

## Gaya Bahasa dan Citraan dalam Lirik Lagu *Diskoria* pada *Album Intonesia* dan Relevansinya Sebagai Bahan Ajar Pembelajaran Menulis Puisi di SMA

### Figurative Language and Imagery in the Lyrics of *Diskoria*'s Songs on the *Intonesia* Album and Their Relevance as Teaching Material for Learning to Write Poetry in High School

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**Abstract:** Song lyrics are a form of popular literary work that contains many elements of stylistics and imagery. This study aims to analyze the figures of speech and imagery in the lyrics of *Diskoria*'s songs on the album *Intonesia* (2024-2025) and explain their relevance as teaching materials for writing poetry in the eleventh grade of high school. The method used is descriptive qualitative with documentation and content analysis techniques. The results of the analysis showed that there were 152 findings of figures of speech and 88 of imagery. The most frequently appearing figures of speech are metaphor and personification, while the dominant imagery is visual and kinesthetic. The element of figurative language functions to convey feelings, highlight differences in meaning, clarify the relationship between ideas, and create rhythm. Imagery is used to create a more concrete picture and strengthen the meaning of the lyrics. These findings indicate that figures of speech and imagery not only beautify the form, but also help convey the content and emotions of the song more effectively. Based on linguistic, psychological, and cultural background aspects, *Diskoria*'s songs are considered suitable for use as teaching materials because they are in accordance with the abilities, experiences, and emotional closeness of students, as well as being relevant as a source of inspiration in learning to write poetry. This research is expected to expand the application of stylistic analysis in literature learning in schools.

**Keywords:** teaching materials, imagery, *diskoria*, figurative language, stylistics.

**Abstrak:** Lirik lagu merupakan salah satu bentuk karya sastra populer yang mengandung banyak unsur stilistika dan citraan. Penelitian ini bertujuan untuk menganalisis gaya bahasa dan citraan dalam lirik lagu *Diskoria* pada album *Intonesia* (2024-2025) serta menjelaskan relevansinya sebagai bahan ajar menulis puisi di kelas XI SMA. Metode yang digunakan adalah kualitatif deskriptif dengan teknik dokumentasi dan analisis isi. Hasil analisis menunjukkan bahwa terdapat 152 data temuan gaya bahasa dan 88 citraan. Gaya bahasa yang paling sering muncul adalah metafora dan personifikasi, sementara citraan yang dominan adalah visual dan kinestetik. Unsur gaya bahasa berfungsi untuk menyampaikan perasaan, menonjolkan perbedaan makna, memperjelas hubungan antar gagasan, serta menciptakan irama. Citraan digunakan untuk menciptakan gambaran yang lebih konkret dan memperkuat makna lirik. Temuan ini menunjukkan bahwa gaya bahasa dan citraan tidak hanya memperindah bentuk, tetapi juga membantu menyampaikan isi dan emosi lagu secara lebih efektif. Berdasarkan aspek bahasa, psikologi, dan latar budaya, lagu-lagu *Diskoria* dinilai layak digunakan sebagai bahan ajar karena sesuai dengan kemampuan, pengalaman, dan kedekatan emosional peserta didik, sekaligus relevan untuk dijadikan sumber inspirasi dalam pembelajaran menulis puisi. Penelitian ini diharapkan dapat memperluas penerapan analisis stilistika dalam pembelajaran sastra di sekolah.

**Kata Kunci:** bahan ajar, citraan, *diskoria*, gaya Bahasa, stilistika.

## INTRODUCTION

Literature is a work of art that uses language as the main medium to convey ideas, feelings, and experiences creatively and expressively. As a language-based art, the initial impression received by the reader generally comes from the way it is presented. This is in line with the opinion of (Nurgiyantoro, 2018) who states that the artistic value in a literary work is born from the harmony of form and content, where the element of form is often the first thing that readers pay attention to when interacting with the text. The strength of a literary work lies in the balance between these two things. One of the prominent elements of form in this regard is figurative language, which is the author's distinctive way of conveying a message through the choice and arrangement of certain words. Figurative language plays an important role in building aesthetic appeal as well as strengthening meaning. At the same time, imagery also becomes an important element in conveying inner experience concretely. Imagery allows the reader to feel the content of the work through a certain style of language. In other words, figurative language and imagery

are closely related. Figurative language is the means, while imagery is the aesthetic and imaginative effect produced by that style. Through a good presentation and the selection of a beautiful form of language, the message from the author can touch the reader deeply. In this context, the aesthetics of language in literary works cannot be separated from stylistics, which is the study that explains the aesthetic function in the use of language. The aesthetics of this language not only includes the beauty of diction, but also how the structure of the language can create rhythm and emotional effects that strengthen the meaning of the text (Pradopo, 2007).

