



Diction in Soegi Bornean's Semenjana Song and Its Implementation as Teaching Material for Writing Poetry

Ellen Austin Norlistian, and Main Sufanti*

¹Indonesian Language and Literature Education, Faculty of Language and Literature Education,
Muhammadiyah Surakarta University, Indonesia

²Indonesian Language and Literature Education, Faculty of Language and Literature Education,
Muhammadiyah Surakarta University, Indonesia

*Correspondence: E-mail: a310200132@student.ums.ac.id

ABSTRACT	ARTICLE INFO
<p>This research aims to analyze the diction used in Semenjana song lyrics and its implementation as teaching material for writing poetry in vocational schools. This research uses a descriptive qualitative method with the subject of this research in the form of lyrics in Semenjana songs and the object of this research is the type of diction in Semenjana song lyrics. The data in this study are the lyrics of the Semenjana song, while the data source comes from the music player application and the web link https://lirik.kapanlagi.com/artis/soegi-bornean/semenjana/. The data collection technique used a documentation technique. The data validation technique in this research uses the technique of increasing diligence and peer discussion. The data analysis technique used is the analysis of the Miles and Huberman model interactively and the hermeneutic method to interpret one's thoughts in words. The results found that Semenjana song lyrics used five kinds of diction as many as 22 words in the form of connotative words, concrete words, typical greetings and proper names, absorption words, and archaic words. The results of the analysis can be used as teaching materials for writing poetry, teaching materials proved effective in helping students' understanding of diction in Semenjana songs in learning to write poetry.</p>	<p>Article History: <i>Received 08 Aug 2024</i> <i>First Revised 05 Sept 2024</i> <i>Accepted 27 Sept 2024</i> <i>Publication Date 01 Oct 2024</i></p> <hr/> <p>Keyword: <i>Diction; teaching materials; poetry writing; song lyrics</i></p>

1. INTRODUCTION

Songs are a social phenomenon that is inherent in society, both young and old. Songs have a function as an entertainer and energizer for the listener. Artists make songs as one of the emotional containers. Maulinda (2019) writes that songs are compositions of tonal art resulting from the expression of the soul of an author, combined or accompanied by musical instruments, and lyrics that are combined to produce a harmonious unity that can be enjoyed by every listener. In other words, songs are expressed through the art of tone and combined or accompanied by musical instruments whose lyrics are combined. Songs have lyrical elements that build them into life.

Song lyrics can be categorized as literary works based on the similarity of their constituent elements with poetry. These similarities can be seen in the use of expressive language, careful use of diction, and unique structures and patterns of arrangement are some of the reasons song lyrics are considered literary works.

Song lyrics can be identified as poetry because songs have lyrical elements consisting of words and music consisting of sounds and tones. Salinda, et al., (2021) said that song lyrics are a form of literary work using beautiful words as an attraction that is full of meaning addressed to readers or listeners. Oktaviani and Sukardi (2024) said song lyrics play an important role in conveying messages and emotions to listeners. Arsita (2024) also mentioned that song lyrics can appear at any time when thinking about something, it's just that it is not accompanied by a tone or rhythm.

Song lyrics also use beautiful and meaningful language. Song lyrics can be said to be a literary work written to convey messages and emotions with beautiful words for the listener. Therefore, songs are included in literary works because they have the same elements as poetry.

Thus, the author examines the music of the folk pop band Soegi Bornean, which combines elements of Javanese and Kalimantan culture. With the dominance of acoustic guitar in Soegi Bornean's musical arrangements, a strong and authentic folk feel is created. They have catchy melodies and expressive vocals, which makes their music accessible and enjoyable for pop music lovers. Soegi Bornean's lyrics are full of meaning and can be categorized as literary works.

