

STYLISTIC ANALYSIS OF IWAN FALS' SONG LYRICS IN REVEALING SOCIAL AND HUMANITARIAN VALUES

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Abstrak

Penelitian ini bertujuan untuk menganalisis stilistika lirik lagu Iwan Fals dalam mengungkap nilai-nilai sosial dan kemanusiaan. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan stilistika, di mana data dianalisis dari kata, kalimat, dan ungkapan dalam setiap bait lirik lagu. Sumber data penelitian ini adalah lirik lagu Iwan Fals yang berasal dari berbagai album dan singel. Teknik pengumpulan data dilakukan melalui studi dokumentasi dengan cara membaca, mengidentifikasi, dan mengklasifikasikan kata, kalimat, serta ungkapan berdasarkan aspek stilistika. Data dianalisis menggunakan pendekatan stilistika yang meliputi gaya bahasa dan citraan, kemudian dikategorikan berdasarkan jenis dan fungsinya. Hasil penelitian menunjukkan bahwa lirik lagu Iwan Fals mengandung berbagai bentuk gaya bahasa, seperti metafora, simile, personifikasi, metonimia, sinekdoke, epitet, perumpamaan epik, dan alegori. Selain itu, lirik lagu juga mengandung citraan yang meliputi citraan visual, auditif, taktil, gustatori, olfaktori, dan gerak. Gaya bahasa dan citraan tersebut memperkuat pesan-pesan sosial dan kemanusiaan dengan menekankan kritik terhadap ketidakadilan dan kesenjangan sosial, serta menggambarkan kondisi dan perjuangan kehidupan masyarakat. Sebagai contoh, penggunaan metafora dan simile dalam lirik tertentu mengungkapkan penderitaan masyarakat atau rasa empati terhadap sesama, sementara citraan visual dan auditif memperkuat imajinasi pendengar. Penelitian ini menunjukkan bahwa Iwan Fals tidak hanya menghasilkan musik yang indah secara estetis, tetapi juga kaya akan makna sosial dan moral yang relevan dengan kehidupan masyarakat. Analisis stilistika membantu memahami bagaimana gaya bahasa dan citraan digunakan secara efektif untuk menyampaikan pesan sosial dan nilai-nilai kemanusiaan dalam lirik lagu Iwan Fals.

Keywords: stilistika, gaya bahasa, citraan, lirik lagu, Iwan Fals, nilai sosial, nilai kemanusiaan

Abstract

This study aims to analyze the stylistics of Iwan Fals' song lyrics in conveying social and humanitarian values. The research employs a qualitative descriptive method with a stylistic approach, where the data are analyzed from words, sentences, and expressions in each verse of the song Lyrics. The data sources of this study are the song lyrics of Iwan Fals from various albums and singles. Data collection was conducted through documentary studies by reading, identifying, and classifying words, sentences, and expressions based on stylistic aspects. The data were analyzed using a stylistic approach encompassing figurative language and imagery, then categorized according to their types and functions. The results show that Iwan Fals' lyrics contain various forms of figurative language, such as metaphors, similes, personifications, metonymy, synecdoche, epithets, epic similes, and allegories. In addition, the lyrics also contain imagery, including visual, auditory, tactile, gustatory, olfactory, and movement imagery. These figurative language and imagery elements strengthen the social and humanitarian messages, emphasizing criticism of injustice, social inequality, and depicting the conditions and struggles of society. For example, the use of metaphors and similes in certain lyrics reveals the suffering of the people or compassion for others, while visual and auditory imagery enhances the listener's imagination. This study shows that Iwan Fals is not only produces musically aesthetic works but also conveys profound social and moral meanings relevant to community life. Stylistic analysis help to understand how figurative language and imagery are used to effectively communicate social messages and humanitarian Values in Iwan Fals' song lyrics.

Keywords: stylistics, figurative language, imagery, song lyrics, Iwan Fals, social values, humanitarian values

1. INTRODUCTION

Music in Indonesia serves a function beyond mere entertainment. Songs often serve as an effective medium of social communication, conveying ideas, emotions, and moral values to the wider community. Through its lyrics, music can capture the political, cultural, and humanitarian conditions of a given period. (Setiawati et al., 2021) state that song lyrics play a crucial role in shaping social awareness because their messages can transcend generational boundaries and influence listeners' perspectives on reality. Thus, music serves as a means of collective expression and a reflection of the dynamics of social life.

Iwan Fals is an Indonesian musician who occupies a special position in this context. His works are known for being imbued with concern for social, political, and humanitarian issues. The lyrics of songs like "*Bento*," "*Manusia Setengah Dewa*," and "*Surat Buat Wakil Rakyat*" reflect his support for the common people and critique social inequality. According to, Iwan Fals' success lies not only in his courage to voice criticism but also in his ability to transform language into symbols that touch the emotional dimension of listeners. Therefore, his lyrics are relevant to be studied as literary texts that hold both aesthetic value and social messages.