One form of literary work that emphasizes the aesthetics of language is poetry, which is known for its density of meaning, symbolism, and beauty of sound. Along with the times, the form of poetry is not only present through printed books, but also in the form of songs. Song lyrics as a form of modern poetry have musicality such as rhyme, alliteration, and assonance, which are also found in traditional poetry, thus strengthening their position as literature (Wellek & Warren, 2014). Music has a closeness to everyday life and can be easily accessed through various digital platforms, such as Spotify, YouTube Music, Joox, Apple Music, and SoundCloud. Although presented in a musical format, song lyrics contain poetic elements similar to poetry, such as the use of various figures of speech and imagery. According to (Palmeirim, 2024), song lyrics are treated as literary objects because they display language that is dense, meaningful, and able to convey emotions like oral poetry that interacts directly with the listener. (Shahwan, 2023) also asserts that digital technology has changed the way literary works are produced and distributed, allowing literature to be present as audio-visual content such as song lyrics, films, and social media.

The development of contemporary literature shows an acknowledgment of song lyrics as part of modern literary works that combine elements of musical and literary arts. One phenomenon that strengthens this view is the awarding of the Nobel Prize in Literature to Bob Dylan in 2016 for his contribution to creating new poetic expressions in the American song tradition. He is a musician from the United States who has been known since the 1960s through his works that discuss social and political issues. The award sparked a debate among academics and literary practitioners regarding the position of song lyrics as literary texts equivalent to poetry. Dylan is not only seen as a singer, but also as a "performing poet" who combines lyrics and vocals in the form of performance literature (Fahmi, 2018). In line with that, (Mus, 2018) said that Leonard Cohen's songs often start from poetry, so many literary critics call his work a form of sung poetry. Meanwhile, Kendrick Lamar received the Pulitzer Prize for Music in 2018 for the album DAMN. because it was considered to contain honesty, poetry, and high emotional power (Grosu, 2020). This was the first time a hip-hop musician received the award. This proves that regardless of the genre, all types of lyrics can be called literary poetry. The various phenomena above are strong evidence that song lyrics can be seen as a form of modern poetry that unites the power of language and music to convey messages, feelings, and life values.

In Indonesia, one of the music groups that is quite prominent with the strength of its lyrics is Diskoria. The group initially consisted of Merdi Simanjuntak and Fadli Aat, but now their formation is strengthened by Rayi Raditya, Pandji Dharma, and Daiva Prayudi after Fadli Aat officially resigned. Diskoria is known for its retro music style that revives the spirit of Indonesian disco from the 70s to 80s with a modern touch. Their quality is reflected in the Anugerah Musik Indonesia (AMI) Awards for the songs "C.H.R.I.S.Y.E." (2021) and "Badai Pasti Berlalu" (2023). On Spotify, their songs have been well received and have been played tens to hundreds of millions of times. This proves that Diskoria has a widely recognized quality and is quite popular in various circles, especially millennials and Gen Z.

Diskoria is not only known for its music, but also for its lyrics which are full of figures of speech and imagery. This makes their songs relevant for stylistic analysis, as well as opening up the possibility of their use in poetry learning. Figurative language and imagery are an important part of the physical structure of poetry taught in schools, especially in the Learning Outcomes (CP) for class XI in the Merdeka Curriculum, where students are expected to be able to write various types of literary works, including poetry. However, they still experience difficulties in writing poetry due to limited learning resources that can provide concrete examples of the creative application of aesthetic elements of language. Textbooks as the main teaching material tend to present material theoretically, without providing enough inspiration to encourage the creation of poetry. Writing poetry requires creativity, a sensitivity of taste, and a more

complex understanding of language aesthetics compared to other forms of literary works. In this context, Diskoria's song lyrics can be used as inspiring teaching materials. Through observing the figures of speech and imagery in the lyrics, students can get a concrete picture of how to build expressive and imaginative power in poetry. Thus, song lyrics can be a relevant and contextual source of reference for students in writing poetry, because they show how figurative language and imagery are used creatively to build atmosphere, meaning, and imagination in the text.

In addition, the feasibility of Diskoria's songs as teaching materials can be reviewed through three aspects of the criteria for selecting literary teaching materials as stated by (Rahmanto, 1998), namely the language aspect, the psychological aspect, and the cultural background aspect. These three aspects are important to ensure that the chosen literary works are in accordance with the abilities, interests, and life experiences of students, and are able to support the achievement of literary learning objectives in school. The language aspect concerns the choice of words, sentence structure, writing style, to the cultural elements inherent in the text. The psychological aspect is closely related to the cognitive and emotional development stages of students, where high school-aged adolescents are in the 16-18 year age range, who have entered the stage of development of abstract thinking and generalization. At this stage, they are not only able to understand the text literally, but also able to connect the symbolic meaning in literary works with the reality of life. Meanwhile, the cultural background aspect emphasizes that the cultural connection between the work and the students can increase interest and understanding of the content of the work.