Their catchy lyrics and expressive vocals make their music accessible and enjoyable for pop music lovers. The lyrics of Soegi Bornean songs are full of meaning and can be categorized as literary works. Research on this band has been conducted by Irviani (2022), Novitasari and Rahma (2022), and Amrullah, et al. (2023) with a different song title, Asmalibrasi. The research produced data that Soegi Bornean in his song entitled Asmalibrasi is connotative. In addition, Soegi Bornean can define the aesthetics of the song conveyed by the experience by the listener's perspective through listener reception.

Song lyrics can be studied in terms of stylistics because the elements that form them have the same characteristics as the elements that form poetry. According to Al-Ma'ruf (2023), stylistics is the process of analyzing literary works by examining the elements of language as the medium of literary works used by the author so that it appears how the author uses language in expressing his ideas. Yulistiana, et al. (2019) says that stylistics is the study of language use in a particular pronunciation, variety, or context.

In addition, stylistics is also a science that analyzes the artistic function in the use of language, it can be concluded that stylistics is a branch of linguistics that studies the use of language and the impact it can have in literary works. Nurgiyantoro (2014) calls stylistics a

style, language used in certain contexts and certain language varieties. In conclusion, stylistics focuses on (1) analysis of the language elements of how words, phrases, and sentences are used. (2) artistic or aesthetic function by producing certain meanings and effects. (3) connection with the context in which language use is influenced by the culture and background of the creator.

The purpose of stylistic studies according to Al-Ma'ruf (2023) is to (1) respond to the analyzed text as a literary work, and (2) observe the language of the literary work. Nurgiyantoro (2014) states that the purpose of stylistic studies is to explain the function of the language. The study of stylistics also aims to determine how far and how the author uses linguistic signs to obtain special effects and explain the special effects that will be achieved through the choice of language forms. In this case, Al-Ma'ruf (2023) classifies aspects of stylistic studies in the form of sound style (phonemes), word style (diction), sentence style (syntax), discourse style, figurative language, and imagery. Making song lyrics is inseparable from the choice of words. Diction is the choice of words or word style in stylistics.

Diction or word choice is the use of words by the author in his work to create a certain meaning. Al-ma'ruf (2023) says that diction is not only used to state which words need to be used to express an idea but also issues of language style, expressions, and so on. Diction in a literary context is the author's choice of words to express his ideas to achieve certain effects in his literary works. Nurgiyantoro (2014) states that diction is the smallest unit in the context of syntax and discourse structure. In general, diction is the author's use of certain words to achieve a goal.

Diction according to Keraf (2005) is not only used to convey which words are used to express ideas or ideas, but also includes phraseology, language styles, and expressions. Diction is not only the words that will be used to express ideas or ideas but also material phrases and speech. Phrasing includes words that are organized or connected in a particular utterance.

Research on diction has been conducted by Meliala, et al. (2018), Ningrum (2020), Anggara (2022), Irviani (2022) Nurlaila, et al. (2022), Julianto (2023) which produces data in the form of various diction contained in each literary work including denotative, connotative, abstract words, concrete words, general words, special words, distinctive greetings and proper names, the meaning of foreign/absorbed words, antonyms, homonyms, hyponyms, hypernyms, and synonyms.

Types of diction according to Al-Ma'ruf (2023) are divided into connotative words, concrete words, typical greetings and proper names, absorbed words, foreign words, archaic words, vulgar words, and words with natural reality objects. A connotative word is a word that is separated from its literal meaning based on the author's feelings and thoughts about something discussed. Concrete words contain meanings that refer to direct understanding or have literal meanings. Typical greetings and proper names are designations to indicate people or mark someone's identity. An absorption word is a word taken from a foreign language or regional language and then undergoes adoption and adaptation of structure, writing, and pronunciation. Foreign words are the use of words that come from foreign languages, most of which are not recognized as Indonesian. Archaic words or archaic words are dead words that are revived. Vulgar words are words that are unintelligent, less civilized, considered unethical, and violate manners in the prevailing

social ethics. And finally, words with natural reality objects are words that utilize natural reality as a form of words that have meaning.