Iwan Fals's work can be studied through a stylistic approach, which examines the beauty and function of language within the text. Stylistics, according to, is a field of study that combines linguistic and aesthetic analysis to explore how language choices create specific meanings. This approach is relevant for song lyrics because, structurally, lyrics possess poetic characteristics similar to poetry. Through stylistic analysis, researchers can uncover the language style, diction, and imagery that build expressive power in the lyrics, as found in Iwan Fals's works, which use simple language yet are rich in social symbolism.

Previous research has shown that stylistic analysis is effective in identifying figurative elements and imagery in literary texts and song lyrics. (Suwaryo, 2022b) emphasizes that figurative language plays a crucial role in strengthening a work's message, while (Zahra & Rahmawati, 2022) view music's social function as a medium for representing societal realities. However, most studies still focus on contemporary pop songs that emphasize aesthetics, rather than works with social criticism, such as Iwan Fals's. This research gap opens up an opportunity to examine how style and imagery are strategically used to convey humanitarian messages and reflect on Indonesian socio-political issues.

This study aims to analyze the stylistic aspects of Iwan Fals' song lyrics, emphasizing the use of figurative language and imagery as a medium for conveying social messages. This study is expected to explain how language structure and choice of diction reflect the artist's social sensitivity and demonstrate the aesthetic and rhetorical functions of lyrics within the context of Indonesian culture. The findings of this study are expected to not only enrich the body of stylistic studies in the realm of popular music but also provide theoretical and educational contributions in understanding the role of language as a tool for social criticism and transformation.

2. METHOD

The research method used in this stylistic study of Iwan Fals' song lyrics is a qualitative descriptive method. This method was chosen because it can present linguistic facts and phenomena as they are without manipulation, allowing the characteristics of the language style and imagery to be described in detail based on the data found. Qualitative research according to (Moleong, 2018) emphasizes a deep understanding of the meaning of the text through the analysis of words, phrases, and sentences, not

statistical figures, so it is suitable for researching literary works in the form of song lyrics.

The approach used is stylistics, a branch of linguistics and literature that examines the use of language in literary works by highlighting the beauty of expression, choice of diction, and socio-cultural background. This approach is relevant because Iwan Fals' song lyrics are full of figurative language styles and imagery that depict Indonesian social reality, so that stylistic analysis can reveal both the artistic uniqueness and the social context underlying the text.

The data source consists of the lyrics of Iwan Fals' songs with social and humanitarian themes. The songs analyzed were purposively selected from various periods of his career to encompass a diversity of themes and styles. The titles used in the corpus include *Bongkar* (1984), *Surat Buat Wakil Rakyat* (1984), *Guru Oemar Bakri* (1981), *Hio* (1983), *Pesawat Tempurku* (1988), *Manusia Setengah Dewa* (1988), *Umar Bakri* (live version 1991), *Ibu* (2001), *Yang Terlupakan* (acoustic version 2002), *Serdadu Kumbang* (2001), and *Bangunlah Putra Putri Pertiwi* (2010). This selection takes into account popularity, the strength of the social message, and the rich potential of figurative elements and imagery.

The data collection technique was conducted through documentary studies. Researchers accessed official lyrics from physical albums, digital releases, or verified online sources, then read, recorded, and selected texts containing elements of figurative language and imagery. The data selection process followed the steps of literary analysis that emphasize figurative language as explained by. Analysis of the language style and meaning of the song lyrics was guided by research.

Each lyric is analyzed in depth by marking words, phrases, or sentences containing metaphors, personifications, similes, and other forms of figurative language and visual, auditory, tactile, gustatory, olfactory, and movement imagery. The stylistic analysis procedure refers to

the approach. Observations of variations in stylistic language in musical works follow the views. The application of imagery studies pays attention to research steps (Puspita, 2022) which highlight expressive aspects in lyric structure.

Data validity was maintained through source triangulation and diligent observation. Triangulation was carried out by comparing lyric texts from various official references and discussing findings with language and literature experts as applied by. Data validity was strengthened through semantic and stylistic approaches as described by. Diligent observation was realized through repeated readings and discussions with colleagues to minimize interpretive bias as applied by. The reflective approach to the artistic and social elements of musical works refers to research.

Data analysis was conducted in stages. The first stage classified the data into categories of figurative language and imagery. The second stage described the socio-cultural context that accompanies the use of language style. The third stage interpreted the aesthetic functions and meanings that emerged from the findings. This series of processes refers to the sociological approach of literature used by. The analysis of the social context and moral messages followed the study of. The interpretation of the metaphorical meaning in narrative works was compiled based on the method of. All stages present a complete picture of the stylistic characteristics of Iwan Fals' lyrics without drawing premature conclusions and opening up space for further discussion in the analysis of the results, as done by (Lestari et al., 2019).

