

SPEECH OF FIGURE AND IMAGERY IN SONG LYRICS OF “RUBIK” ALBUM BY DERE

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ABSTRACT

Language in song lyrics plays a crucial role in conveying messages and emotions deeply through figures of speech and imagery. However, studies exploring the use of stylistic elements in musical works remain limited, particularly in the context of Dere's "Rubik" album. This research aims to (1) describe the types of figures of speech used in the song lyrics of the "Rubik" album and (2) analyze the imagery contained within them. This research employs a descriptive qualitative method with documentation and data analysis techniques. Based on the analysis, 10 types of figures of speech were

identified, including simile, metaphor, personification, allegory, metonymy, and synecdoche. Additionally, five types of imagery were found: visual, auditory, kinesthetic, tactile, and olfactory imagery. The results indicate that the stylistic elements in the "Rubik" album lyrics not only enhance the aesthetic aspects of the work but also reflect emotions and experiences, enriching the appreciation of songs as a medium of literature. These findings contribute to the development of stylistic studies, especially in the context of music as a form of oral literature.

Keywords: majas; imagery; Dere; rubik; song

Introduction

Literature is an art that uses language, real ideas, and profound messages to describe one's thoughts and feelings. The authors' imagination is inseparable from the beautiful words embedded in their works and expressed through literary works. Sudjiman in Septiani (2020: 13) says that stylistic study is a study that discusses language style.

Language has a style. Language style can be used to convey ideas in a unique way and can be used to assess the author's personality. Literary works, especially poetry, usually use many language styles. In poetry, language is briefly organized by giving rhythm to the words used; the words have special or figurative meanings. A song is a poem that is sung. Song lyrics are also made using the element of beauty.

Song lyrics without music are just a rhyme. Sudjiman in Putri, et al. (2020: 111) says that lyrics are a composition of words in the form of a song. Every connotation expressed in the song lyrics makes the song feel more alive. Sometimes, the meaning in song lyrics is hidden through the use of figurative language to create a beautiful impression. The beauty of a song lyric does not only come from the diction used, but also from the way of delivery that can be enjoyed by the listeners. Like poetry, the process of creating song lyrics is influenced by various factors from the author, such as personal experience, criticism of something, and others that function as a forum for conveying expression to listeners, using a language style that reflects the characteristics of the author. Abdillah in Setiawati (2021: 27) says that the language style used is a style that contains stylistic elements, allowing the author to convey various feelings and certain images in his song lyrics.

From the various studies that have been conducted, it can be seen that research with stylistic studies, especially maximization and imagery, has been carried out extensively, including *Majas and Imagery in the Poem "Mishima" by Goenawan Mohamad (Stylistic Studies)* (Septiani, 2020). Stylistics is a branch of linguistics that studies language styles used in literary texts. Sudjiman (2020) describes stylistics as the study of language style that focuses on how language is used artistically to express ideas and emotions. The study of stylistics goes beyond the mere arrangement of words; it reveals the nuances of meaning, the beauty of expression, and the personal touch of the author in crafting their work.

Language, as a medium of expression, has its style and rhythm. Language style, often referred to as figures of speech, is crucial in literary works as it adds depth and beauty. According to Ratna (2020), figures of speech, or speech of figure are deliberate choices of words that do not reflect their literal meaning but are imbued with hidden or implied meanings. These linguistic elements are integral to poetry, where brevity and rhythm are used to create profound impacts. In song lyrics, the application of language style enhances not only the aesthetic appeal but also the emotional and intellectual engagement of listeners.

Song lyrics, often regarded as poetry set to music, are unique literary forms that combine language with melody to communicate messages. Lyrics are more than just a collection of words; they are a synthesis of diction, emotion, and rhythm. Nurgiyantoro (2019) states that figures of speech, such as metaphor, simile, and personification, are used in song lyrics to create implicit meanings. These elements are complemented by imagery, which stimulates sensory responses, allowing listeners to visualize, hear, feel, and even smell or taste the scenes described in the lyrics.

While many studies have explored stylistic elements in literary texts, research focusing on Indonesian song lyrics remains limited. This study focuses on the Rubik album by Dere, a notable work known for its poetic lyrics and artistic use of language. Dere's lyrics are imbued with figures of speech and imagery, reflecting not only personal experiences but also broader societal themes. The intricate combination of these elements makes the album a rich subject for stylistic analysis.