Diction is one of the building blocks of a poem. In accordance with the learning outcomes decided by the Ministry of Education, Culture, Research, and Technology through a decree regarding learning outcomes in 2022, poetry is one of the literary materials in Indonesian language learning studied by students. The Ministry of Education, Culture, Research, and Technology gives educators the right to explore available learning outcomes, one of which is in phase E or SMK class X.

The Ministry of Education, Culture, Research, and Technology (2022) explains that in phase E, learners have language skills to communicate and reason according to purpose, social context, academics, and the world of work. Learners can understand, process, interpret, and evaluate information from a variety of text types on diverse topics. Learners can synthesize ideas and opinions from various sources. Learners can actively participate in discussion and debate. Learners can write a variety of texts to express opinions and present and respond critically and ethically to nonfiction and fiction information.

Not only that, educators can explore the form of material that should be taught to learners through the four elements in phase E, namely listening, reading and viewing, speaking and presenting, and writing.

The writing element in the decree of the Ministry of Education, Culture, Research and Technology (2022) has learning outcomes in the form of learners being able to write ideas, thoughts, views, directions, or written messages for various purposes logically, critically and creatively in the form of informational and/or fictional texts. Learners can write expository texts on research results and functional texts on the world of work. Learners can convert one text to another for creative economic purposes. Learners can publish their writing in print and digital media. Thus, the building blocks of poetry in the form of diction can be learned by learners in poetry writing material. To help students understand the material of writing poetry, teaching materials are needed in learning to write Indonesian poetry.

Teaching materials are needed as one of the main learning media that helps educators organize and supervise students in obtaining information. Teaching materials according to the Ministry of Education, Culture, Research and Technology (2024) are learning materials that discuss one subject matter, which can be in the form of print (articles, comics, infographics) or non-print (audio and video). Anggraini (2023) states that teaching materials are a form of material that is systematically arranged to enable students to learn independently and are prepared by the applicable curriculum.

Teaching materials are written according to the reference, namely learning objectives. Writing poetry is the subject matter discussed in the author's teaching materials. According to Afifah (2020) learning to write poetry is a step to introduce students to poetry literature. The benefits are that students can stimulate the brain so that they can think more creatively and sympathetically towards the surrounding environment.

This research focuses on the diction contained in the song *Semenjana* by Soegi Bornean with the renewal of research, namely applying the diction obtained from the analysis of *Semenjana* songs into teaching materials and developing into a poem. The purpose of this study is to analyze the diction used in the lyrics of the song *Semenjana* and how the implementation of diction as teaching material for writing poetry in SMK.

2. METHODS

This research uses the type and design of a literature review with a descriptive qualitative approach. Qualitative research according to Murdiyanto (2020) is a type of research that produces findings that cannot be achieved using statistical procedures or other quantification methods. Qualitative research is descriptive in nature, producing data in the form of written or spoken words from people and observed behavior.

The object studied is the type of diction used in the lyrics of the song Semenjana. The subject of this research is the lyrics of the song Semenjana. The data in this research are the lyrics of the Semenjana song, while the data source comes from the music player application and web link <https://lirik.kapanlagi.com/artis/soegi-bornean/semenjana/>.

The data collection technique in this study used documentation techniques. Sugiyono (2019) states that documentation techniques are carried out by reading literature or written sources such as books, previous research, papers, journals, articles, report results, and magazines related to research. This research applies documentation techniques to find previous literature that analyzes the kinds of diction in Semenjana song lyrics. The results of the diction analysis were then implemented into teaching materials for writing poetry.

The data validation technique in this research uses the technique of increasing diligence and peer discussion. In this study, the author used the technique of increasing diligence to obtain data that was relevant to the theory used, and peer discussions were used to defend the thoughts of the results of the author's analysis of diction in the song Semenjana. Sugiyono (2019) states that increasing diligence conducts a careful and continuous review by reading various book references and related research results. Moleong (2013) mentions that peer discussions are carried out by exposing interim results or final results obtained in the form of discussions with peers.