3. RESULTS AND DISCUSSION

Stylistic Analysis of Figurative Language Aspects in Iwan Fals' Song Lyrics

Based on the author's analysis of Iwan Fals' song lyrics, nineteen instances of figurative language use, such as similes, were found. These figures are spread across the albums *Sarjana*

Muda (1981), *Opini* (1982), *Barang Antik* (1984), *Delapan Belas* (1989), *Dalbo* (1993), *Manusia Setengah Dewa* (2004), and several popular singles such as *Bongkar*, *Guru Oemar Bakri*, *Ibu*, and *Kemesraan*.

An example of this finding is seen in the song *Bongkar*, where the singer describes the corrupt state of the nation with a fragile structure "like a rickety house waiting to collapse." The phrase "*like a rickety house*" marks a simile that indicates the fragility of the state system due to injustice.

In the song *Ibu* there is a comparison that compares a mother's love with "the light of dawn that guides her child's steps". Connecting words *like the light of dawn* emphasize the sincerity and fortitude of a mother who is the light on the path of life.

The song *Guru Oemar Bakri* features a simile that describes teachers as "lights in the darkness" to emphasize the role of educators as enlighteners despite living in limitations.

In *Serdadu Kumbang*, Iwan Fals compares a soldier's fighting spirit to a "flame that is not easily extinguished." The comparison of *the flame* shows the character's determination in the face of violence and conflict.

The song "*Man Setengah Dewa*" (*Half-God Man*) contains a metaphor that compares a revered figure to a "magnificent statue on a throne." The phrase, "*magnificent statue*," suggests a critique of public figures who are revered as gods, yet remain essentially human.

In *the Testimony*, a simile is found comparing social grief to a "falling sky." The construction of *a falling sky* reinforces the impression of despair caused by the injustice and violence inflicted on the common people.

These findings demonstrate that Iwan Fals' use of similes serves not only as poetic embellishment but also as a means of emphasizing social and humanitarian messages. Comparative words such as "*seperti*," "*bagai*," "*laksana*," and "*ibarat*" serve as primary markers,

while the objects of comparison are drawn from everyday phenomena like houses, light, fire, and the sky, making them readily accessible to listeners from various backgrounds.

The distribution of similes is evenly distributed across songs of social criticism and humanitarian ballads. Political protest songs tend to utilize harsh, structural comparisons such as houses, the sky, and statues, while songs themed around family and love employ soft, natural imagery such as light, dawn, and lamps. This variation demonstrates Iwan Fals's stylistic flexibility in conveying moral messages through poetic forms of comparison.

Metaphor

Based on the author's analysis of Iwan Fals' song lyrics, twelve instances of figurative metaphorical language were found. These figures are spread across the albums *Sarjana Muda* (1981), *Opini* (1982), *Barang Antik* (1984), *Dalbo* (1993), *Manusia Setengah Dewa* (2004), and popular singles such as *Ibu (Ibu)*, *Bongkar (Bongkar)*, *Kemesraan (Kemesraan)*, and *Guru Oemar Bakri (Guru Oemar Bakri)*. The metaphors in these songs serve to present social criticism, evoke a sense of humanity, and express personal emotions concisely without explicit comparative words.

A prominent example is seen in the song "*Manus Setengah Dewa*," where the main character is compared to a "half-god." This expression is a metaphor implying someone who is glorified and worshipped like a sacred being, even though he is essentially a mere human. Iwan Fals uses this metaphor to satirize leaders who are considered perfect but are actually full of flaws.

In the song "*Ibu*," Iwan Fals writes, "You are my breath." This line is a metaphor that positions the mother as the source of life. The mother's presence is likened to the breath that sustains life, signifying the central role of mothers in a child's existence.

The song "*Bongkar*" features the metaphor of a "wall of power," referring to a rigid and oppressive government system. The wall here isn't a physical object, but rather a symbol of the barriers to people's freedom that must be torn down through struggle.

In "*Kemesraan*," the line "tonight we are stars" is found. The metaphor of stars is used to describe a sparkling and precious moment together, as if the song's characters radiate their own light in the darkness of the night.

The song "*Surat Buat Wakil Rakyat*" (*Letter for People's Representatives*) contains the metaphor of a "hot seat," symbolizing the responsibility and pressures of a politician's position. A chair is more than just a place to sit; it's a symbol of power that can "burn" the integrity of its holder if misused.

In *Sarjana Muda*, Iwan Fals writes "knowledge is like a weapon." Although the word "*bagai*" is used, the context is not a simile but a conceptual metaphor: knowledge is presented as a force that can protect or fight injustice.

Metaphor is also present in the song "*Kesaksian*" through the phrase "tears of the earth." This phrase depicts the suffering of nature due to human greed, as if the earth were crying as it witnessed environmental damage.

