aspects of living everyday life (Döring, 2014; Jeffrey & Mehari, 2023). Therefore, since it reaches the deep conceptions of philosophical indications, hope is considered rational.

In psychological matter, Adrienne M. Martin exposes how hope is actually combination of desire of an outcome and belief that the outcome is possible but not certain (Döring, 2014; Martin, 2014). The aspect is quite orthodox as proposed by

Scholastic and Modern philosophers. In recent days, hope is widely used as sub-rational indications in language of everyday life. Hope plays in the name of subtextuality of the language, from the aspect as mode of communication to the meanings of cultural understandings of it. It does not stop when the hoped outcome is happened already. It is since hope gives meanings to abundant circumstances that lie among the outcome (Blöser & Stahl, 2020; Jeffrey & Mehari, 2023). In this sense, hope is rational since it is included in orthodox definition that lies within sub-rational level. It will come to the surface once the experience is getting intact with the reality.

The idea of hope drifts through the intertwining aspects that relate the past, the present, and the future. In some ways, it is more than just time passing, like an hour or season, for hope gives meaning to time, outlining the ties between belief and desire. This is not a temporal relationship but a subtextual yet moral one: hope puts pressure on people to envision a future in which their ethical duties are realized. Hope, in this light, is a rational enterprise—an injunction to learn from humans' history and to apply that wisdom into actions for the future. It is an answer intertwined with desire, but these desires, in the Kantian sense, are to be governed by reason and principles of morality (Barker, 2012; Kant, 2002). Thus, hope acts as an impetus or a drive that motivates the people towards the accomplishment of their duty and it encourages them to continue their actions amidst all odds in life.

Hope's positivity emphasizes that the truth is an integral ingredient in overcoming. Some features in the subtextual described concept of hope, such as genuineness, correspond to Kantian ethics, which emphasized authenticity in moral activity (Barker, 2012; Kant, 2002). Optimism has greater significant meaning when considered in the light of Kantianism. It is not an expectation of good but an active attitude toward one's duties. That is to say,

a belief in having the ability through ethical action to transform hopes into fact and shape a world that reflects humans' highest aspirations most closely. It helps people connect their past experiences with the possibilities that lie in the future, reinforcing that people's moral journeys are not independent of the hopes they nurture (Barker, 2012; Kant, 2002).

The sense of hope also relies in its indication of subtextual emotional stance. By holding the stance, hope is more recognizable as a process in which interpretations of going beyond the normal are always possible. It is not involved in matter of being probable that is more certain (Döring, 2014; Huen et al., 2015). It rather works as a possibility that requires winning but with good impacts in the following either. It works like an affective attitude in which desires are perceptive. Sometimes, the hope is actually quite relative either from the sides of emotional and even in cultural senses. People could not justify if his/her hope is actually true at all. It is since it may be limited by own power and restricted by the existence of the others (Blöser, 2019; Huen et al., 2015). In this sense, if such hope is not realized in the future, psychological aspect of human being will tell that it did not fail but it is done through the other side of life.

The perception of hope in its moral consideration is not static at all. It may be stable but it also works like a subtextual process of demanding and supplying information to people and the world. Hope could be an active verb, but could also be a part of intrinsic element of attention, expression, feeling, and activity (Blöser, 2019; Martin, 2014). This brings sense that hope is not always about product of deep thought of philosophical indication. It could also touch the trivial ways of everyday life. As consequences, hope lies on the philosophical statement of "I hope the world will reach its perpetual peace in the future" and also in trivial side of "I hope you are okay with this food" (Döring, 2014;

Martin, 2014). In other words, moral consideration is not totally about ethics in philosophical manner, but also widened language of everyday life.

In matter of being positive, hope shows that being true is the best to overcome any challenging situation. Hope works altogether with action and desire to have a good reason of something to be realized in the future (Milona & Stockdale, 2018; Pleeging et al., 2021). In this case, hope also relies on such confident feeling regardless any uncertain that may come. Someone should hold for hope to be certain for him/herself in order to indicate hope in the next time. Though there is a sense named as false hope, the essence of such wish is still rational. It may be involved as fantasy in the sense that the gap of its uncertainty is too big to follow. Therefore, hope should be followed by reason, not only in the sense of following action to challenge the inevitable, but also to shape further anticipation to accompany the desire to come in its true form (Milona, 2022; Pleeging et al., 2021).