The data analysis technique of this research uses the Miles and Huberman model analysis technique interactively and the hermeneutic method. According to Sugiyono (2019), this miles and Huberman model analysis technique is carried out interactively and continues continuously until completion, so that the data is saturated. The techniques used in the Miles and Huberman model data analysis are data reduction, data presentation, and conclusion drawing. In addition, the author also uses data analysis techniques with hermeneutic methods. According to Moleong (2013), the hermeneutic method is an understanding of the text as a whole and the interpretation of its parts with the aim of understanding or clarifying hidden meaning into clear meaning.

3. RESULTS AND DISCUSSION

The results of the analysis found 22 words categorized into five kinds of diction in the lyrics of the song Semenjana, the following are the results and analysis of the kinds of diction listed in the lyrics of the song Semenjana.

According to Al-Ma'ruf (2023), diction is divided into eight types, namely connotative words, concrete words, typical greetings and proper names, absorbed words, foreign words, archaic words, vulgar words, and words with natural reality objects. Of the eight kinds of diction according to Al-Ma'ruf, the author found five kinds of diction used in the song Semenjana, namely connotative words, concrete words, typical greetings and proper

names, absorbing words, and archaic words in the song Semenjana. The following is the classification of diction obtained from the lyrics of the song Semenjana by Soegi Bornean.

Connotative Words

The analysis found nine connotative words. According to Al-Ma'ruf (2023), connotative words are words that contain connotative meanings. Connotative meaning is a meaning that is independent of its literal meaning based on the feelings or thoughts of the author regarding the matter to be discussed. The results of the analysis of connotative words were obtained as follows.

The use of connotative words contained in the lyrics of Semenjana song is dominantly used to produce aesthetic effects in Semenjana song. The word in the phrase (1) *tak terurai* has the meaning of something that cannot be repaired we do not need to regret, as humans we must let go and let go of something that has happened. The word in the phrase *tak terurai* becomes a connotative meaning because it does not directly refer to the meaning that the creator wants to convey. has the meaning of something that cannot be repaired we do not need to regret it, as humans we must let go and let go of something that has happened. The word in the phrase.

In the word in a sentence (2) *kembali tersenyum mari berdendang* has meaning after the problems that come in life, we must return to being happy and not forget to be grateful, therefore the author categorizes data (2) into connotative words or non-actual meanings.

In the word in a sentence (3), the word *memburu tak perlu menggebu menderu* means the meaning of achieving something that does not need to be too greedy or greedy. In this context, the author wants to say that pursuing worldly possessions does not need to be greedy or greedy because everyone has their fortune. Therefore, the author categorizes the word in data (3) *memburu tak perlu menggebu menderu* into connotative words.

In the words in sentences (4) *peluk orang terkasih pelipur resah dari* and (5) *beban berat diri kembali terobati* in this context, the author wants to convey that gathering with family, friends or lovers who are part of the people we care about can calm or comfort us when we are facing difficulties, all problems will feel light if we hug each other's loved ones. Therefore, the author categorizes sentences (4) and (5) into connotative words.

In the word in sentence (6) *membasuh rasa benci merajut harmoni* has the meaning that eliminating hatred and establishing peace, still related to sentences (4) and (5) the author conveys the intention that when gathering with people we care about can eliminate hatred and establish peace in it. This is the reason why the author categorizes the words in sentence (6) into connotative words.

The word in sentence (7) *kembali merekah memapah yang resah* the author categorizes into connotative words because it means that we must continue to shine for people who need us, the word *memapah yang resah* itself also means people who need help.

Data (8) on the word *kelesah berlalu elok mendayu* has the meaning that something complicated will pass and welcome the happiness that comes. From the existing meaning, the author uses a figurative meaning or not the actual meaning, therefore the author categorizes data (8) into connotative words.