These findings demonstrate that Iwan Fals utilizes metaphor to condense social and emotional ideas into powerful poetic imagery. Unlike similes, which emphasize explicit comparisons, metaphors in Iwan Fals's work invite listeners to interpret deeper meanings, allowing messages of social protest, love, and the pain of life to touch both the intellectual and emotional realms.

Epic Parables Simile

Based on the author's analysis of Iwan Fals' song lyrics, three examples of figurative language were found in the form of epic similes. This figurative language style features lengthy and detailed comparisons, creating vivid and dramatic

imagery. This data is found in several important works, such as *Bongkar* (1984), *Manusia Setengah Dewa* (2004), and *Serdadu Kumbang* (2001).

The first example is seen in the song "*Bongkar*," with the line "like a wave that continues to crash against the rocks of power." This extended comparison depicts the people's unwavering spirit of resistance, likened to ocean waves constantly crashing against a coral cliff. Iwan Fals expands on the imagery of the sea and waves to emphasize the collective power capable of shaking the walls of power.

The epic parable is also present in *Demigod* through the phrase "like a mountain rising up against the clouds, your power becomes like a limitless sky that covers your view." In this section, the satirical leader is described in detail about the height of the mountains and the vastness of the sky, emphasizing the distance between the ruler and the common people.

In *Serdadu Kumbang* (*Beetle Soldiers*), there is the line, "Like an army of winds streaking through the night, we run after hope that seems far off on the horizon." The lengthy comparison between the struggles of the children affected by the conflict and the army of winds creates a heroic yet bittersweet impression. This passage emphasizes the courage of those who continue to pursue peace despite overwhelming odds.

These three examples demonstrate that Iwan Fals doesn't just use simple comparisons but expands them into rich, layered imagery. This kind of epic simile creates a profound poetic effect, making the listener feel as if they are witnessing the forces of nature, such as waves, mountains, and wind, representing humanity's struggle against injustice and suffering.

Personification (Prosopopoeia)

Based on the analysis of Iwan Fals' song lyrics, more than sixty instances of figurative language were found, in the form of personification or *prosopopoeia*. This style of

language presents inanimate objects or natural elements as having human characteristics and behavior, making the lyrics' meaning more vivid and emotional. Examples of personification are frequently found in popular albums such as *Sarjana Muda* (1981), *1910* (1988), *Swami* (1989), and *Manusia Setengah Dewa* (2004).

In the song "*Bento*," Iwan Fals writes, "the city walls laugh at the money." Here, the city walls are treated as laughing creatures. This phrase symbolizes the corrupt city and a society permissive of the power of money, as if the city walls were celebrating the wealth of the character Bento. This personification emphasizes social criticism of rampant greed.

The song "*Bachelor of Young Men*" features the line "the sky cries over my steps." The sky is depicted as a human being capable of shedding tears. This image conveys a profound sense of sadness for the plight of young graduates struggling to find work, as if nature itself shares their pain and disappointment.

In *Mata Dewa*, there is the phrase "the city wind rustles, holding the secrets of the night." The city wind is personified as an entity capable of holding secrets. This phrase emphasizes the mysterious atmosphere of urban nightlife, where various events are hidden from public view.

Another example is the song "*Mother*," which states, "the earth's embrace guards your sleep." The earth is likened to a mother protecting and nurturing her child. This personification conveys a loving impression, emphasizing the child's respect and love for its mother while also implying humanity's closeness to nature.

In the song "*Man Setengah Dewa*" (*Half God Man*), the line "time runs, laughing at us" depicts time as having the ability to run and laugh. The meaning conveys the human feeling of being chased by time, signifying the inability to withstand the pace of age and change.

This analysis demonstrates how Iwan Fals frequently gives life to natural elements and inanimate objects. This personification enriches

the listener's imagination, creating the impression that nature, the city, and even time itself act as silent witnesses, speaking, feeling, and interacting with humans throughout life's journey.

Metonymy

Based on the analysis of Iwan Fals' song lyrics, more than thirty pieces of data were found that display metonymy. This style of language is characterized by the mention of names, characteristics, or attributes that are closely related to the object in question, so that something is referred to not by its original name, but through a symbol or part that represents it. Metonymy is often found in various albums such as *Sarjana Muda* (1981), *1910* (1988), *Swami* (1989), *Manusia Setengah Dewa* (2004), and *In Love* (2005).

In the song "*Bongkar*," Iwan Fals writes, "Buildings of power swallowed by the waves of the people." The term "buildings of power" here represents the government and institutions that hold political authority. The term "buildings" refers not merely to physical structures, but rather to symbols of power that the people are attempting to overthrow.

The song "*Bento*" features the line "luxury cars and neat suits were scattered around the house." The phrase "luxury cars" not only refers to vehicles, but also symbolizes Bento's social status and wealth. This metonymy emphasizes a critique of the hedonistic lifestyle and luxury that are synonymous with power.