The similar meaning of hope is also optimism. That word is stronger than hope since it builds more positive affection towards future. It works like a potential being ready to be applied as a praxis (Blöser, 2019; Pleeging et al., 2021). It looks for a glimpse of a small light in the midst of darkness. Even a small hope could change the world if people would. The situations of optimism are done to oppose the reality of despair. Indeed, despair is a kind of helplessness that leaves the desire out of any conception of defeatism. It has lost any wishful thinking since people already thought that the future is always followed with negative outcome (Jeffrey & Mehari, 2023; Mason, 2022). While hope is quite uncertain and open to various possibilities, despair closes itself to any certainty of the future. Despair in other word is the extreme absence of hope.

To stay on the hope, people should psychologically rely on the matter of self

before coming to society. Hope starts from the particular aspect of life that is the individuals. Hope works altogether with experience in touching the realness of things in everyday life (Jeffrey & Mehari, 2023; Yuliastuti & Pasopati, 2022). People must hold self-esteem to be self-reliant that may arise such self-confidence in the future. Indeed, one small hope could shape further strengthening power in advance. The hope is always hoped to reproduce another hope in the hoped future. It works in every conjunction and adjective of human life (Blöser, 2019; Milona, 2022). Its reality is not singular yet monolithic; it is intertwined with various indications among conscience of human beings, societies, and the world.

The matter of hope is about possibility in all senses. It opens the future to various demanded consequences. Yet, if the hope is not realized in the future, another people may hope it. The essence of possibility lies on the actors, the actions, and the objects (Milona, 2022; Pleeging et al., 2021). The actors are possible to realize hope in accentuating any action to overcome any obstacle. By strengthening self, hope is always intact in order to shape the best for the sake of own self and the others as well. The actions itself is about concerning present times towards the future ones. Hope is always about the next, but its essence lies on what happened before (Huen et al., 2015; Mason, 2022). This is also related to the objects of hope in which those are always ambivalent in meanings. Indeed, being possible also means to come up and also to cope up with incorporated human motivations. Hope is desired probable motivational reasons that are psychological in Martin's sense.

### **3.3 *Weight of the World* and Its Senses of Possible Hope in the Future**

The interesting points of the lyrics of *Weight of the World* are stated on its intrinsic and extrinsic ideas. The intrinsic points are indicated on the themes shown in the song itself. It is played at the end of the



game that works as a good ending of it. The idea to put the hope at the end of a game is brilliant since it brings such good climax to the players of it. It gives people message to be brought to real life. The lyrics tell people to hand-in-hand in maintaining and realizing hope in the future out of any concurrent suffering (GeniusMedia, 2020a; Yuliastuti et al., 2021). Those speak more than merely moral messages, but embracing and strengthening identities of people. It is because the players of the game are not the ones that live alone but stated altogether in societies towards its plurality.

The extrinsic points of the lyrics are found in the meanings of them in a game. The song brings wider consequences for the existence of game in the posture of literary and cultural studies. By accentuating the song, the literature point of a game is getting involved alongside with the lore, the setting, and the character involved in the game. Recent assumption about game in literary and cultural studies is minor until now (Barker, 2012; Smith & Riley, 2009). However, the richness of a game actually brings in various understandings towards the significance of cultural studies. Game reflects another realm of cultural studies. It uplifts the studies into forwarding meanings of language. Language is not merely tool of communication, but also how people live in its everyday life. The everyday life, which mostly is stated as peripheral condition in philosophy, has been shifted to the core by the means of deconstruction (Barker, 2012; Smith & Riley, 2009). Indeed, everydayness brings consequences to wider perception of language including literary works inside.

*Weight of the World* initially shows a figure who must bear past the sins of the world in the shoulders. It could happen to everyone though it is sung related to a game. The main reason why it consists of remaining hope is that it interprets own bad past through better days that will happen in the next time (Mason, 2022; Pasopati, Yuliastuti, et al., 2022). The lyrics underline

matter of the past as inability to bring peaceful condition to the world. The present time is indicated through the consequences from the past and how it may reflect better life in the future. Indeed, the future situation is indicated as the light that will come true after the darkness of violence being felt by the world in the present condition (Pasopati, Listyaningsih, et al., 2022).

*I feel like I'm losing hope  
In my body and my soul  
And the sky, it looks so ominous  
And as time comes to a halt  
Silence starts to overflow  
My cries are inconspicuous* (GeniusMedia, 2020a)

The Verse 1 of the song underlines the figure's loneliness in a closed situation. The singer accentuates the situation of surrendering from life. She shows that the figure is asking for the help from the edge of a cliff. The figure almost forgets how to shape hope (GeniusMedia, 2020a). In this case, even the figure almost loses the hope. It is embraced in body and soul that shows the meanings that the helplessness is already down below in life of the figure. There is no other choice besides merely looking at the despair. She chooses not to do revenge, but to concurrent forward hope for better life.