The aim of this research is to identify and analyze the figures of speech and imagery found in Dere's Rubik album. By doing so, this study seeks to highlight how these stylistic elements contribute to the aesthetic and emotional appeal of the lyrics. Furthermore, this research contributes to the broader field of stylistics by showcasing how Indonesian song lyrics can be appreciated as a form of oral literature. Through this study, it is hoped that the audience will gain a deeper appreciation for the artistic qualities of song lyrics and understand the nuanced ways in which language can be used to evoke emotions and convey complex ideas.

The theory used is the theory of stylistics about maximization and imagery. Stylistics is a science that discusses language styles in literary texts. Stylistics is usually associated with literature. Septiani (2020: 13) says that stylistics is a study that discusses language style. In the Big Indonesian Dictionary online (2023), "Stylistics is the science of language use and language style in literary works". In this context, the language used in various literary works becomes the main focus of stylistic research and analysis. Word choice, sentence structure, rhetorical style, and rhetorical figures used in literary works are some of the linguistic aspects studied in stylistic theory. However, the study of stylistics can be applied to a wide variety of other languages, not just literature.

Using stylistic studies allows one to better appreciate literary works and understand the nuances and layers of meaning within them. Stylistic studies can provide insight into the beauty of language and how language can influence the thoughts and feelings of readers. Ratna (2020: 3) says, "Stylistics is the science of style, while style (style) is a distinctive way of expressing something in a certain way so that the intended purpose can be maximally achieved." In relation to style, stylistic theory discusses lexical ideas as well as expressions and figurative language. Language style can give a certain sense; by using beautiful language to introduce and compare something, it can give a certain effect. Stylistics helps to understand more about the way writers use language to convey messages and emotions. Ratna (2020: 164) says *majas* is a special component in language style, so *majas* can be equated with language style.

Majas is the use of words that are specifically chosen by the author with the aim of creating beauty in language. Nurgiyantoro (2019: 215) says that *majas* is a language technique that uses a

certain style, where the meaning does not refer to the actual meaning of the words used but to the hidden or implied meaning. Ratna (2016: 164) says that *majas* is a particular word choice that is adapted to the purpose of the writer or speaker to obtain an element of beauty. The use of *majas* can change the value of certain flavors or connotations to the listener or reader. Nurgiyantoro (2019) categorizes *majas* into two groups: comparison *majas* (simile, metaphor, personification, allegory) and linking *majas* (metonymy, synecdoche).

In addition to metaphor, imagery is also one of the things studied in this research. Imagery is a visual depiction given by musicians in their song lyrics. In song lyrics, imagery is used by musicians to provide a picture or image of the things they want to convey to their listeners. Imagery is an important component to stimulate the reader's senses with the use of certain language expressions. Pradopo (2019: 81) says Imagery is imagery (thoughts) used in rhyme by poets to make their writing more vivid. Nurgiyantoro (2019: 275) defines imagery as the selection of the use of words that can attract the listener's sensory response. Imagery classifies it into five types, namely visual imagery, auditory imagery, kinesthetic imagery, tactile imagery, and olfactory imagery.

Methods

This research utilizes a descriptive qualitative approach to analyze the figures of speech and imagery in the song lyrics of Dere's Rubik album. Qualitative research focuses on describing phenomena through words rather than statistical data, allowing for a deep exploration of stylistic elements. The data source in this study consists of ten song lyrics from the Rubik album, which were obtained from reliable online platforms to ensure the accuracy of the content.

The data collection process employed documentation and reading-note techniques. Documentation involved compiling song lyrics systematically, while the reading-note technique entailed a thorough examination of each lyric. During this process, phrases and sentences containing figures of speech and imagery were identified, highlighted, and recorded for further analysis. Each identified element was meticulously classified into categories based on Nurgiyantoro's (2019) framework. The classification process began with identifying potential figures of speech and imagery, followed by categorization into specific types such as simile, metaphor, personification, visual imagery, and auditory imagery. To ensure accuracy, the categorization was validated by cross-referencing with stylistic theories and consulting with peers or experts in the field when necessary. To address the issue of researcher subjectivity, several measures were implemented.