In *the Letter for People's Representatives*, there is the line "the soft chair has been waiting for a long time". The word "soft chair" symbolizes a position or political position that is being fought over by candidates for office. This expression shows the temptation of power which is always attractive to anyone who wants to be in power.

In the song "*Man Setengah Dewa*," Iwan Fals writes, "the world stage is playing again." The

phrase "world stage" here doesn't just refer to a performance stage, but rather a metaphor for a social and political life filled with pretense. The world is likened to a stage where humans play their respective roles.

Metonymy is also present in the song "Mother," with the line "your small steps penetrate time." The word "time" in this quote refers not only to hours or days, but also to the long and challenging journey of life. Time symbolizes a mother's resilience, transcending the limits of age.

This analysis demonstrates how Iwan Fals skillfully uses metonymy to convey social criticism and depict the realities of life. His choice of words that represent other objects adds to the power of meaning, presenting symbolic layers that enrich the interpretation of his lyrics.

Synecdoche

Based on the analysis of Iwan Fals' song lyrics, several data were found that show the use of synecdoche. Synecdoche is a figure of speech that mentions a part to represent the whole (*pars pro toto*) or mentions the whole to represent a part (*totum pro parte*). The use of this style is prominent in various Iwan Fals albums such as *Sarjana Muda*, *1910*, *Swami*, *Bongkar*, and *Manusia Setengah Dewa*.

In the song "Bongkar" there is the line "a thousand hands clenched in the air." The phrase "a thousand hands" clearly represents the masses of people demonstrating. The body part, the hand, is used to symbolize all the individuals participating in the resistance, thus becoming an example of the synecdoche *pars pro toto*.

In the song "Surat Buat Wakil Rakyat" (*Letter for People's Representatives*), the line "hot chairs are fought over by the big people" appears. The word "chairs" isn't just a place to sit, but rather represents the political positions coveted by officials. This is *pars pro toto*, as it refers to a part (chair) to convey the overall meaning of power and position.

In the song "Bento" there is a line, "the roof of his house holds a thousand secrets." The word "roof" here represents the entire building and the life hidden within. This synecdoche focuses attention on a specific part—the roof—to symbolize the entire house and its contents, making it a *pars pro toto*.

In "Man Setengah Dewa" (*Half-God Man*) there is a quote, "the whole country is crowded into narrow streets." The phrase "the whole country" not only refers to territorial boundaries, but also represents all Indonesians who share in the hardships of life. This is an example of *totum pro parte* because the whole (country) is used to represent a part, namely its people.

The song "Mother" features the line "two eyes gazed lovingly." The phrase "two eyes" here symbolizes a mother's complete love. The eye is used to represent the mother's entire loving personality, including her *pars pro toto*.

This analysis shows how Iwan Fals utilizes synecdoche to enhance the poetic power of his lyrics. By referring to specific parts or wholes, he creates a powerful imagery while expanding the social and emotional meaning of each line.

Allegory

The analysis of Iwan Fals' song lyrics shows a prominent use of allegorical language. Allegory is a figure of speech that presents a story or symbolic image to convey a moral, social, or philosophical message. In Iwan Fals' works, allegory is often used to criticize the realities of social, political, and humanitarian life through poetic symbols rich in meaning. Some songs that contain allegorical elements include *Sarjana Muda* (*Young Scholar*), *Bongkar* (*Bongkar*), *Manusia Setengah Dewa* (*Half God*), *Surat Buat Wakil Rakyat* (*People's Representative*), *Sumbang* (*Sumbang*), *Puisi Bertanya* (*Asking Poem*), and *Negeri Kaya* (*Rich Country*).

In the song "Bachelor of Young Men," the figure of an unemployed graduate is used as a symbol of an educated generation that has lost its

way. The story of a young man who graduated from college but has yet to find a job is not just a personal story, but a reflection of a nation that has failed to provide jobs. This allegory emphasizes the disparity between education and economic opportunity.

The song "*Bongkar*" features an allegory of the people, likened to ocean waves crashing against the rocks of power. The waves symbolize the unstoppable power of the masses, while the rocks depict power that appears solid but is fragile when continuously battered. This natural symbolism emphasizes the message of resistance against tyranny.

In *Manusia Setengah Dewa* (Half-God Man), the "half-god" character represents a leader who is revered as a god, yet remains a mere human with flaws. This song serves as a social critique of the cult of power and a reminder that no human is perfect. This allegory encourages listeners to avoid placing leaders in a position beyond criticism.

The song "*Surat Buat Wakil Rakyat*" (Letter for People's Representatives) conveys an allegory about the hot seat being fought over. A chair is not just a place to sit, but a symbol of power that captivates many, willingly neglecting the interests of the people. In this way, Iwan Fals satirizes political practices rife with personal interests.

Allegory is also present in *Sumbang*, where a fractured love story becomes a metaphor for the breakdown of social brotherhood. The strained relationship between two individuals is depicted as a symbol of the disharmony of a society that has lost trust in one another.