A number of previous studies have discussed stylistic studies and the use of song lyrics in literature learning in schools. (Sukardi et al., 2025) in their research examined the use of figurative language in Nadien Amizah's songs and implemented it in learning to write poetry at the MTs level. Then a study by (Aisyah & Rahman, 2025) regarding the types of imagery contained in the album *Rahasia Pertama* by Rony Parulian. Then (Risa & Leonita, 2025) who examined the aspects of figurative language and imagery in the poem "Sajak Sebatang Lisong" by W.S. Rendra. As for the research by (Febriyanti & Kustriyono, 2025), it examined the semiotic aspects in Tulus's song lyrics and their implications for poetry learning in high school. These various studies show that the understanding and use of figurative language and imagery in song lyrics as teaching materials have begun to receive attention. However, there has been no research that specifically comprehensively examines the lyrics of Diskoria's songs, especially in the context of learning to write poetry in high school. Therefore, this study aims to fill this gap through an analysis of the figures of speech and imagery in the lyrics of the Diskoria group's songs on the *Intonesia* album, as well as assessing their feasibility as teaching materials in learning to write poetry in high school. Thus, this research is expected not only to expand the study of stylistics in song lyric texts, but also to make a practical contribution in developing more interesting and relevant teaching materials in learning to write poetry in the classroom.

## METHODS

This research uses a descriptive qualitative method with a stylistic approach to analyze the figurative language and imagery in Diskoria's song lyrics and assess their relevance as poetry teaching materials in high school. The descriptive qualitative method was chosen because this research focuses on a deep understanding of the linguistic aspects in song lyrics, not on quantitative or statistical data. The data source in this study was obtained from the lyrics of Diskoria's songs which were collected through an official lyric provider platform with a documentation technique (read-note). This study applies the content analysis technique to examine the figurative language and imagery contained in Diskoria's song lyrics. According to (Sulistiyawati, 2023), this technique is suitable for use in qualitative research because it allows researchers to trace the messages implied in poetic texts. The analysis process is carried out by reading and reducing the lines of lyrics that contain elements of figurative language and imagery, then categorizing them based on the theory used. The classified data is then interpreted to determine the meaning and aesthetic function of the use of language in the lyrics. Finally, drawing conclusions and relating the results of the analysis with its relevance to learning to write poetry in high school. To ensure the validity of the data, a theoretical triangulation technique was used, namely by comparing the findings with concepts from various relevant theoretical references (Susanto et al., 2023).

## RESULT AND DISCUSSION

This study aims to analyze the figurative language and imagery contained in the lyrics of Diskoria's songs on the album *Intonesia* which was released from 2024 to 2025. The songs are "Flamboyanku" (2024), "Hasrat dan Jiwaku" (2024), "Sakura Abadi" (2024), "Relung Jiwa" (2025), "Dua Mimpi" (2025), "Prahara Api Asmara" (2025), "Kilauan" (2025), "Nurani" (2025), "Romansa Masa SMA" (2025), "Selamat Ulang Tahun" (2025), and "Tanah Airku" (2025).

From the analysis, 157 data of figurative language were found which were divided into four main groups, namely comparison, contradiction, association, and repetition. In addition, five types of imagery were found, namely sight (visual), hearing (auditory), motion (kinesthetic), touch (tactile), and smell (olfactory). The details of the figurative language and imagery data are presented in Table 1 and Table 2 below.

**Table 1. Data on Types of Figurative Language in the *Intonesia* Album**

No.	Type of Figurative Language		Total Data
1.	Comparison	Simile	2
		Metaphor	53
		Personification	42
		Depersonification	3
		Antithesis	4
		Tautology	1
2.	Contradiction	Hyperbole	6
		Paradox	1
3.	Association	Metonymy	3
		Synecdoche	1
		Erotesis	3
4.	Repetition	Alliteration	10
		Assonance	13
		Epizeuxis	4
		Anaphora	5
		Symploce	1
Total			152

**Table 2. Data on Types of Imagery in the *Intonesia* Album**

No.	Type of Imagery	Total Data
1.	Sight (Visual)	41
2.	Hearing (Auditory)	12
3.	Motion (Kinesthetic)	27
4.	Touch (Tactile)	6
5.	Smell (Olfactory)	2
Total		88

From the tables above, it can be seen that the most dominant figurative language is comparison, with metaphor and personification being the most frequently found types in the *Intonesia* album. As for imagery, the visual type is more dominant than other types of imagery. Next, these findings will be explained in detail to provide a complete picture of the use of these elements in the songs.