Theoretical frameworks by prominent scholars such as Nurgiyantoro (2019) and Ratna (2020) were used as references to guide the classification and analysis, reducing personal bias. Feedback from colleagues and academic advisors was also sought through triangulation to validate the interpretations and findings. Additionally, the researcher maintained a reflective journal to document decisions, assumptions, and potential biases encountered during the research process, ensuring transparency and accountability in analytical choices.

Data analysis followed a systematic process, beginning with data reduction, where identified figures of speech and imagery were organized into tables to facilitate examination. Redundant or irrelevant data were excluded. The next step involved describing and analyzing each figure of speech and imagery, highlighting their significance in enhancing the aesthetic and emotional depth of the song lyrics. Finally, overarching patterns and themes were identified to draw conclusions about the use of stylistic elements in Dere's Rubik album. Through this method, the study provides a structured and objective analysis of figures of speech and imagery, offering insights into the stylistic richness of Dere's song lyrics.

Table 1
Songs Title and Code in Dere's Rubik Album

SONGS TITLE	SONGS CODE
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Rubik	Rub
Rumah	Rum
Berisik	Ber
Tanya	Tan
Kota	Kot
Tumbang	Tum
Kenanga	Ken
Keluku	Kel
Berlagu	Ber

Result

Based on the analysis of idiom and imagery in the song lyrics of the album “Rubik” by Dere, it can be seen from the two tables above that there are 20 obtained from ten song lyrics in the album “Rubik” by Dere. In the aspect of majas, several majas were found, such as simile, metaphor, personification, allegory, metonymy, and synecdoche. In addition, in the aspect of imagery, these song lyrics contain visual imagery, auditory imagery, motion imagery, tactile imagery, and olfactory imagery.

Majas in Song Lyrics of “Rubik” Album by Dere

The figures of speech in “Rubik” are comparative and linking. Comparative figures of speech consist of simile, metaphor, personification, and allegory. Linking figures of speech are metonymy and synecdoche. The categorization of figures of speech is shown in the following table.

Table 2
Figure of Speech in Songs Lyrics of “Rubik” Album by Dere

Figure of Speech	Type of Figure of Speech	A Number of Data
Comparative Majas	1. Simile	1
	2. Metaphor	2
	3. Personification	2
	4. Allegory	1
Linking Majas	1. Metonymy	2
	2. Synecdoche	2
Total		10

Simile is a comparative figure of speech used to compare one thing to another by using explicit conjunctions: *seperti* (like), *bagai, bak, bagaikan* (as), and others. The data (1) is an example of a simile.

- (1) *Lidah tertutup gigi, tapi bagai terpampang* (Ber)
The tongue is covered by teeth, but it's like being exposed

The lyrics describe a situation where people talk a lot. Even though the mouth is closed and even the tongue is not visible because it is covered by teeth, it seems to be open because it talks a lot by using the conjunction “like”.

- (2) *Dari sekian bintang cakrawala* (Tan)
Of all the stars of the firmament
(3) *Bangunlah dari tidur yang cantik* (Kel)

Awake from a beautiful sleep

The figure of speech in data (2) is a metaphor. The noun phrase *bintang cakrawala* “stars of the firmament” does not mean a star in the sky but is an analogy of a human being. The figure of speech in data (3) is also a metaphor. The noun phrase *tidur yang cantik* “beautiful sleep” is not the actual meaning. The metaphor here is used to describe a very comfortable and peaceful sleep with the term beautiful sleep.

Personification is a comparison that is used to give human characteristics to something that is not human. Personification gives human attributes to something that is not human so as to create the impression that something has characteristics that can be like humans. The figures of speech in data (4) and (5) are a personification.

(4) *Menyambut dewasa dan semua seluk cerita* (Ken)

Welcoming adulthood and all its intricacies

(5) *Akulah kubus rubik berjalan*

(Rub) I am the walking rubik's
cube

The figure of speech in data (4) is a personification. The word *menyambut dewasa* “welcoming adulthood” gives human attributes to something that is not human so as to create the impression that something acts like human. The figure of speech in data (5) is also personification. Rubik's cube is given a human attribute or trait, namely *berjalan* “walking”. This makes the Rubik's cube considered to have the ability to move or walk like a human.

