

Stylistic Analysis of Song Lyrics as Learning Material in Language Education: A Study of Bernadya's Song '*Untungnya, Hidup Terus Berjalan*'

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ABSTRACT

Contemporary song lyrics can function as authentic texts for developing students' language awareness and literary interpretation. However, the pedagogical potential of Indonesian popular songs has received limited attention in stylistic research. This study aimed to identify the stylistic devices used in Bernadya's song *Untungnya, Hidup Terus Berjalan* and examine their potential relevance to language and literature learning. A qualitative descriptive design with a stylistic approach was employed. The data consisted of words, phrases, clauses, and lines containing stylistic features. Data were collected through repeated listening, close reading, verification of the lyric text, and note-taking. The analysis involved identifying, classifying, and interpreting stylistic devices based on their linguistic forms, contextual meanings, and possible pedagogical functions. The findings revealed six stylistic devices: metaphor, repetition, parallelism, antithesis, litotes, and irony. These devices contribute to the representation of disappointment, self-reflection, resilience, gratitude, and optimism. Repetition and parallelism reinforce the song's central message, while metaphor and antithesis strengthen its emotional and interpretative dimensions. From a pedagogical perspective, the identified features provide contextual examples for teaching figurative language, textual interpretation, vocabulary, and critical reading. The study concludes that the song has potential as supplementary material in language and literature instruction. Nevertheless, its effectiveness as a learning resource requires further validation through classroom implementation, expert evaluation, and assessment of student learning outcomes.

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1. INTRODUCTION

Music, as a form of art, has the power to convey emotions and life experiences. Songs are a form of artistic expression through which individuals communicate feelings, thoughts, and experiences. Within song lyrics lies the power to represent emotions and life realities through language. Song lyrics often reflect social, cultural, and psychological conditions experienced by society, particularly younger generations.

One song that has attracted considerable attention among young audiences is “Untungnya, Hidup Terus Berjalan” by Bernadya. Bernadya is one of the emerging Indonesian singers whose songs have gained popularity due to their emotional depth and relatable themes. The song “Untungnya, Hidup Terus Berjalan,” released in 2024, narrates experiences of disappointment, loss, acceptance, and hope. Through its lyrics, the song portrays emotional struggles while simultaneously encouraging listeners to remain resilient in facing life’s challenges. These themes make the song particularly relevant to contemporary youth, who often experience similar emotional journeys.

In language and literature education, song lyrics are increasingly recognized as authentic learning materials that can facilitate students’ language awareness, literary appreciation, and interpretative skills. Contemporary song lyrics are particularly valuable because they present language in meaningful contexts that are familiar to learners. Through the analysis of song lyrics, students can develop their understanding of figurative language, vocabulary use, emotional expression, and literary interpretation. Therefore, song lyrics may function not only as artistic products but also as educational resources that support language learning.

In educational contexts, stylistics has been widely recognized as an effective approach to developing students’ language awareness and literary competence. Clark and Zyngier (2003) argue that pedagogical stylistics encourages active interaction between readers and texts, enabling learners to understand how linguistic choices contribute to meaning construction. Similarly, Fogal (2015) emphasizes that stylistic analysis can enhance language learning by improving learners’ interpretative abilities, language awareness, and critical thinking skills.

The stylistic approach views language as a means of expression that not only conveys messages but also creates aesthetic and emotional effects. Leech and Short (1981) state that stylistics examines variations in language use within a text as well as their relationship to function and meaning. Meanwhile, Fowler (1996) emphasizes that linguistic choices in a text contribute to the construction of meaning and the formation of the author's perspective. Thus, stylistic analysis enables researchers to reveal how linguistic elements are strategically employed to represent subjective experiences.

Furthermore, according to Keraf (2008), style is an author's distinctive way of expressing ideas through particular choices of diction and language structures in order to achieve specific effects. Consequently, stylistic analysis allows researchers to explore the relationship between linguistic forms and the experiences represented within literary texts.

Fowler (1996) further argues that the selection of linguistic styles plays a significant role in shaping meaning, perspective, and authorial identity. Similarly, Kress and van Leeuwen (2006) maintain that textual interpretation cannot be separated from the social and cultural contexts in which language is used. In this regard, the lyrics of “Untungnya, Hidup Terus Berjalan” can be examined to understand how linguistic styles are utilized to represent emotional experiences, personal reflection, and resilience among contemporary youth.