### **Figurative Language in the Lyrics of Diskoria's *Intonesia* Album**

Based on the analysis of the song lyrics in Diskoria's *Intonesia* album, various types of figurative language were found, which are grouped into four categories, including comparison, contradiction, association, and repetition (Tarigan, 2021).

### Figurative Language of Comparison

Figurative language of comparison, according to (Tarigan, 2021), is a style of language that states something by comparing it with another thing directly or indirectly. (Muda et al., 2025) reveal that the use of this style in the lyrics of regional songs can strengthen visual imagery and provide a deeper emotional resonance to the listener.

- **Simile**, is a direct comparison between two things that are basically different but are considered similar. It is usually marked with comparative words, for example *seperti*, *laksana*, *bagaikan*, *bak*, *umpama* (like, as), and others.

*"Seakan esok tiada waktu"* (As if there is no tomorrow) (Diskoria, 2025).

This quote shows a form of implicit simile, the use of the word "seakan" (as if) compares the current situation with a condition as if tomorrow will never come, thus creating a sense of urgency and emphasizing the importance of the present moment, as if time is very limited.

*"Sesaat kemarau panjang bagai silam"* (A moment of long drought as if it were in the past)  
(Diskoria, 2024).

This data contains a simile indicated by the use of the word "bagai" (as if). This comparison illustrates that the heavy dry season disappeared in an instant, as if it had never happened.

- **Metaphor**, is an implicit comparison of two different things using figurative words (Tarigan, 2021).

*"Hatimu berbunga, doaku semoga"* (Your heart is flowering, my prayer I hope) (Diskoria, 2025).

The quote contains a metaphor because the word "berbunga" (flowering) is used to describe a feeling of happiness, not a real flower growing in the human heart. This expression strengthens the impression of a sincere prayer and hope that happiness will continue to grow like a blooming flower.

*"Kasih kau flamboyanku / Hujan dan angin kencang telah menutup indahmu dari tangkainya"*  
(Pity you my flamboyant / Heavy rain and wind have closed your beauty from its stalk) (Diskoria, 2024).

In these lines, the figure of "flamboyanku" (my flamboyant) refers to someone who is described as beautiful as a flamboyant flower. The presence of "hujan dan angin kencang" (heavy rain and wind) becomes a symbol of fragility, suffering, and the pressures of life that cause that beauty to be uprooted, like a flower detached from its stalk. The lyrics create a touching emotional effect with poetic language.

- **Personification**, is a figure of speech that gives human qualities to inanimate objects or abstract ideas (Tarigan, 2021).

*"Menikmati kala cinta berbisik"* (Enjoying when love whispers) (Diskoria, 2024).

This lyric excerpt contains personification because love is described as being able to whisper like a human. This shows tenderness and gives the impression that love comes gently, slowly, and touchingly.

*"Santun senyuman menyapa"* (A polite smile greets) (Diskoria, 2025).

This line contains personification because it describes a smile as if it can greet and be polite like a human. This human quality is given to the "senyuman" (smile) to create the impression that warmth and friendliness are present not only through actions, but also through expression.



- **Depersonification**, is the opposite of personification, which is a figure of speech that gives the properties of objects to humans (Tarigan, 2021).

*"Terbenam kularut dalam mimpi"* (Sunken I dissolve in a dream) (Diskoria, 2025).

This quote contains depersonification because it characterizes humans with the characteristics of inanimate objects. The words "terbenam" (sunken) and "larut" (dissolve) usually describe inanimate objects. However, in this context, it shows a state of self that has lost control of consciousness and is carried away in dreams and fantasies.

*"Tanpamu, kini ku layu"* (Without you, now I wither) (Diskoria, 2025).

The "aku" (I) is likened to a plant that "layu" (wither), but the real meaning is a feeling of loss that makes the "aku" lose the spirit to live, like a creature unable to stand on its own without the presence of another.

- **Antithesis**, is a figure of speech that juxtaposes two opposing ideas as a whole or a comparison between two antonyms (Tarigan, 2021).

*"Lupakanlah nestapa, kini kita berpesta"* (Forget the sorrow, now we party) (Diskoria, 2025).

The data contains antithesis because the words "nestapa" (sorrow) and "berpesta" (to party) are contradictory in meaning. The quote juxtaposes the contrast between sadness and joy.

- **Tautology**, is the excessive use of language that contains repetition of another word (Tarigan, 2021).

*"Kian rasakan kasih dan sayangnya"* (Feel more and more his love and affection) (Diskoria, 2024).

The lyric contains tautology because it contains two words with the same meaning, namely "kasih" and "sayang" (love and affection). The two words are juxtaposed to affirm and strengthen the meaning of the love and affection that is felt. The combination of the two aims to show the intensity of feelings that continue to grow over time.