Data (9) on the word *semenjana* which means simple or medium or also medium. The author embeds the word *semenjana* which means a simple or medium life. This is the reason why the author categorizes data (9) into connotative words.

This connotative word diction is used by the creator as a form of aesthetics in his work to convey the meaning with a beautiful impression, as evidenced by the use of connotative words in the lyrics of this Semenjana song.

Concrete Words

A concrete word is a word that refers to something that can be seen or felt by one or more of the five senses. Concrete words refer to items that are actual and specific in experience. Al-Ma'ruf (2023) says that a concrete word is a word that refers to an immediate sense or has a literal meaning. Concrete words are used to present a vivid picture in the reader's mind more than other words. There are seven concrete words in Semenjana's song lyrics, which are obtained as follows.

The use of concrete words contained in the lyrics of Semenjana songs was found in seven data. Data (10) *tersenyum* the author categorizes into concrete words because smiles can be seen by the five senses in the form of eyes or vision. Data (11) the word *berdendang* is categorized into concrete words because *berdendang* means humming or singing for fun. *Berdendang* is categorized into concrete words because it can be seen by the five senses of eyes or vision and ears or hearing. Data (12) *peluk* is a verb form that can be seen by the sense of sight and felt by the sense of touch, therefore the author categorizes hug into concrete words. Data (13) *orang* is a noun that can be seen by the sense of sight, therefore the author categorizes *orang* into concrete words.

Data (14) the word *materi* has the meaning of an object or treasure that can be seen by the human sense of sight, therefore *materi* is included in the concrete word because the reference can be seen by the five human senses. Data (15) *mendayu* is a verb that has the meaning of sounding or humming that can be felt by the human sense of hearing. Therefore, the author categorizes *mendayu* into concrete words. Data (16) *memapah* the author categorizes into concrete words because this verb has the meaning of helping people walk whose activities can be seen by the human sense of sight.

The diction of concrete words is used by the creator to show the audience that something that wants to be conveyed can be interpreted properly. It is proven that the audience can capture the meaning intended by the creator in the lyrics of the song Semenjana.

Typical Greetings and Personal Names

A greeting word or proper name is a word used as a designation to indicate a person or a marker of one's identity. There are many kinds of greetings, according to Mulyana (2005) there are various kinds of greetings in the form of (1) greetings based on social relationships, namely, honor greetings, familiarity greetings, and neutral greetings. (2) greetings based on nouns, namely, personal names, titles, occupational greetings, and kinship greetings. (3) greetings based on pronomina, namely, persona pronomina and pointer pronomina. In the lyrics of the song Semenjana, there are two data about greetings and proper names with different types as follows.

The use of greeting words in Semenjana song lyrics can also be found in data (17) with *orang terkasih*. This greeting is addressed to people who are loved by the creator, it

can be said in the sense of family, friends, and even lovers. *Orang terkasih* can be included in the type of kinship greeting. It is said to be a kinship greeting because it includes the understanding *orang terkasih* are intended to admonish someone who has family or non-family ties in order to maintain a more intimate bond.

The use of greetings in data (18) the word *diri* referred to by the creator refers to oneself or a form of personal pronominal greeting. Because the word self has a similar meaning to the word "aku" or "saya". Therefore, in data (18) the word *diri* is a greeting word of the pronominal persona type. This diction of greeting words and proper names is proven to be able to achieve the accuracy of the meaning intended by the creator to the listener.

Adapted Word

Absorbed words are words taken from other languages, both foreign and regional languages by undergoing adaptation of structure, writing and pronunciation. Mutiadi and Yulianti (2016) also mentioned that an absorption word is a word that is absorbed from a foreign or regional language and then adapted to Indonesian spelling. In the lyrics of Semenjana's song, there are three absorption words used. Absorbed words found are as follows.