Allegory is a short story that is allegorized. If a metaphor is a comparison of two different things in certain lines, then an allegory is a comparison that covers the entire content of a text. The figure of speech in data (6) is allegory.

(6) <i>Teka-teki dunia</i>	The riddle of the world
<i>Untuk apa aku</i>	What am I for
<i>Diciptakan sebenarnya</i>	Created in fact
<i>Mengapa, oh, alam</i>	Why, oh nature
<i>Kepalaku selalu terasa berputar</i>	My head always feels spinning
<i>Kokohku terlihat</i>	My sturdiness looks
<i>Tapi sejatinya</i>	But in truth
<i>Buyarku saat terlempar</i>	I was thrown away
<i>Padat kelihatan</i>	Solid in appearance
<i>Namun jika kau dekati</i>	But if you get close
<i>'Ku banyak bercelah</i>	I have many cracks
<i>Akulah kubus rubik berjalan</i>	I am the walking rubik's cube
<i>Warna-warni terlihat aku tertawa</i>	Colorful looks make me laugh
<i>Sampai kapan poros ini kuat menahan</i>	How long will this shaft hold
<i>Miliaran gesek dan perputaran</i>	Billions of friction and rotation
<i>Saat sempurna</i>	My perfect moment
<i>Dunia lekas tindak</i>	The world quickly acts
<i>Rambang fragmen warna-warniku</i>	My colorful fragments
<i>Kokoh 'ku terlihat</i>	Sturdy 'I look
<i>Tapi sejatinya</i>	But in truth
<i>Buyarku saat terlempar</i>	When I'm thrown
<i>Akulah kubus rubik berjalan</i>	I am the walking rubik's cube

<i>Warna-warni terlihat aku tertawa</i>	Colorful looks make me laugh
<i>Sampai kapan poros ini kuat menahan</i>	How long will this shaft hold
<i>Miliaran gesek dan perputaran</i>	Billions of friction and rotation
<i>Miliaran gesek dan perputaran</i>	Billions of frictions and rotation
<i>Akulah kubus rubik berjalan</i>	I am the walking rubik's cube
<i>Warna-warni terlihat aku tertawa</i>	Colorful looks make me laugh
<i>Sampai kapan poros ini kuat menahan</i>	How long will this shaft hold
<i>Miliaran gesek dan perputaran</i>	Billions of friction and rotation
<i>Miliaran gesek dan perputaran</i>	Billions of friction and rotation
(Rub)	

The song lyrics describe life as a colorful Rubik's cube. Like a Rubik's cube, human life consists of many sides and colors that need to be arranged and balanced. Although it looks solid and cheerful on the outside, there are many challenges and imperfections to face. This allegory depicts human efforts to find meaning and resilience in the face of various life dynamics. Allegory is used here to give a more vivid and profound picture of the challenges in human life.

The figure of speech in data (7) and (8) are a metonymy. Metonymy is a figure of speech that shows something by using other words that are still related. House in data (7) usually refers to a person's personal residence, but in this lyric, it is used to describe the Earth as a place where all living things live.

(7) *Rumah kita* (Rum)

Our home

(8) *Kita semua sama semua kenang ke rumah*

(Ken) We're all the same all the way home

The word *rumah* "home" in data (7) has a broader meaning than just a residential building. In data (8) also metonymy. The word *rumah* "house" usually refers to a person's personal residence, but in this lyric, it is used to replace the word residence or hometown.

The synecdoche has two categories. The first is *pars pro toto*, which is mentioning a part or a certain part but is intended to refer to the whole. The second is *totum pro parte*, which mentions the whole but only a part is intended. A synecdoche *totum pro parte* is a specific type of synecdoche, which is a figure of speech where a part of something is used to refer to the whole (or vice versa).

(9) *Rumah kita* (Rum)

Our home

(10) *Airnya / Tanahnya / Anginya, daunnya, apinya*

(Rum) The water / the soil / the wind, the leaves, the fire

The noun phrase *rumah kita* "our home" in data (9) is a form of synecdoche *pars pro toto*. The use of synecdoche is found in the word *kita* "our". The word *kita* "our" here is used to represent the entire population of the earth. In this case, "totum pro parte" literally means the whole for the part. This means using a term that refers to a whole entity to describe a part of that entity.