### **Figurative Language of Contradiction**

Figurative language of contradiction is used to create a dramatic effect or to emphasize meaning by presenting a contradiction. (Muda et al., 2025) also emphasize that contradiction gives dramatic power and depth of meaning to the structure of song lyrics.

- **Hyperbole**, is an expression that exaggerates something, be it its nature, size, or number, with the intention of giving a great impression or giving emphasis (Tarigan, 2021).

*"Kau buat aku terbang ke lain semesta"* (You make me fly to another universe) (Diskoria, 2024).

The quote is a hyperbole because it exaggerates the emotional impact felt to the point of being described as flying to another universe. This expression is not meant literally, but to show how strong a person's influence is on the speaker's feelings.

*"Hanyut terbawa menuju samudera nestapa"*  
(Drifting away towards the ocean of sorrow) (Diskoria, 2025).

The lyric describes sadness excessively, as if being carried by a current to an ocean full of sorrow. This sentence is not meant to be real, but to show how deep and vast the suffering is, as if it were as endless as an ocean of sadness.

- **Paradox**, is a statement that contains a real contradiction with existing facts.

*"Meski surya tenggelam / Kelopakmu kan mekar abadi"*  
(Although the sun sets / Your petals will bloom eternally) (Diskoria, 2024).

The data shows a contrast between the "surya tenggelam" (setting sun), which is a symbol of darkness or the end, and "kelopakmu kan mekar abadi" (your petals will bloom eternally), which is a sign of life or eternity.

### **Figurative Language of Association**

According to (Tarigan, 2021), the figurative language of association relies on the association between one thing and another, whether logically, symbolically, or culturally. Meanwhile, (Huang & Gao, 2024) state that the style of association plays a role in building semantic relationships and enriching the interpretation of literary texts.

- **Metonymy**, is a figure of speech that replaces something with something closely related or representing that thing (Tarigan, 2021).

*"Tanah airku tidak kulupakan"* (My homeland I will not forget) (Diskoria, 2025).

The term "tanah air" (homeland, literally 'land and water') is used to replace the name of the country indirectly because it has a close relationship. Both have the same meaning, which is the country where a person was born. The use of the phrase "tanah airku" (my homeland) is more emotionally nuanced because it gives a deeper and more touching impression than mentioning the name of the country directly.

*"Dengan kostum putih abu-abu"* (With a white and gray costume) (Diskoria, 2025).

The expression "putih abu-abu" (white and gray) is commonly used to refer to the high school uniform. White and gray is often used as a symbol of high school because the two have a close relationship. In this case, the phrase does not refer to the color literally, but represents the identity of a high school student.

- **Synecdoche**, is a figure of speech that mentions a part to replace the whole, or vice versa (Tarigan, 2021).

*"Kelopakmu kan mekar abadi"* (Your petals will bloom eternally) (Diskoria, 2024).

This lyric quote contains a synecdoche pars pro toto because the petals are used to represent the flower as a whole.

- **Erotesis**, is a figure of speech in the form of a rhetorical question where there is an assumption that there is only one possible answer (Tarigan, 2021).

*"Mungkinkah tatapan itu akan sirna? / ..... / Mungkinkah rintik hujan berakhir di sini? / Salahkah diri ini mendambakan?"* (Could that gaze disappear? / ..... / Could the drizzle end here? / Is it wrong for me to long for it?) (Diskoria, 2025).

The three lines of lyrics above are a form of rhetorical question that does not expect an answer. These questions are not intended to ask for an answer, but to affirm feelings of doubt, sadness, and hope. The use of this erotesis style of language actually strengthens the emotional nuance and inner conflict of the author.

### **Figurative Language of Repetition**

According to (Tarigan, 2021), this style of language emphasizes the repetition of sounds, words, or structures to create a musical or rhetorical effect. The use of repetition styles such as alliteration,

assonance, and repetition in song lyrics can strengthen memorability and the aesthetic effect of the text (Shaputri & Hidayatullah, 2022).

- **Alliteration**, is the repetition of the same consonant sound to give an effect of emphasis or simply beauty (Tarigan, 2021).

*"Terbangun dari rakyat terjajah, bangkit melawan walau terengah-engah."*

(Awakened from a colonized people, rising up to fight though out of breath.) (Diskoria, 2025).

The sentence contains alliteration marked by the repetition of the consonant sounds /t/ and /r/ in the words "terbangun, terjajah," and "terengah-engah" as well as the /h/ sound in the words "terjajah" and "terengah-engah" which appear close together. This sound pattern forms a rhythm that gives rhythmic stress and creates a beautiful effect when read or heard.

- **Assonance**, is a figure of speech in the form of repetition of the same vowel sound to give an effect of emphasis or simply beauty (Tarigan, 2021).