The absorption words used in the lyrics of Semenjana songs contain words adapted from English and Arabic. In data (19) the word *ikhlas* is an adopted word from Arabic which has a similar pronunciation. *Ikhlas* means sincere or clean-hearted, which has the same meaning as *ikhlas* in Arabic, which is to have pure or sincere intentions.

Whereas in data (20) *solusi* and (21) *harmoni* are adopted words translated from English that have similar meanings or meanings. The word solution is an absorption of English in the form of solution which means solving or solving problems, while the word harmony is an absorption of English in the form of harmony which means harmony or harmony of taste, action, passion, and interest.

The diction of absorption words is proven to be used to choose the right and accurate words to convey the meaning of the lyrics of Semenjana songs created according to the context, object, and intention of the creator.

Archaic Words

The word archaic in KBBI (2023), also called the word archais, is a word related to the past or has an ancient character, in other words, it is a word that is not commonly used anymore. In line with the opinion of Wulandari, et al., (2020) that archaic or archaic words are words commonly used in the past that have meanings or forms according to the context at that time that are rarely or even never used today. One archaic word was found in the song Semenjana as below.

The archaic word used in the song Semenjana is the word (22) *kelesah*. In KBBI (2023) *kelesah* has the meaning of a heart that is not peaceful or calm, besides that it also means restlessness. At this time the word *kelesah* is no longer used in everyday language. The word *kelesah* is now more commonly known by the words restless and restless.

Archaic diction is proven to produce words to make them more beautiful and realize a certain language style by the creator so as to create an aesthetic, poetic, and varied impression.

Implementation of Diction as Teaching Materials for Writing Poetry

Writing is one of the elements found in phase E or secondary school level X. According to the Ministry of Education, Culture, Research, and Technology (2022), the learning outcomes of phase E through the writing element are written that learners are able to write ideas, thoughts, views, directions or written messages for various purposes logically, critically, and creatively in the form of informational and/or fictional texts. Learners are able to write expository texts on research results and functional texts on the world of work.

Furthermore, learners are able to convert one text to another for creative economic purposes. Learners are able to publish their writing in print and digital media. In this case, writing poetry is one of the learning materials that can be taught in poetry texts.

Poetry text is said to be one of the literary genres that uses aesthetic and rhythmic words. The use of this word aims to build a different meaning or replace the original meaning of a word (Sufanti, et al. 2023). Al-ma'ruf (2020) also mentions that poetry is the recording and interpretation of important human experiences, composed in the most memorable form. Pradopo (2000) defines that poetry is an expression of thought that arouses feelings, which stimulates the imagination of the five senses in a rhythmic arrangement.

In conclusion, poetry is the result of the use of words written from experience and packaged aesthetically to convey a meaning. To understand how to write poetry well and aesthetic and creative language, teaching materials are needed to guide students and educators in learning.

Teaching materials are used as guidelines for educators and students to direct all their activities during the learning process. The teaching materials explain that diction is used to achieve the intended meaning in writing, get a certain language style, create the beauty of language in writing, and produce the right emotions and meanings according to the imagination of a creator.

Teaching materials about diction can be taught by first singing the song *Semenjana* to students before discussing the diction contained in the song and its classification. Then, learners and educators discuss word by word used in the song according to the meaning of each type of diction. At the end of the discussion, students are asked to write a poem from the theme of the song *Semenjana* and one of the words in the song *Semenjana* as a keyword to write a poem which will later be developed into a poem by students according to the students' imagination.

In the observations that have been made, learners are able to write poems from the theme and words in the song *Semenjana*. Learners understand diction according to the classification that has been presented well. On the results of writing poetry, learners can use diction following the purpose of using diction.

In Marchta's research, et al (2019) discussed similar research which resulted in the conclusion that the lyrics of Fourtwenty's song *Lelaku* album can be used and developed as teaching materials for grade X Indonesian language learning, especially poetry appreciation material.