In "*Poems Asking*," Iwan Fals presents a philosophical allegory about the search for the meaning of life. The questions posed are not merely personal reflections, but rather symbols of the anxiety of modern humans thirsting for existential answers.

In the song *Negeri Kaya* (Rich Country), Iwan Fals depicts a prosperous nation yet filled

with suffering. The resource-rich nation is likened to a "gold mine covered in tears," presenting a stark contrast between its natural wealth and the poverty of its citizens.

This analysis demonstrates how allegory serves as a crucial tool for Iwan Fals to convey social criticism and moral messages poetically. Through natural symbols, fictional characters, and meaningful personal stories, he invites listeners to reflect on political realities, injustice, and the search for meaning in life, a theme that remains relevant across generations.

Epithet

An analysis of Iwan Fals' song lyrics revealed one example of the use of an epithet, a figure of speech that uses a poetic term or nickname to replace the name of a particular object or person. This epithet appears in the song "*Give Me Meaning*" from the album "*Later World*."

The lyric excerpt "*In the light of the sun is always awake*" features the word "*surya*" as a poetic nickname for the sun. This word choice creates a beautiful nuance while also conveying a majestic impression of the sun's light and warmth. The use of the word "*surya*" not only enriches the diction but also adds subtlety to the expression, making the lyrics more artistic and literary.

The epithet in this lyric emphasizes the poet's ability to transform everyday words into more aesthetically valuable symbols without losing their original meaning.

The analysis of the stylistic aspects of imagery contained in the lyrics of Padi's songs is described as follows.

Visual Imagery

Based on the author's analysis of Iwan Fals' song lyrics, a significant amount of visual imagery was found. These findings are spread across various regular albums and singles steeped in social criticism and humanitarian messages, such as *Sarjana Muda* (Young Scholar), *Orang Pinggiran* (Suburb), *Bongkar* (Bongkar), *Pesawat*

Tempur (Flight of Tempur), *Galang Rambu Anarki (Anarchy Sign)*, and a number of other songs. Visual imagery occurs when the song lyrics depict images that the listener can capture, making them feel as if they are witnessing the events being sung about.

The power of visual imagery is evident in the lyrics "*Look at the streets full of people*" in the song "*Bongkar*," which depicts a crowd during a demonstration. In the song "*Plane of Fighters*," the line "*A blue sky full of white clouds*" depicts a vast expanse of sky, conveying both a sense of freedom and a sense of danger.

In *Sarjana Muda (Young Scholar)*, the line "*Behind the city windows, people are rushing*" presents a scene of the hustle and bustle of a busy metropolis. The line "*Under the hot sun, small laborers march*" in *Orang Pinggiran* depicts a line of workers walking in the midday heat, emphasizing the social inequality that Iwan Fals critiques.

The image of nature also appears in the song *Galang Rambu Anarki* through the line "*Mentari pagi Senyum di ufuk timur*" (*The morning sun smiles on the eastern horizon*), which depicts a morning atmosphere full of hope despite being accompanied by anxiety about the future. In the song *Isi Rimba Tak Ada Tempat Berpigang Lagi (The Forest's Contents Have No Place to Stand)*, the phrase "*Old trees have fallen down, crushed by saws*" conjures up a strong visual image of forest destruction.

This series of visual images reinforces Iwan Fals' social and humanitarian message. Listeners are invited to see real-life portraits of society, from the struggles of the common people to the destruction of nature, as if bringing these realities before their eyes.

Auditory Imagery (Imagery)

Iwan Fals' song lyrics shows a large use of auditory imagery that brings the impression of real sound into the listener's imagination. This imagery is spread across various albums and

singles that are full of social messages such as *Bongkar*, *Sarjana Muda*, *Galang Rambu Anarki*, *Guru Oemar Bakrie*, *Pesawat Tempur*, and *Isi Rimba Tak Ada Tempat Berpigang Lagi*. Through the use of auditory imagery, the listener feels as if he really hears the voices, screams, or whispers that describe the situation depicted in the song.

The song "*Bongkar*" features the line "*Hear our voices, the cry of conscience*," echoing the cries of the masses during protests. In "*Guru Oemar Bakrie*," the line "*The shrill school whistle calls morning*" conveys the familiar sound of a whistle in the students' ears. The song "*Planet Fighter*" features the phrase "*The roar of the wind strikes the ears*," emphasizing the sensation of the loud sound of the wind as an airplane passes by.

In *Sarjana Muda*, the lyrics "*The sound of vehicles roaring on the highway*" invite the listener to imagine the noise of city traffic that never sleeps. The song *Galang Rambu Anarki* evokes a soft nuance through the verse "*The cry of a baby greets the morning*" which evokes a sense of emotion and family warmth. In *Isi Rimba Tak Ada Tempat Berpigang Lagi*, the line "*The sound of a saw slicing through the silent forest*" presents the sound of an engine that cuts through the silence, symbolizing the horrific destruction of nature.