*"Gundah lara namun aku rindu / Canda tawa dengan sahabatku / Senang sedih marah jadi satu / Melebur rasa baru"* (Sorrowful but I miss / Laughter with my friends / Happy sad angry become one / Fusing into a new feeling) (Diskoria, 2025).

The stanza contains assonance because there is a repetition of the vowel sounds /a/ and /u/ that sounds dominant. This vowel repetition creates a soft rhythm that gives a poetic effect in conveying various mixed feelings.

*"Bersamamu, dalam cinta yang sendu / Kunikmati namun dirinya tak dapat berbagi / Di dekatmu dalam angan untuk s'lalu bersatu"* (With you, in a melancholic love / I enjoy it but he cannot share / Near you in a dream to always be one) (Diskoria, 2025).

In this stanza, the assonance is marked by the repetition of the /u/ sound in the first and third lines, and the repetition of the /i/ sound in the second line. The use of assonance makes the emotional nuance deeper while embedding a beautiful effect on the song lyrics.

- **Epizeuxis**, is the direct, consecutive repetition of a word that is emphasized (Tarigan, 2021).

*"Terlambat untuk berdusta terlambatlah sudah"* (Too late to lie, it is too late) (Diskoria, 2024).

The lyric reflects a moment of emotional confession that can no longer be postponed. The repetition of the word "terlambat" (late) as a form of epizeuxis strengthens and deepens the impression of regret and tardiness. The meaning points to the realization that there is no longer any room to hide feelings.

*"Kelopakmu kan mekar abadi / Tak peduli musim yang kan datang / Menemani / Menemani / Menemani"* (Your petals will bloom eternally / No matter the season that will come / Accompanying / Accompanying / Accompanying) (Diskoria, 2024).

The repetition of the word "menemani" (accompanying) three times in a row in the quote is a form of epizeuxis. This figure of speech is used to give strong emphasis to the meaning of the repeated word. In this case, the repetition reflects a deep meaning about eternal beauty that continues to accompany both joy and sorrow.

- **Anaphora**, is the repetition of the first word or phrase in each line or sentence (Tarigan, 2021).

*"Tanahku yang kucintai / Engkau kuhargai / ..... / Tanah yang ku tak kulupakan / Engkau kubanggakan"* (My land that I love / You I appreciate / ..... / The land that I will not forget / You I am proud of) (Diskoria, 2025).



The lyrics contain anaphora marked by the repetition of the parts "Tanahku yang" (My land that) and "Engkau" (You) at the beginning of the lines. This repetition is used to emphasize how important the homeland is to the author. Thus, the impression of love, appreciation, and pride for one's own country becomes stronger.

*"Kau runtuhkan harap pilu / Kau berikan s'galanya bagiku"*  
(You destroyed sorrowful hope / You gave everything for me) (Diskoria, 2025).

The repetition of the word "kau" (you) at the beginning is used to emphasize the important role of the figure "kau" in the author's life and to affirm the central role of the person being discussed.

- **Symploce**, is the repetition of a word at the beginning and end of a line or sentence (Tarigan, 2021).

*"Dan bilakah semua terjadi? / Perlahan jiwaku sadari / ..... / Dan bilakah semua menjadi? / Terlambat sudah kusadari"*  
(And when did it all happen? / Slowly my soul realized / ..... / And when did it all become? / Too late I realized) (Diskoria, 2025).

The repetition of the part "dan bilakah semua" (and when did it all) at the beginning and "sadari" (realize) at the end shows that the lines above contain symploce. This structure is made with a sequential flow, describing a regret that is realized when it is too late with a repetitive style.

#### **Imagery in the Lyrics of Diskoria's *Intonesia* Album**

Imagery is the use of words that can evoke the sensory experience of the reader or listener. According to (Nurgiyantoro, 2018), imagery is divided into five types, namely sight (visual), hearing (auditory), motion (kinesthetic), touch (tactile), and smell (olfactory).

- **Visual Imagery**, is a form of description related to things that can be captured by the sense of sight. This type of imagery describes an object or situation that can seemingly be seen by the eyes.

*"Untuk dirimu, bingkisan nan manis kubeli untukmu"*  
(For you, a sweet gift I bought for you) (Diskoria, 2025).

The sentence displays visual imagery because it presents a concrete picture of a gift. The word "bingkisan" (gift) creates an image of the physical form of a sweet and cute gift, its shape, color, or packaging can be imagined.

*"Merah muda / Kilau warna pemudi pemuda"*  
(Pink / The shimmering color of young women and men) (Diskoria, 2025).

The specific mention of the color pink allows the listener to imagine the color very clearly. This color is synonymous with tenderness and youthful spirit, thus strengthening the visual impression that describes the character of young people.

- **Auditory Imagery**, is a type of imagery that describes sounds that can be captured by the sense of hearing, which is conveyed through verbal descriptions or sound imitations, so that the reader can seemingly hear the sound, albeit imaginatively.