It can be concluded, that the lyrics of the song *semenjana* can be used as teaching materials for writing poetry in phase E, namely in grade X high school. Teaching materials are proven to be effective to use and help students and educators in the learning process of writing poetry.

4. CONCLUSION

Based on the results and discussions that have been presented, diction according to Al-Ma'ruf is divided into eight types, namely connotative words, concrete words, typical greetings and proper names, absorption words, foreign words, archaic words, vulgar words, and words with natural reality objects. In the song Semenjana, there are five kinds of diction contained, namely connotative words as many as nine words, concrete words as many as seven words, greeting words or proper names as many as two words, absorption words as many as three words, and the last is an archaic word as many as one word, thus the total diction found in the lyrics of the song Semenjana is 22 words.

Then, the diction in Semenjana song lyrics can be used as a topic in teaching materials for writing poetry. The implementation of teaching materials proved to be effective in learning to write poetry. Learners are able to write poetry with diction that is in accordance with its purpose, and learners are able to write poetry well.

5. AUTHORS' NOTE

The authors declare that there is no conflict of interest regarding the publication of this article. Authors confirmed that the paper was free of plagiarism.

6. REFERENCES

- Afifah, A., Yulistio, D., & Kurniawan, R. (2020). Kemampuan Menulis Puisi Siswa Kelas X SMA Negeri 7 Kota Bengkulu. *Diksa: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 6(2), 72-82.
- Al-Ma'ruf, A. I. (2023). *Stilistika: Teori, metode, dan aplikasi pengkajian estetika bahasa*. Surakarta: Cakra Books
- Amrullah, A. T., Khusyairi, J. A., & Riyanto, E. D. (2023). Audience Reception Analysis on the Phenomenon of 'Nonsense' Lyrical Meaning of Asmalibrasi by Soegi Bornean. *Jurnal Seni Musik*, 12(1), 143-152.
- Anggara, U. E. (2022). Diksi dan Gaya Bahasa pada Lirik Lagu Nasional dan Kaitannya dengan Pembelajaran Menulis Teks Puisi Kelas X SMA Negeri 1 Sungailiat. *Journal of Language Learning and Research*. 5(1).
- Anggraini, D., Ariesta, R., & Trianto, A. (2022). Pengembangan Bahan Ajar Sastra Cerita Rakyat Nusantara. *Diksa: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 8(2), 126-136.
- Arsita, T. S., Sunarsih, E., & Susanto, H. (2024). Psikologis Pengarang dalam Lirik Lagu pada Album Karya Baskara Putra. *Jurnal Pendidikan Tambusai*, 8(1), 13680-13690.
- Irviani, Y. (2022). Analisis Penggunaan dan Makna Diksi Lagu "Asmaralibrasi" Soegi Bornean. *Inspirasi Dunia: Jurnal Riset Pendidikan dan Bahasa*, 1(3), 86-94.
- Julianto, I. R. (2023). Diksi, Gaya Bahasa, Dan Citraan Lirik Lagu Para Pencari-Mu Karya Ungu (Kajian Stilistika). *ALINEA: Jurnal Bahasa, Sastra dan Pengajarannya*, 3(1), 56-63.
- Kamus. (2023). Pada KBBI Daring. Diambil 15 Februari 2024, dari <https://kbbi.kemdikbud.go.id/>