The figure of speech in data in data (10) "The water / the soil / the wind, the leaves, the fire" is a form of synecdoche *totum pro parte*. The mention of it all is just parts that represent the contents of the earth as a whole.

Imagery in Songs of “Rubik” Album by Dere

The imagery in “Rubik” are visual imagery. The categorization of imagery is shown in the following table.

Table 3
Imagery in Songs Lyrics of “Rubik” Album by Dere

IMAGERY	DATA COUNT
Visual Imagery	2
Auditory Imagery	2
Kinesthetic imagery	2
Tactile imagery	2
Olfactory imagery.	2
TOTAL	10

Visual imagery is imagery that stimulates the sense of sight so that something invisible is seen. The examples of visual imagery are as follows.

- (11) *Di jalan ini menguning langit* (Kot)
On this road the sky turns yellow
(12) *Benarkah semua yang aku saksikan* (Kel)
Is it true that everything I witnessed

The use of visual imagery in the song lyrics of data (11) gives a description of the change in the color of the sky which becomes yellow, creating a visual image of the atmosphere of the sky in the city. The use of visual imagery in the song lyrics of data (12) gives a description of the many kinds of things that are witnessed or seen. The use of the word *saksikan* “witnessed” provides a strong visual image, helping listeners imagine the singer observing various events or scenes, and questioning their validity or truth.

Auditory imagery is imagery used to stimulate the listener's senses and create an effect as if something conveyed is heard by the ear. The examples of auditory imagery are as follows.

- (13) *Tapi cukup dengar namamu saja* (Tum)
But just hear your name
(14) *Riuh angin di luar* (Kot)
The roar of the wind outside

The word *dengar* “hear” in data (13) is evidence of the use of auditory imagery in the song lyrics. The lyrics above illustrate how strong the influence of sound of someone's name is in recalling memories. The auditory imagery in the data (14) gives a description of the sound of the boisterous wind outside. It creates an image of the noise in the city. The use of auditory imagery in the lyrics of this song is to convey the bustling and noisy atmosphere outside. By using the word *riuh* “roar,” the lyrics describe the strong sound of the wind, which can help the listener imagine the surroundings more vividly.

Kinesthetic imagery is used to stimulate the sense of sight and creates an effect as if the moving objects heard or read are visible to the eye. The examples of kinesthetic imagery are shown in the following data.

- (15) *Suramku saat kau sungguh-sungguh pergi* (Tum)
My gloom when you're really gone
(16) *Langkah-langkahku berhati-hati* (Tum)
My steps are careful

This lyric in data (15) depicts a movement that moves away, like someone who leaves firmly and surely. The use of motion imagery in these lyrics creates a visual image of the act of leaving. It makes the listener imagine the movement of someone leaving. The use of the word *langkah-langkahku* "my steps" in data (16) gives an image of the physical activity of someone walking carefully. This creates motion imagery that depicts the caution and feeling of alertness of a person as they take steps, giving the impression that a person is trying to avoid something that might be dangerous or harmful.

Tactile imagery is imagery that is used to stimulate the sense of taste or touch and creates the effect as if what is heard or read can be felt in real life. The the following data contains tactile imagery.

(17) *Hujan di mana kini yang kau peluk* (Kot)

Where is the rain now that you hug.

(18) *Sudah dingin lagi hari-hariku* (Tum)

My days are cold again.

Although data (17) does not directly indicate a word that can cause a skin sensation, the word "hug" is a word that can represent touch. The use of imagery in the song lyrics provides an illustration of how someone feels the presence of rain as if it were something that can be hugged. The use of tactile imagery in the data (18) creates a sensory image that can be felt by the listener. This phrase uses tactile imagery to create a cold sensation that is equated with sadness, alienation, or emptiness. The word "cold" here refers not only to physical temperature but also to a gloomy and hopeless mood.

Olfactory imagery is imagery that is used to stimulate the sense of smell and create the effect as if what is heard or read can be smelled for real. The examples of olfactory imagery are shown in the following data.

(19) *Udara mana kini yang kau hirup?* (Kot)

Which air do you inhale now?