*"Arus menggeluti nan merintih dan kembali / Jerit malam bernyanyi, nyaring dan bergeming"*  
(The current wrestles, whimpering and returning / The night's scream sings, loud and silent)  
(Diskoria, 2025).

Words like "merintih, jerit, bernyanyi, dan nyaring" (whimpering, screaming, singing, and loud) create a sound image full of emotion, a sound of sadness and pain that is heard loudly but there is also the silence of the unmoving night. This imagery presents a dramatic auditory experience, describing a night

atmosphere full of sorrowful yet silent sounds, so that the listener can feel the intensity of the feelings conveyed through these sounds.

*"Kau lirik aku dengan lembut kata-kata"* (You glance at me with gentle words) (Diskoria, 2025).

This lyric excerpt describes auditory imagery in the form of the sound of words that are soft and full of tenderness. The word *"lembut"* (gentle) emphasizes a melodious and calming tone of voice, as if the words were delivered with full attention and affection.

- **Kinesthetic Imagery**, is imagery related to the concretization of a moving object that can be seen by the eyes. This imagery is almost similar to visual imagery, but the object described to be seen is an activity, so the reader can seemingly witness the moving object being depicted.

*"Menari merdu tinta penaku / Saat kutulis semua yang ingin kuucapkan"*  
(My pen's ink dances melodiously / As I write everything I want to say) (Diskoria, 2025).

The lyric excerpt describes the activity of writing through a poetic choice of words. The activity is expressed with the movement of a pen that dances beautifully, creating the writing that is to be expressed. Although the listener does not witness the activity directly, with this description the listener can imagine it through their imagination.

*"Bersamamu, ku berlari dan pergi"* (With you, I run and go) (Diskoria, 2025).

The motion imagery in the lyric is shown in the movement of running and going with someone. Through this sentence, the listener can seemingly witness the escape they are undertaking.

- **Tactile Imagery**, is a depiction related to the sensation of touch or physical feeling, such as cold, hot, rough, smooth, soft, or painful. Through concrete descriptions, this imagery allows the reader to imagine the experience of touch imaginatively.

*"Berkilauan, hangatmu mentari"* (Shimmering, your warmth of the sun) (Diskoria, 2025).

The sentence displays tactile imagery through the word *"hangatmu"* (your warmth) which refers to a comfortable and pleasant sensation of touch, as if the warmth of the sun can be felt physically by the sense of touch. This imagery evokes a sensory experience and makes the listener feel a touching warmth.

*"Hangat derai peluhmu, oh, mesranya"*  
(The warmth of your streaming sweat, oh, how intimate) (Diskoria, 2025).

The tactile imagery in the lyric is marked by the words *"hangat"* (warmth) and *"peluhmu"* (your sweat). The expression describes a sensation of touch that feels hot, then the term *"derai peluh"* (streaming sweat) creates an image of sweat drops that are felt physically, making the listener feel warmth and closeness physically and emotionally.

- **Olfactory Imagery**, is a type of imagery that describes a smell or aroma that can be recognized through the sense of smell, so that the reader is made to seem as if they can smell an aroma even if only through text.

*"Kau, kian semerbak harum dalam khayal"* (You, ever more fragrant in my imagination) (Diskoria, 2025).

The lyric excerpt contains olfactory imagery because it presents the impression of an aroma or smell that can be imagined by the sense of smell. The phrase *"semerbak harum"* (fragrant) refers to a strong and pleasant scent, as if the presence of the figure *"kau"* (you) emits a fragrance that can be felt even if only in imagination.

"Menebar bintang di langit mewangi harummu / Bunga flamboyanku"

(Spreading stars in the sky, your fragrance perfumes / My flamboyant flower) (Diskoria, 2024).

The lyrics display clear olfactory imagery through the expression "mewangi harummu" (your perfuming fragrance). This part presents a sensation of fragrance that can be imagined by the sense of smell, even without smelling the fragrance directly.

Based on the analysis, the four types of figurative language studied appear in Diskoria's lyrics, although with different frequencies. The comparative style is used more often because their lyrics convey feelings and moods indirectly, which requires imaginative expressions through comparison. The styles of contradiction and association appear to clarify meaning or give a deeper impression by displaying opposing or related things. Meanwhile, the repetition style is used to strengthen an impression or to give rhythm to the song with the same sound. In addition, Diskoria's lyrics use a lot of visual and motion imagery, which means the content of the lyrics often describes something whose shape or movement can be imagined. All these findings explain that the elements of figurative language and imagery not only beautify the text, but also have their respective functions to build the meaning of the song so that the message within can be conveyed well to the listener. This is in line with the opinion of (Purnama & Fadillah, 2025) who state that figurative language in songs not only beautifies the text, but also strengthens the expression, appeal, and meaning felt by the listener. In line with that, (Putri et al., 2023) also assert that figurative language and imagery in songs are jointly able to build feeling and create a deeper aesthetic experience.