The auditory imagery in Iwan Fals' songs reinforces the social and humanitarian sentiments he seeks to convey. Listeners are invited to experience firsthand the noise of the city, the cries of protest, and the sounds of nature being destroyed, as if all these sounds were present all around them.

Tactile / Thermal Imagery (Imagery)

Analysis of Iwan Fals' song lyrics shows the strong use of tactile imagery to convey the sensations of touch, temperature, and texture, so that the listener feels as if he or she is experiencing the physical experience being

described. This imagery is evident in various works full of humanitarian messages, including *Bongkar*, *Galang Rambu Anarki*, *Pesawat Tempur*, *Ibu*, *Sarjana Muda*, *Seperti Matahari*, and *Bento*.

In the song *Ibu*, the line "*The warmth of your embrace is still felt even though distance separates us*" conveys the warmth of a mother's love that transcends physical boundaries. The song *Bongkar* evokes a harsh impression through the phrase "*Cold sweat drips on the forehead of a street fighter*" which describes the tension during a demonstration. In *Galang Rambu Anarki*, the line "*The cold wind at dawn touches the skin of a newborn baby*" evokes the sensation of the bone-chilling night air, emphasizing the struggle to live amidst limitations.

The image of touch is also present in *Pesawat Tempur* through the line "*Gusts of wind slap my face at high altitude*," emphasizing the ferocity of the adventure depicted. The song "*Like the Sun*" presents the phrase "*Hot rays touch the skin, burning the spirit of the soul*," which combines physical heat with the blaze of inner passion. In *Bento*, the lyrics "*A rough hand's grip guides my steps*" convey the sensation of the texture of a hardworking palm, depicting the persistent life of the lower class.

The use of tactile imagery in Iwan Fals' songs conveys warmth, coldness, and physical pressure so deeply that the listener not only hears the story, but also feels it as if they were present in the events being told.

Taste Imagery (Imagery)

A stylistic study of Iwan Fals' song lyrics reveals the presence of taste imagery that evokes sensations on the tongue, whether bitter, sweet, or sour, to emphasize social criticism and humanitarian messages. This element appears in various albums that record Iwan Fals' musical journey, such as *Sarjana Muda*, *Swami*, *1910*, *Manusia Setengah Dewa*, and a number of struggle-themed singles.

In the song *Manusia Setengah Dewa*, the line "*The bitterness of this journey I continue to taste*" evokes a bitter taste that represents the disappointment and hardship of the lives of the common people. The song *Galang Rambu Anarki* displays a bitter impression through the phrase "*The bitterness of the workers' fate pierces the taste*," emphasizing the suffering of oppressed workers. In *Bongkar*, the line "*We swallow the bitterness of the rulers' false promises*" evokes the sensation of swallowing an unpleasant taste that symbolizes social disappointment.

The nuances of emotion are also present in "*Planet Fighter*" through the lyrics "*The salty taste of sweat on the lips of a fighter*," which evoke a vivid sense of physical struggle. "*Mother*" combines sweetness and bitterness with the line "*The sweetness of your love, the bitterness of inevitable separation*," depicting warm memories mixed with deep sadness.

The use of taste imagery in Iwan Fals' works not only creates a sensation of taste but also serves as a metaphor for social conditions. Bitter and sour flavors reflect the inequality, injustice, and burdens of social life, while sweetness suggests hope and the sincerity of love that persists amidst suffering.

Olfactory Imagery (Smell) Imagery

A stylistic analysis of Iwan Fals' song lyrics reveals the presence of olfactory imagery that evokes the sensation of fragrance, aroma, and the distinctive smell of nature to reinforce social and humanitarian meanings. This olfactory imagery is spread across various albums such as *Sarjana Muda*, *Swami*, *Manusia Setengah Dewa*, *1910*, and several *singles* themed around the environment and people's struggles.

In the song "*Isi Rimba Tak Ada Tempat Berpingkang Lagi*" (*The smell of burning forest stings the nose*), the line "The smell of burning forest pierces the nose" presents the smell of smoke, depicting the environmental damage caused by illegal logging. The song "*Belum Ada*

Judul "alludes to past memories with the phrase "Still smell the aroma of coffee on a dry morning", bringing the warmth of home and a longing for simplicity. In "Surat Buat Wakil Rakyat" (*Letter for People's Representatives*), the lyric "Tercium amis janji-janji yang rusak" (*The smell of rotten promises*) presents an unpleasant aroma as a metaphor for the lies of politicians.

The olfactory nuance is also evident in *Bongkar* through the line "The smell of workers' sweat mixed with factory dust," giving a real impression of a heavy and harsh work atmosphere. Meanwhile, *Oemar Bakri's* song conveys a nostalgic scent through the phrase "The smell of chalk sticks in the memory," which brings to life memories of a teacher's simple classroom.