- Kemdikbud. (2024). Contoh Bahan Ajar. Ruang Kolaborasi Mengajar Merdeka. Diakses pada 23 Mei 2024, dari <https://pusatinformasi.kolaborasi.kemdikbud.go.id/hc/id/articles/5010315079449-Contoh-Bahan-Ajar>
- Keraf, D. (2005). *Diksi dan gaya bahasa*. Gramedia Pustaka Utama.
- Maulinda, R. (2019). Kajian Stilistika Pada Lagu Belati Tuhan Dalam Album Sunset Di Tanah Anarki Karya Superman Is Dead. *Bahastra: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 1(2), 221-225.
- Meliala, R. R. S., Widodo, S. T., & Subiyantoro, S. (2018). Analisis diksi, gaya bahasa, dan citraan dalam empat cerita anak Indonesia karya Murti Bunanta. *Jurnal Pendidikan Bahasa dan Sastra*, 18(1), 95-105.
- Mendikbudristek. (2022). Keputusan Kepala BSKAP Nomor 008 Tahun 2022 tentang Capaian Pembelajaran pada Pendidikan Anak Usia Dini, Jenjang Pendidikan Dasar, dan Jenjang Pendidikan Menengah pada Kurikulum Merdeka. Jakarta.
- Moleong, L. J. (2013). *Metodelogi Penelitian Kualitatif*. Bandung: Penerbit Remaja Rosdakarya.
- Mulyana, D. (2005). *Ilmu komunikasi suatu pengantar*. Bandung: Penerbit Remaja Rosdakarya.
- Mutiadi, A. D., & Yulianti, N. (2016). Analisis Kata Serapan dalam Naskah Drama "Opera Kecoa" Karya N. Riantiaro Berdasarkan Asal Bahasa, Jenis Kata, dan Proses Pembentukannya. *Fon: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 8(1).
- Ningrum, E. Y. P. (2020). Diksi dan Citraan dalam Lirik Lagu Album "Monokrom" Karya Tulus Sebagai Alternatif Pembelajaran Apresiasi Puisi di SMA. *Sasindo*, 8(2).
- Nuriyati, B. (2014). *Stilistika*. Yogyakarta:UGM PRESS.
- Nurlaila, N., Rifai, A., & Nayla, A. (2022). Diksi dan Citraan dalam Lirik Lagu Album "Ego dan Fungsi Otak" Karya Fourtwnty sebagai Alternatif Pembelajaran Puisi di SMA. *Sasindo: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 10(1).
- Oktaviani, D., & Sukardi, S. (2024). Gaya Bahasa Perbandingan dalam Lirik Lagu Album Tuter Batin Karya Yura Yunita. *Jurnal Onoma: Pendidikan, Bahasa, dan Sastra*, 10(2), 2190-2200.
- Pradopo, R. K. (2000). *Géni, Seni, dan Sastra*. Pustaka Jaya. (hlm. 329)
- Salinda, S., Mursalim, M., & Sari, N. A. (2021). Gaya Bahasa Pada Lirik Lagu Banda Neira dalam Album Yang Patah Tumbuh Yang Hilang Berganti (Kajian Stilistika). *Ilmu Budaya*, 5, 361-71.
- Sufanti, Main., Wahyudi Agus Budi., Pratiwi, Dini Restiyanti., Fatimah, Nuraini., Cahyati, Jeni Nur. (2023). Materi Ajar Bahasa Indonesia Berbasis Teks. Muhammadiyah University Press.
- Sugiyono, P. D. (2019). Metode penelitian pendidikan (kuantitatif, kualitatif, kombinasi, R&D dan penelitian pendidikan). *Metode Penelitian Pendidikan*, 67. Bandung: Alfabeta.
- Wulandari, R., Rijadi, A., & Widjajanti, A. (2020). Kata Arkais pada Hikayat Hang Tuah I dan Pemanfaatannya Sebagai Alternatif Materi Pembelajaran Bahasa Indonesia di SMA Kelas X. *BELAJAR BAHASA: Jurnal Ilmiah Program Studi Pendidikan Bahasa Dan Sastra Indonesia*, 5(1), 25-38.

Yulistiana, E., Sumarlam, S., & Satoto, S. (2019). Mengungkap penggunaan diksi lirik lagu tarlingdut karya Abdul Adjib: Kajian stilistika. *KEMBARA: Jurnal Keilmuan Bahasa, Sastra, dan Pengajarannya*, 5(1), 53-62.