#### **Relevance of Figurative Language and Imagery in Diskoria's Song Lyrics as Teaching Material for Poetry Learning**

Based on the Learning Outcomes (CP) phase F for class XI in the Merdeka Curriculum, students are required to be able to produce various types of literary works creatively, one of which is poetry. In this case, figurative language and imagery are important parts that are included in the physical structure of poetry (Zulaeha, 2016). By introducing figurative language and imagery through songs, students are more easily stimulated in writing poetry, because they not only learn theory, but also see directly how these elements are applied.

Several studies have proven that song lyrics can be used in poetry learning. In the research of (Sukardi et al., 2025) regarding the implementation of the results of the analysis of figurative language in Nadin Amizah's songs, it has been proven effective and can encourage students to produce poetry in which each line contains a message. In addition, a study conducted by (Febriyanti & Kustriyono, 2025) on the semiotic aspects in Tulus's album *Manusia* showed that the application of this material in poetry learning in high school can help students develop the ability to absorb emotions, imagine atmospheres, increase sensitivity, and understand the character of the characters presented in the text.

This research also utilizes song lyrics as a source of teaching that inspires students in writing poetry. In this case, Diskoria's songs are an appropriate choice because they are full of word choices and figurative language that can inspire students in creating poetry. The themes raised are close to everyday experiences and the world of teenagers, making it easier for students to connect the content of the song with their feelings, thoughts, and personal experiences. Themes, figurative language, imagery, and word choice in these songs can be a model for students to understand how the elements of the physical structure of a poem can be used creatively. Through Diskoria's lyrics, they can try to write poetry by paying attention to writing styles such as comparison, contradiction, association, repetition, and concrete sensory images, so that learning poetry feels more alive and meaningful. This method allows students to pour out the contents of their thoughts and feelings freely but still in a directed manner through the language elements they are already familiar with from these songs. By using Diskoria's songs as teaching material, the learning atmosphere becomes more enjoyable because students learn with texts that are close to their world. This gives them direct experience in creating and increases their self-confidence in writing creative and meaningful poetry.

The feasibility of Diskoria's songs as literary teaching materials can be reviewed from three aspects of the selection of literary teaching materials according to (Rahmanto, 1998), namely the aspects of language, psychology, and cultural background. From the language aspect, the song lyrics in the album

*Intonesia* use communicative and poetic diction, with sentence structures that are easily understood by high school students. Although the messages conveyed are often symbolic, this can provide room for interpretation to hone critical and creative thinking skills. Psychologically, the content of the songs is in accordance with the developmental stage of high school adolescents who can already think abstractly and are beginning to be sensitive to symbolic meanings. The themes in the songs are also close to the students' experiences, so they can trigger reflection and self-expression. Meanwhile, from the aspect of cultural background, Diskoria's songs raise many social and cultural backgrounds that are familiar to the lives of teenagers, such as school experiences, friendships, to feelings of nostalgia for youth. The suitability of this cultural background allows students to feel closer emotionally to the text, so it is easier to feel connected to the text. These three aspects show that Diskoria's songs are not only stylistically worthy of analysis, but also have practical value that is worthy as inspiring, contextual, and applicative teaching materials for writing poetry in the classroom.

## CONCLUSION

Based on the research results, 152 data of figurative language and 88 of imagery were found in the lyrics of Diskoria's album *Intonesia*. The most dominant figurative language is the comparative style, especially metaphor and personification, because it is often used to convey atmosphere and feelings indirectly. Contradiction and association styles appear to clarify meaning and deepen impressions, while repetition is used to build rhythm and emphasis. The most frequently appearing imagery is visual and kinesthetic, which function to create concrete images in the listener's mind. These findings indicate that figurative language and imagery in lyrics not only beautify the form but also help convey the content and emotion more effectively. Viewed from the aspects of language, psychology, and culture, Diskoria's songs are considered feasible to be used as teaching materials for writing poetry for eleventh-grade high school students because of their communicative language, themes that are relevant to the world of teenagers, and a cultural background that is close to the students' lives. In addition, the results of this analysis show that song lyrics can be a concrete source of inspiration in learning poetry. Students not only understand the theory of figurative language and imagery conceptually, but also see its application contextually through the song text. Imaginative diction, strong imagery, and themes that are close to their reality, provide space for students to explore ideas, express feelings, and pour them into original and meaningful poetry. Thus, this research has successfully shown that the song lyrics in the album *Intonesia* are stylistically relevant as well as effective as a creative stimulus in learning to write poetry.

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