Olfactory imagery in Iwan Fals's works not only presents sensory experiences but also includes critique and empathy. The smell of smoke, sweat, or the stench of promises emphasizes social pain and environmental degradation, while the scent of coffee or chalk symbolizes warmth, remembrance, and respect for the struggles of the common people.

Movement Imagery Imagery / Kinaesthetics

A stylistic analysis of Iwan Fals' song lyrics reveals a strong sense of movement, emphasizing the dynamics of social struggle, the spirit of change, and the inner journey. This imagery of movement appears frequently in albums such as *Sarjana Muda* (*Young Scholar*), *Manusia Setengah Dewa* (*Half God*), *Bongkar* (*Bongkar*), *Swami* (*Swami*), and various singles with themes of social criticism and humanity.

In the song *Bongkar*, the line "Come on, man, let's build again" depicts a call to action together, emphasizing a mass movement against injustice. *Guru Oemar Bakri's* song "Pedaling his old bicycle on a dusty road" evokes the image of a tired body yet still moving forward for the sake of devotion. In *Isi Rimba Tak Ada Tempat Berpigang Lagi* (*The Forest's Contents No*

Longer Stand), the phrase "Animals Run for Safety" depicts the panic caused by a forest fire.

A more emotional movement is evident in *Ibu* through the line "I tapped the long road to return," signifying an inner journey filled with longing. The song "Man Setengah Dewa" evokes a spirit of resistance with the lyrics "Maju tak darter menghadang keserakan" (*forward without fear in the face of greed*), emphasizing a heroic movement against injustice.

The movement imagery in Iwan Fals's works not only depicts physical activities such as walking, running, or pedaling, but also implies social resistance, resilience, and collective energy. The body's movements symbolize the people's spirit to keep moving in the face of life's difficulties, overcome obstacles, and fight for justice.

DISCUSSION

The analysis shows that figures of speech such as simile, metaphor, personification, metonymy, and synecdoche are dominant features in Iwan Fals' lyrics. This diversity of figurative language is combined with the use of imagery involving sight, hearing, movement, touch, taste, and smell. This pattern aligns with research (Suwaryo, 2022b) which confirms that song lyrics have a poetic structure rich in figurative meaning. This study also supports the stylistic theory put forward by (Endraswara, 2021) that the choice of language style is not only aesthetic but also contributes to shaping the meaning and communication value of literary texts.

The findings of this study demonstrate that Iwan Fals uses figurative language not merely to enhance his lyrics, but rather as a means of conveying subtle yet assertive social criticism. The metaphors used depict the social situation of society, while personification adds soul to the realities faced by the common people. These findings align with the view (Zahra & Rahmawati, 2022) that popular music can serve

as a medium for political and social expression. Song lyrics, composed with poetic symbols, play a role in shaping listeners' awareness of issues of injustice and social inequality.

Stylistic analysis also shows that imagery enhances the emotional impact and social meaning of the lyrics. Visual imagery evokes concrete depictions of the lives of ordinary people, while auditory imagery presents concrete voices of resistance. This view aligns with, who emphasizes that imagery in literary works serves to evoke emotional experiences in readers or listeners. This study also resonates with Laili (2022), who believes that qualitative methods are effective for understanding the relationship between text, language, and social reality in literary works.

A discourse and rhetorical approach can explain the language patterns used by Iwan Fals as a strategy for conveying criticism and humanitarian values. The imagery and figures of speech appearing in the lyrics serve as representations of society's collective experiences with social, political, and economic conditions. The interpretation of stylistic elements demonstrates that lyric texts are closely related to the sociocultural context in which they emerged. This view aligns with research (Fransori, 2019) that links stylistic studies with cultural studies and the sociology of literature.

4. CONCLUSION

A stylistic analysis of Iwan Fals' song lyrics shows that the main strength of his works lies in the use of figurative language and the richness of various imagery. Various figures of speech such as metaphor, personification, metonymy, synecdoche, epithet, and other forms of simile present deep and emotional expressions. The use of these linguistic elements not only beautifies the lyrics but also strengthens the message to be conveyed through visual, auditory, tactile, gustatory, olfactory, and movement imagery, all of which build a poetic experience for the listener.

Beyond aesthetic value, this style of language and imagery also has a strong social function. Through his choice of words and poetic symbols, Iwan Fals delivers a sharp critique of injustice, social inequality, and the suffering of the common people. Each figure of speech he uses serves as a means to voice resistance in a subtle yet meaningful way, raising the listener's awareness of the social realities surrounding them.

The combination of aesthetic power and social awareness makes Iwan Fals' lyrics not just musical works, but also cultural documents that capture the pulse of Indonesian society. This research confirms Iwan Fals's position as a singer and poet capable of combining the beauty of language with humanitarian messages. These findings are expected to enrich stylistic studies and serve as a reference for further research in understanding the social function of literature in the context of Indonesian popular music.

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