Recent developments in stylistics have further highlighted its relevance to language education. According to Cushing (2018), stylistic approaches help students engage more deeply with literary texts by connecting linguistic analysis with personal interpretation and reader response. Therefore, stylistics provides a valuable framework for integrating language and literature learning in contemporary classrooms.

Previous studies on song lyrics have generally focused on figurative language, semantic meaning, and discourse analysis. However, limited attention has been given to the pedagogical value of contemporary Indonesian popular songs, particularly from a stylistic perspective. In addition, studies that connect stylistic analysis with language and literature learning remain relatively limited. This gap indicates the need for further investigation into how stylistic features

found in contemporary song lyrics may contribute not only to literary studies but also to educational practice.

Based on this background, this study aims to identify and describe the stylistic devices and meanings contained in the lyrics of Bernadya's song "Untungnya, Hidup Terus Berjalan." Furthermore, this study explores the potential contribution of these stylistic features to language and literature learning. Specifically, this study seeks to answer the following research questions: (1) What stylistic devices are employed in the lyrics of "Untungnya, Hidup Terus Berjalan"? and (2) How can these stylistic features contribute to language and literature learning?

This research is expected to contribute to stylistic studies by providing a deeper understanding of linguistic creativity in contemporary song lyrics. Additionally, the findings are expected to contribute to language education by demonstrating how popular song lyrics can function as authentic learning materials for teaching figurative language, literary interpretation, critical thinking, and language appreciation.

2. METHODS

2.1 Research Design and Methodological Approach

This study establishes its foundational framework by employing a qualitative descriptive design tailored specifically through a pedagogical stylistic approach. In the realm of contemporary linguistic and literary inquiry, a qualitative research design is profoundly appropriate for investigating complex linguistic phenomena in depth and thoroughly understanding the multi-layered meanings embedded within artistic texts. Language in song lyrics does not merely operate as a tool for literal or denotative communication; rather, it serves as a highly expressive vehicle for human emotion, personal reflection, and socio-cultural reality. Therefore, a qualitative paradigm allows the researcher to capture the nuanced, non-numerical, and contextual essence of these expressions without stripping away their aesthetic value.

Complementing this qualitative framework, the stylistic approach was strategically selected because it systematically enables researchers to examine how precise language choices create specific aesthetic effects, deep emotional meanings, and functional communicative objectives within literary texts. As pioneered by Leech and Short (1981), stylistics operates at the unique intersection of linguistics and literary criticism, offering an objective, replicable, and structured framework to analyze textual variations. By focusing on specific stylistic features, this study bridges the gap between raw textual structures and their pedagogical utility, transforming abstract literary data into practical, authentic learning resources for language education.

2.2 Research Object, Data, and Data Source

The primary object of this linguistic investigation is the contemporary Indonesian pop song titled "Untungnya, Hidup Terus Berjalan," a prominent musical piece composed and performed by the rising artist Bernadya, which was officially released to the public in 2024. This specific song was purposively selected as the research object due to its immense popularity among Indonesian youth and its exceptionally rich, dense utilization of both figurative devices and expressive language structures. As an impactful contemporary cultural artifact, the song provides a highly fertile and meaningful material basis for examining the dynamic relationship between modern language usage, psychological emotion, and literary expression in today's society.

The research data analyzed in this study consist of concrete, distinct linguistic units systematically extracted from the song's text, which explicitly include words, phrases, clauses, and full sentences that contain identifiable stylistic features or rhetorical devices. Conversely, the formal data source for this research is the official, verified layout of the lyrics published through authorized digital music streaming platforms and official promotional releases. Utilizing the

official text ensures structural authenticity, minimizing errors related to transcription or auditory misinterpretation during the analytical process.

2.3 *Simak Method*

The data collection process in this study was conducted by applying the *Simak* method (the observation/listening method), which is a standard methodological framework in Indonesian qualitative linguistics as conceptualized by Sudaryanto (2015) and Mahsun (2017). The *Simak* method fundamentally relies on the researcher's intensive, careful, and thorough observation of the language usage within the target text. In the context of this study, the *Simak* method was non-participatory (*Metode Simak Non-Libat Cakap*), meaning the researcher acted purely as an objective observer who listened to the audio rendering of the song while simultaneously scrutinizing the printed text, without interacting with or altering the linguistic source.