Besides, when the figure sees above, she only sees ominous condition. It shows bad omen of the upcoming conflict. She could not help but keep fighting to conserve the hope to be intact as always. The sky symbolizes the circumstance of the surroundings (NieR-Fandom, 2022). The sign of the sky means the society is losing hope either. The condition is getting more opaque due to helplessness within. It is already covered with darkness that pollutes the wider environment with silence. Even any sadness is useless since it is no longer conspicuous in the scream and begging (GeniusMedia, 2020a; Pecchenino, 2015). It is silenced by the extreme sadness of

losing the relatives alongside with the world itself

On a hand, the situation above shows such despair borne by the figure and the world. To be sad is not even a choice anymore (Mason, 2022; Pecchenino, 2015). No one will help beside his/her own self by keeping the fight to be continued. On the other hand, the opaqueness of the darkness is not forever. The lyrics indicate the need for hope to stay within people. This is the sense of hope in psychological matter that will always exist whenever despair comes to surface (Martin, 2014; Mason, 2022). No one would like to live under the darkness for his/her life forever after. Though the hope is not mentioned, it implicitly shows that hope as the antonym of despair is already there waiting for people to fight for it furthermore.

*Tell me God, are you punishing me?  
Is this the price I'm paying for my past  
mistakes?  
This is my redemption song  
I need you more than ever right now  
Can you hear me now?* (GeniusMedia,  
2020a)

The God in this song refers to the creators of androids and machines. The figure is an android who thinks that it, or she, has failed its task to keep the world safe. In the story of the game, the androids ever rebelled against human beings (NieR-Fandom, 2022). Then, they have to face such consequences when the creators had been banished. They must protect the world on their own and that situation frustrates them and makes them lost in such despair.

Indeed, the audience could also see such similarities between the relations of the android-the creators and humans-God. The resemblance is quite intact since God in human's sense is also the creators who keeps walking together with the walking creatures (Mason, 2022; Milona, 2022). The song underlines such guilty feelings that shape such regret for the figure. The lyrics would like to overcome any mistake

by admitting any bad mistake that have been done before (GeniusMedia, 2020a; Pecchenino, 2015). The figure thinks that God is punishing the world. Therefore, she begs for further redemption in her own silenced voice of regret.

The presence of hope in this Pre-Chorus part is distinctive. The figure assumes this song as such hope to be repented in advance. It must be done so that the future is bright again as the hope shines the world forevermore (Döring, 2014; Martin, 2014). Indeed, this song is such cry towards God in asking such redemption from above power. By showing that the figure needs God more than ever, she would like to show her hope for the Supreme Being's interventions. She wants to be heard by the divine power (Kwong, 2020; NieR-Fandom, 2022). She wants the hope not only exists, but is also realized by the biggest power of all matters in and beyond the world. In other words, the lyrics could be involved in such religious understandings in which the God in this sense is the one that is so omnipotent, omniscient, and omnipresent (Mason, 2022; Milona & Stockdale, 2018). She would like God to be nearby in His full potential, full knowledge, and full presence.

*Cause we're going to shout it loud  
Even if our words seem meaningless  
It's like I'm carrying the weight of the  
world  
I wish that someday, somehow  
That I could save every one of us  
But the truth is that I'm only one girl  
Maybe if I keep believing my dreams  
will come to life  
Come to life* (GeniusMedia, 2020a)

The Chorus of the song shows the prominent hope that keeps flourishing in the world. Though the darkness covers the world, the singer sounds the hope to be louder than ever. She would like to show that hope is not merely individual matters but must be spread toward otherness out of any social apathy (Akbar et al., 2023; NieR-

Fandom, 2022). Everyone should come together in hoping for better future. She understands that hope is beyond any word. Therefore, even if the words are meaningless, the wish must always exist as an imagination of better situation in the next time.

The points of the lyrics of the song also refer to technique of writing of irony. By accentuating irony, it is not about bad things that would like to be underlined (Millenia et al., 2023). The implied meanings are the most important of all. That is the presence and perseverance of prolonging hopes (Kwong, 2020; Martin, 2014). The weight of the world in these lyrics, stated also as the title of the song, does not mean as a burden. It, in the other words, means continuation that would like to be developed immediately. The figure will never stop though she is only a singular person, covered in such loneliness, and only a child (NieR-Fandom, 2022). She will keep believing so that she could witness the realization of hope that she wishes all this time.

Hope in its presence in this Chorus is so thick that reflect tensions of that idea between being individual and part of society. The remaining hope is mentioned not to be selfish in moral and psychological matters. It also indicates that hope should not be huge, but it should start from a small light that will slowly burn the heart of many people in advance (Kwong, 2020; Martin, 2014; Michelle et al., 2023). Hope in this sense is contagious in positive sense. It is also symbolized through the figure of a girl that her innocence may bring further goodness towards the world. It walks in ethical way to liberate people from any domination. It is so viral that will spread not only to the people, but also to the concurrent circumstances (Döring, 2014; Milona & Stockdale, 2018; Pecchenino, 2015).