(20) *Kau dan wangimu* (Kot)

You and your fragrance

The word *hirup* "inhale" in data (19) is evidence of the use of olfactory imagery in the lyrics of the song. This phrase uses the word *hirup* to create olfactory imagery. Inhaling air is an action that involves the sense of smell, this invites the listener to imagine the aroma or quality of the air in another place where someone is and provides an image of someone's life in another place. The word *wangimu* "your fragrance" in data (20) creates an image of a person's distinctive aroma. Providing an image of someone's presence through their scent who have not met for a long time so that it becomes a savings of longing.

The findings reveal that Dere's Rubik album employs various figures of speech and imagery to enhance the lyrical depth and emotional resonance of her songs. These stylistic elements are not merely decorative but serve specific aesthetic and functional purposes that align with the album's overarching themes of self-discovery, emotional struggle, and the complexity of human experience.

Figures of speech, such as simile, metaphor, and personification, are used strategically to enrich the lyrical content. For example, the simile in *berisik* "Lidah tertutup gigi, tapi bagai terpampang" (The tongue is covered by teeth, but it's like being exposed), illustrates the paradox of silence that still reveals inner turmoil, emphasizing the theme of suppressed emotions. Similarly, the metaphor in Kel "Bangunlah dari tidur yang cantik" (Wake up from a beautiful sleep), portrays a peaceful state of rest, symbolizing a moment of reflection and serenity amidst chaos. These figures of speech contribute to the aesthetic appeal by engaging the listener's imagination while also reinforcing the emotional core of the lyrics.

Personification is particularly impactful in creating a sense of relatability and intimacy. For instance, in Rub, the lyric "Akulah kubus rubik berjalan" (I am the walking rubik's cube), personifies the Rubik's cube as a representation of human complexity and struggle to achieve balance. This figure of speech not only enhances the lyrical imagery but also supports the album's central message of navigating life's challenges with resilience.

Imagery further amplifies the sensory experience of the lyrics, making abstract emotions tangible for the listeners. Visual imagery, as seen in Kot "Di jalan ini menguning langit" (On this road the sky turns yellow), paints a vivid picture of the city's atmosphere, evoking feelings of nostalgia and transience. Auditory imagery, such as Tum "Tapi cukup dengar namamu saja" (But just hear your name), captures the lingering emotional impact of a name, reinforcing themes of love and longing. Tactile imagery in Tum "Sudah dingin lagi hari-hariku" (My days are cold again), links the sensation of coldness with emotional desolation, creating a powerful metaphor for isolation and sadness.

Each figure of speech and imagery contributes to the thematic cohesion of the album by deepening the emotional engagement of the listener. For example, the repeated use of olfactory imagery in Kot "Udara mana kini yang kau hirup?" (Which air are you breathing now?), and Kot "Kau dan wangimu" (you and your fragrance), evokes memories and longing, tying the sensory experience to the album's exploration of connection and separation. Motion imagery in Tum "Langkah-langkahku berhati-hati" (My steps are careful), symbolizes cautious progress, reflecting the album's recurring motif of personal growth and self-awareness.

By intertwining these stylistic elements, Dere creates an intricate tapestry of emotions and ideas, transforming her lyrics into a medium that transcends simple storytelling. The figures of speech and imagery not only enhance the aesthetic appeal but also ensure that the themes of resilience, introspection, and emotional complexity resonate profoundly with the audience. This demonstrates how the interplay of stylistic devices can elevate song lyrics into a form of oral literature that bridges the gap between music and poetry.

Conclusion

This study has successfully identified and analyzed the use of figures of speech (majas) and imagery in the lyrics of Dere's Rubik album. By applying stylistic analysis, the research has shown how these linguistic elements enhance the artistic and emotional depth of the songs, reflecting the broader themes of life, personal experiences, and societal observations. The study's contribution to the field of stylistics lies in its focus on Indonesian song lyrics, an area that has received limited attention. By exploring how language style and imagery function in these lyrics, this research adds a new perspective on the appreciation of song lyrics as a form of oral literature, illustrating the power of language to convey complex emotions and ideas.

For future research, it is recommended that a similar analysis be conducted on other Indonesian song lyrics or even on international songs, comparing the stylistic elements across cultures. Additionally, it would be valuable to explore the reception of such lyrics among different listener groups to understand how these linguistic features resonate with diverse audiences. Further studies could also examine how these stylistic elements evolve over time and how they are influenced by social and cultural changes, offering a broader view of the relationship between language and music in contemporary society.

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