The operationalization of the *Simak* method involved a systematic, multi-layered processing of the song's text. The researcher conducted repeated listening and close-reading sessions to fully immerse into the acoustic and textual environment of the song. This intensive observation allowed the researcher to comprehend not only the surface-level semantic flow and rhythmic structure but also the deeper contextual undertones, tone shifts, and implicit connotative values embedded within the lyrics. By focusing the *Simak* method on the aesthetic variations of language, the researcher could systematically detect where ordinary grammatical norms were modified or heightened to achieve artistic emphasis.

2.4 *Note Technique*

As an indispensable operational extension of the *Simak* method, the researcher employed the *Catat* technique (the note-taking technique) to formalize and secure the observed data. Once a specific linguistic unit was identified during the observation phase as a potential stylistic marker, it was immediately subjected to the *Catat* technique for systematic logging and categorization. This technique was executed using a standardized data corpus matrix designed to prevent data loss and maintain structural order.

The implementation of the *Catat* technique was structured through three precise steps:

1. Transcription and Verification: The observed lyrics were cross-examined with the official digital release to verify punctuation, line breaks, and exact diction.
2. Coding and Extraction: The specific words, phrases, or sentences that displayed stylistic deviations (such as metaphors, repetitions, or parallelisms) were extracted and given unique analytical codes based on their stanza and line numbers.
3. Typological Logging: The extracted segments were recorded into the data matrix alongside brief contextual notes regarding their immediate semantic function within the song. This organized repository formed the absolute empirical basis for the subsequent analysis.

2.5 *Data Analysis and Pedagogical Evaluation Procedures*

The structural execution of the data analysis phase was operationalized through four systematic, sequential stages to maintain analytical rigor, drawing from the qualitative procedures established by Moleong (2017) and the analytical methods of Sudaryanto (2015):

1. Identification Phase: The raw linguistic units extracted from the song lyrics were thoroughly verified to ensure they contained genuine stylistic or figurative features, separating them from mundane or purely denotative expressions.
2. Classification Phase: The validated figurative expressions were organized into distinct taxonomic groups based on their specific literary behaviors—such as metaphor,

repetition, parallelism, antithesis, litotes, and irony —adhering closely to Keraf's (2008) definitions of style and diction.

3. Interpretation Phase: Each classified stylistic feature was interpretatively evaluated based on its unique contextual meaning, aesthetic value, and communicative function within the broader narrative of the song lyrics.
4. Pedagogical Alignment: Finally, the linguistic findings were critically analyzed in direct relation to their potential contribution, adaptability, and integration into modern language and literature learning curricula.

2.6 Trustworthiness and Analytical Credibility

To ensure the trustworthiness, dependability, and credibility of the qualitative findings, a continuous intra-rater checking mechanism and peer review process were strictly implemented. The researcher repeatedly reviewed the coding, categorization, and conceptual labeling of the data to ensure absolute consistency between the identified stylistic features and the guiding theoretical frameworks of Keraf (2008) and Leech and Short (1981). Furthermore, any ambiguities regarding the interpretation of connotative expressions were resolved by cross-referencing standard lexicographical resources, such as Poerwadarminta's *Kamus Umum Bahasa Indonesia* (2006), and relating the textual data directly to the socio-cultural realities of contemporary youth. The final descriptive and interpretative presentation explicitly links raw textual evidence with established educational perspectives, ensuring the study's scientific validity.

3 FINDINGS AND DISCUSSION

The analysis revealed six dominant stylistic devices in Bernadya's song "Untungnya, Hidup Terus Berjalan," namely metaphor, repetition, parallelism, litotes, antithesis, , and irony. These stylistic devices contribute significantly to the representation of emotional experiences, resilience, and personal growth throughout the song.

Analyzing songs using a stylistic pedagogical approach is important for students because songs are not just about denotative meaning but also filled with connotative meanings, wrapped in stylistic elements. A deep understanding of songs is crucial so students understand their meaning, not just like it or memorize it.