*After all the laughter fades  
Signs of life all washed away  
I can still, still feel a gentle breeze*

*No matter how hard I pray  
Signs of warning still remain  
And life has become my enemy  
(GeniusMedia, 2020a)*

The Verse 2 above emphasizes new perspective that the figure would like to propose. She must still hold to any hope though it is not clear enough to be seen. Even if the hope is only imagined, the perseverance of that imagination must still be conserved. She remembers how the laughter went away (GeniusMedia, 2020a). As consequences, the situations left people in awe. She saw many people died as life has been washed away from the world. She could not deny that situation. Yet, she is still brave by underlining the eerie condition of such massacre. She may be alone, but her loneliness does not consume her in total condition (Blöser & Stahl, 2020; Pecchenino, 2015).

It is quite interesting how hope is symbolized through the sign of gentle breeze (GeniusMedia, 2020a). The breeze is the moving air in which she understands that the time will keep going on. The wind is not the one that is violent, but the gentle one that soothes the hair, the skin, and even all senses of the figure. It represents calmness as the symbol hope in the brighter future ahead. The gentle breeze supports and nurtures the figure, implying that hope does not have to be overwhelming and grand in order to be powerful—in contrast with the violent winds that bring destruction. A little, quiet hope may provide the courage to keep on in the face of the difficulties.

Beside the gentle breeze, the figure never stops praying as a way to show her never-ending wish for realized hope in forwarding times (GeniusMedia, 2020a; NieR-Fandom, 2022). She keeps asking the Supreme Being to help her to overcome the situation. What she fights is not the enemy anymore, but the life itself in which darkness keep polluting the sky with opaqueness.

In the sense of psychological matters, hope is wished as a way to surpass the unpenetrated walls. People need to believe that the walls are not unlimited and there must be a better world beyond of them (Döring, 2014; Michelle et al., 2023; Milona & Stockdale, 2018). The wall is interestingly represented by the life itself in this song. The life is already surrendering in the situation of the game. Yet, the figure keeps fighting for better deeds in the future. She must do double jobs at once, from preserving hope to fighting the polluted life. In this sense, the figure reflects such situation in which she must be brave in herself first before spreading it out (GeniusMedia, 2020a; NieR-Fandom, 2022). Indeed, this is also direct reflection of hope in sense that it must stay as possibility at first before going out to more probable situations.

This condition is greatly reflected in Friedrich Nietzsche's *amor fati*, meaning love of one's fate. It is a philosophy of embracing one's situation in life, including periods of suffering and hardship, as part of life (Annasai, et al., 2024; Nietzsche, 2006). In the song, struggles of the figure are not means to an end but chances for growth and change. In accepting her fate and loving it, she draws from past experiences the strength to turn desperation into a fountain of resilience and hope for the future.

The lyrics bring out the struggle between despair and hope by depicting how the figure withstands the difficult situation. The view by Nietzsche is that instead of fleeing or fighting, one has to will suffering as part of life (Annasai, et al., 2024; Nietzsche, 2006). This agrees with the message in the song: there is hope, no matter how bad things may seem, and that hope gives a figure the will to keep pushing forward towards a better future. This gentle breeze in the lyrics symbolizes the acceptance of impermanence—how life can renew itself—and supports this message that, however bad it seems, hope can be born from despair.

#### 4. Conclusion

*Weight of the World* indicates hope in matter of its prolonging possibility. Through its lyrics, the song emphasizes bravery of the figure that keeps fighting for hope though she is only a girl. She understands her limit but she refuses to be restricted by that. This constant struggle to maintain hope, even in the face of overwhelming odds, reflects a broader philosophical perspective on perseverance and renewal. The individual's journey becomes a metaphor for humanity's quest to find meaning and resilience amidst collective suffering. She becomes a symbol of hope through transformation as a collectivity in the act of facing her fate and fighting back. She may be alone, but her loneliness does not consume her in total condition. She also must do double jobs at once, including preserving hope while fighting the polluted life. Those conditions are preservations of hope in sense of moral and psychological matters underlined by Adrienne Martin by accentuating irony. It is to point the implied or subtextual meanings of the presence and perseverance of prolonging hopes. The weight of the world does not mean as a burden, but continuation of hope to be spread to wider individuals and societies. Ultimately, it becomes the anthem of resilience that takes precedence above personal struggles, intervening within the collective to pick up that shared quest for hope. It is this interlocking of personal with social hope; how shared aspirations may transform a trajectory toward a better future than pervasive darkness of existence.

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