*Persis setahun yang lalu ku dijauhkan dari yang tak Ditakdirkan untukku
Yang kuingat saat itu, yang kulakukan hanya menggerutu Angkuh
Lebih percaya cara-caraku, pilih ragukan rencana Sang Maha Penentu*

*Untungnya bumi masih berputar
Untungnya ku tak pilih menyerah
Untungnya ku bisa rasa hal-hal baik yang datangnya Belakangan*

*Ada waktu-waktu
Hal buruk datang berturut-turut
Semua yang tinggal juga yang hilang, seberapa pun absurdnya
Pasti ada makna*

Untungnya bumi masih berputar

Untungnya ku tak pilih menyerah
 Itu memang paling mudah, untungnya kupilih Yang lebih susah
 Untungnya kupakai akal sehat
 Untungnya hidup terus berjalan
 Untungnya ku bisa rasa hal-hal baik yang datangnya Belakangan

The data were analyzed using a stylistic approach, specifically focusing on linguistic style. The term "style" is derived from the Latin word *stilus*, which refers to a tool used for writing on wax tablets. The skill in handling this tool influenced the clarity of the writing on the tablet. Later, when the emphasis shifted toward the skill of beautiful writing, "style" evolved to mean the ability and expertise to write or use words aesthetically.

According to Fasold and Joseph (in Black, 2011:1), "pioneers in the field of stylistic studies assumed that the language of a text perfectly reflects the textual world." Furthermore, Wellek and Warren (1995:222) note that while there have been efforts, such as those by Charles Bally, to view stylistics merely as a subfield of linguistics, stylistics—whether treated as an independent science or not—maintains its own distinct problems. Some of these problems are inherent to all human speech. Viewed broadly, stylistics examines all techniques used for specific expressive purposes and covers a domain wider than just literature or rhetoric. All techniques used to create emphasis and clarity can be included within the scope of stylistics.

Although the word "style" originates from Latin, the Greeks had already developed their own theories regarding it. According to Keraf (2008:112), there are two well-known schools of thought: (1) the Platonic school, which regards style as a quality of an expression (in their view, some expressions possess style while others do not); and (2) the Aristotelian school, which considers style an inherent quality present in every expression.

3.1 Metaphorical

Metaphor is derived from the Greek *metaphora*, meaning 'transfer'; from *meta* 'over/beyond' + *pherein* 'to carry'. A metaphor is the use of words not in their literal sense, but as a depiction based on similarity or comparison (Poerwadarminta, 2006).

In these song lyrics, a metaphor appears in the line

"untungnya bumi masih berputar"

This expression does not merely refer to the literal movement of the earth. Instead, it symbolically represents the continuity of life despite disappointment, loss, and personal struggles. The earth's rotation becomes a metaphor for the ongoing process of life, suggesting that difficult experiences are temporary and that life continues regardless of individual circumstances.

The metaphor strengthens the emotional depth of the lyrics by transforming an abstract concept into a concrete image. It also reinforces the song's central theme of resilience and acceptance.

3.2 Repetition

Repetition is characterized by the repeating of linguistic elements to emphasize a specific meaning. The repetition of the phrase,

"untungnya"

which is repeated several times throughout the chorus:

"Untungnya bumi masih berputar"

"Untungnya ku tak pilih menyerah"

The repetition functions as an emphasis on gratitude and positive reflection. By repeatedly using the word "untungnya," the songwriter highlights a shift from disappointment toward acceptance and appreciation. This stylistic device creates rhythm while reinforcing the song's optimistic message.

3.3 Parallelism

Another stylistic device identified in the lyrics of Bernadya's song *Untungnya, Hidup Terus Berjalan* is parallelism. According to Keraf (2008), parallelism is a rhetorical device characterized by the use of similar grammatical structures in a sequence of words, phrases, or clauses. Parallel structures are employed to create balance, rhythm, emphasis, and coherence within a text.

Parallelism can be observed in the following lines:

"Untungnya bumi masih berputar"

"Untungnya ku tak pilih menyerah"

"Untungnya kupakai akal sehat"

"Untungnya hidup terus berjalan"

According to Keraf (2008), parallelism is a stylistic device that uses similar grammatical structures in a sequence of expressions. In these lyrics, each line follows the same pattern, namely "Untungnya + clause." This parallel structure creates balance and coherence, making the message easier for listeners to understand.

The use of parallelism emphasizes the speaker's sense of gratitude and positive reflection despite experiencing difficulties. By repeatedly presenting positive statements in a similar structure, the songwriter reinforces the song's central theme of resilience and acceptance. In addition, the parallel structure contributes to the rhythm and aesthetic quality of the lyrics, making the message more memorable and emotionally engaging.

3.4 Antithesis

Antithesis is found in the lyrics:

"Hal buruk datang berturut-turut"

"Hal-hal baik yang datangnya belakangan"

According to Keraf (2008), antithesis is a stylistic device that combines two opposing ideas within the same context to create contrast and emphasis. In these lyrics, the expressions *hal buruk* (bad things) and *hal-hal baik* (good things) represent opposing conditions in life. The contrast highlights the coexistence of negative and positive experiences that individuals encounter throughout their lives.

The use of antithesis emphasizes the song's message that difficulties and happiness are inseparable parts of life. Through this contrast, Bernadya portrays a process of emotional growth in which unpleasant experiences are eventually followed by positive outcomes. This stylistic device strengthens the reflective tone of the song and encourages listeners to maintain hope and optimism despite facing adversity.

3.5 Litotes

A litotic expression is found in the line:

"Yang kulakukan hanya menggerutu angkuh"

According to Keraf (2008), litotes is a figure of speech that expresses an idea by deliberately reducing or understating a condition. This stylistic device is often used to convey modesty, self-deprecation, or a critical evaluation of oneself.

In the lyric above, the speaker uses the word *hanya* (only) to minimize their response to the difficulties they experienced. Rather than emphasizing effort, struggle, or resilience, the speaker presents themselves as someone whose reaction was merely to complain. The expression understates the speaker's actual emotional experience by reducing it to a seemingly insignificant action, namely "menggerutu" (grumbling).

Stylistically, this litotic expression reflects self-awareness and self-criticism. The speaker appears to evaluate their past behavior negatively, suggesting that complaining was not the most constructive response to adversity. Through this understatement, the songwriter creates an impression of humility and emotional honesty, allowing listeners to relate to similar experiences of regret and self-reflection.

Furthermore, the use of litotes contributes to the song's broader theme of personal growth. By acknowledging that they "only complained," the speaker implicitly contrasts their previous attitude with the more mature perspective expressed later in the song. Therefore, the expression functions not only as a stylistic device but also as a representation of emotional development and acceptance.

3.6 Irony

Irony is found in the line *"itu memang paling mudah, untungnya kupilih yang lebih susah"* (that is indeed the easiest, luckily I chose the harder one). This expression shows a contradiction between ease and a conscious choice toward a more difficult path. This irony reinforces the values of struggle and resilience as the main themes of the song.

Lyric: *"Itu memang paling mudah, untungnya kupilih yang lebih susah"*

This shows the writer's realization that choosing the more difficult path is often more meaningful. This irony underscores the themes of struggle and resilience.

Table 1. Types and Examples of Stylistic Devices in the Song Lyrics

No.	Literary Device	Sample Data
1	Metaphor	"Untungnya bumi masih berputar"
2	Repetition	"Untungnya ... Untungnya ... Untungnya ..."
3	Parallelism	"Untungnya bumi masih berputar" "Untungnya ku tak pilih menyerah" "Untungnya kupakai akal sehat" "Untungnya hidup terus berjalan"
4	Antithesis	"Hal buruk datang berturut-turut" "Hal-hal baik yang datangnya belakangan"
5	Litotes	"Yang kulakukan hanya menggerutu"
6	Irony	"itu memang paling mudah, untungnya kupilih yang lebih susah"

Discussion

The findings demonstrate that the lyrics of Bernadya's *Untungnya, Hidup Terus Berjalan* employ metaphor, repetition, parallelism, antithesis, litotes, and irony to construct meanings related to disappointment, self-reflection, resilience, gratitude, and optimism. These stylistic devices do not merely embellish the lyrics but contribute to the representation of the speaker's emotional development. This finding supports the view that stylistics examines how linguistic choices produce particular aesthetic, emotional, and interpretative effects within a text (Leech & Short, 1981). Through the interaction between linguistic form and contextual meaning, the song portrays a gradual movement from frustration and self-doubt toward acceptance and renewed hope.

The metaphorical expression "untungnya bumi masih berputar" represents the continuity of life rather than merely describing the earth's physical movement. The image of the rotating earth transforms the abstract idea of perseverance into a concrete and accessible representation. Metaphor therefore enables listeners to understand emotional recovery through an image associated with continuity and change. As Fowler (1996) argues, linguistic choices contribute to the construction of perspective by directing readers or listeners toward particular interpretations. In this song, the metaphor positions hardship as temporary while presenting life as an ongoing process that provides opportunities for recovery and personal growth.

Repetition and parallelism are particularly important in reinforcing the song's central message. The repeated use of "untungnya" foregrounds gratitude and creates a consistent pattern of positive reflection. Similarly, the parallel structure "Untungnya + clause" produces grammatical balance, rhythm, and textual coherence. Keraf (2008) explains that repetition emphasizes important ideas, whereas parallelism strengthens relationships among expressions through comparable grammatical structures. In the lyrics, these devices mark a change in the speaker's perspective: difficult experiences are no longer interpreted exclusively as sources of suffering but as part of a meaningful process. Their recurring patterns also make the central message more memorable and emotionally engaging.

The contrast between "hal buruk" and "hal-hal baik" functions as antithesis by positioning negative and positive experiences within the same emotional narrative. This contrast suggests that adversity and happiness are interconnected rather than entirely separate conditions. The expression "itu memang paling mudah, untungnya kupilih yang lebih susah" may also be interpreted as ironic because the speaker expresses gratitude for selecting a more difficult course of action. Its meaning emerges from the discrepancy between the conventional preference for ease and the speaker's appreciation of struggle. Meanwhile, the expression "yang kulakukan hanya menggerutu" can be read as an understated form of self-criticism. The word "hanya" minimizes the speaker's previous response and highlights a later recognition that complaining was insufficient for confronting hardship. Nevertheless, these classifications remain interpretative and should be supported by transparent coding criteria or validation from additional analysts.

From a pedagogical perspective, the findings indicate that contemporary song lyrics have potential as supplementary materials for language and literature instruction. Pedagogical stylistics encourages students to examine how linguistic forms shape meaning rather than merely identifying literary terminology (Clark & Zyngier, 2003). Teachers may use the song to guide students in locating stylistic patterns, interpreting connotative meanings, comparing literal and figurative expressions, and explaining how specific linguistic choices influence emotional responses. Such activities may support language awareness, textual interpretation, and critical reading, which are central objectives of stylistics-based instruction (Cushing, 2018; Fogal, 2015).

Recent research indicates that songs can provide meaningful linguistic input and support vocabulary and grammatical learning when accompanied by carefully designed instructional activities (Busse et al., 2021; Mannarelli & Serrano, 2024; Murphy Odo, 2022; Vivone et al., 2025). However, evidence regarding their effectiveness remains methodologically varied, requiring researchers to distinguish between pedagogical potential and empirically demonstrated learning outcomes (Hamilton et al., 2024). Pedagogical stylistics can further facilitate collaborative interpretation by directing students' attention to the relationship between linguistic forms, textual meanings, and reader responses (Gordon, 2022).

However, the pedagogical effectiveness of the song cannot be established solely through textual analysis. The present findings demonstrate instructional potential rather than proven learning effectiveness. Further studies should involve expert validation, classroom implementation, student responses, and assessment of learning outcomes. Such evidence would clarify whether the song can improve students' understanding of figurative language, literary interpretation, and critical literacy in actual educational settings.

4. CONCLUSION

This study concludes that Bernadya's song *Untungnya, Hidup Terus Berjalan* employs six stylistic devices—metaphor, repetition, parallelism, antithesis, litotes, and irony—which collectively construct meanings related to disappointment, self-reflection, resilience, gratitude, and optimism. Repetition and parallelism reinforce the song's central message, while metaphor and antithesis deepen its emotional and interpretative dimensions. These findings indicate that contemporary song lyrics have potential as supplementary materials for teaching figurative language, literary interpretation, vocabulary, and critical reading in language and literature classrooms. However, this study is limited to the textual analysis of a single song and does not involve classroom implementation, expert validation, student responses, or measurement of learning outcomes. In addition, the classification of certain stylistic devices remains interpretative and may be influenced by the researcher's analytical perspective. Future research should therefore examine a broader corpus of songs from different genres, employ multiple coders to strengthen analytical reliability, and conduct experimental or classroom-based studies to evaluate the actual effectiveness of song lyrics in improving students' language awareness, literary competence, and critical thinking skills.

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