

UNVEILING FIGURES OF SPEECH AND DICTION IN “*STECU STECU*” BY FARIS ADAM: A STYLISTIC ANALYSIS

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Abstract This study investigates the use of figures of speech and diction in the lyrics of “*Stecu Stecu*” by Faris Adam as a widespread, popular, and distinctive lyrical style that reflects emotional expression and cultural identity, using a stylistic approach. The study aims to identify the types of figures of speech used in the lyrics, analyze the forms and functions of diction, and examine how these stylistic elements contribute to the construction of meaning and cultural representation. This research employed a descriptive qualitative method using content analysis techniques. The data consisted of words, phrases, and expressions from the song lyrics, which were analyzed using stylistic theory. The analysis focused on identifying figurative language, examining diction, and interpreting the cultural meanings embedded in the lyrics. The findings reveal that the lyrics employ several dominant figures of speech, including metaphor, hyperbole, personification, and repetition, which serve to heighten emotional intensity and aesthetic expression. In addition, the song's diction features colloquial and regional expressions associated with Ambonese and Maluku cultural identity. These linguistic choices create authenticity, emotional closeness, and cultural representation within the lyrics. The study also found that figures of speech and diction work synergistically in conveying social values, emotional experiences, and local cultural perspectives. Overall, the findings indicate that contemporary popular songs can function not only as entertainment but also as literary and cultural texts rich in stylistic and sociocultural meaning. This study contributes to stylistic research by highlighting the relationship between figurative language, diction, and cultural representation in Indonesian popular music.

Keywords: cultural representation, figurative language, regional diction, song lyrics, stylistic analysis

INTRODUCTION

Language in song lyrics is not only a medium of communication but also a form of artistic expression that reflects emotions, ideas, and cultural identity. Through stylistic choices such as diction and figures of speech, songwriters can create aesthetic effects, emphasize meaning, and attract listeners' attention (Keraf, 2006; Waluyo, 2002). In modern music, especially songs that go viral on social media, language style plays an important role in shaping audience engagement and interpretation. Therefore, stylistic analysis becomes relevant in understanding how linguistic elements contribute to the uniqueness and appeal of song lyrics (Pradopo, 2020).

Stylistics is a branch of linguistics that studies the use of language style in literary and non-literary texts. According to Leech (1981) stylistics examines the relationship between linguistic form and literary function. Similarly, Simpson (2004) states that stylistics analyzes how linguistic choices contribute to textual interpretation. In literary works, stylistic analysis is often used to reveal aesthetic value, emotional expression, and implicit meaning conveyed through language. Song lyrics, as a form of literary expression, can therefore be analyzed through stylistic approaches focusing on diction, figurative language, and meaning (Ratna, 2009).

Figures of speech and diction are important elements in stylistic studies because they influence how meaning and emotion are communicated in literary texts. Figures of speech are used to create imaginative and expressive language, while diction refers to the choice of words used to achieve certain effects (Keraf, 2006). Through metaphor, hyperbole, repetition, and other figurative expressions, songwriters can enhance emotional nuance and aesthetic impact in their songs. In addition, diction may reflect cultural identity, social background, and interpersonal relationships represented in the lyrics (Nurgiyantoro, 2014).

One of the songs that has recently attracted public attention is “*Stecu Stecu*” by Faris Adam. The song gained popularity for its catchy rhythm, unique expressions, and distinctive lyrical style that resonate with listeners, particularly young audiences. The lyrics feature

various linguistic elements, including informal expressions, repetition, metaphorical language, and other stylistic elements that contribute to the song’s appeal and emotional impact. These characteristics make the song an appropriate object for stylistic analysis.

Several previous studies have examined stylistic aspects in song lyrics. Aditya (2016) analyzed figures of speech in the lyrics of Letto songs and found that figurative language contributes significantly to emotional expression and aesthetic value. Similarly, Putri (2020) explored stylistic features in the lyrics of Fourtwnty songs, emphasizing the role of diction and figurative expressions in constructing meaning. Studies conducted by Nayiroh et al. (2024), Panuntun et al. (2024), and Susandhika (2022) also revealed that stylistic devices such as metaphor, hyperbole, and repetition are dominant elements in contemporary Indonesian song lyrics. However, studies specifically analyzing the figures of speech and diction in “*Stecu Stecu*” remain limited.

This study aims to identify the types of figures of speech found in the lyrics of “*Stecu Stecu*” and to analyze the diction employed by the songwriter. In addition, the study explores how these stylistic elements contribute to the meaning, aesthetic value, and emotional expression of the song. By conducting this analysis, the research is expected to enrich stylistic studies in song lyrics and provide a deeper understanding of contemporary Indonesian music from a linguistic perspective.

LITERATURE REVIEW

Stylistics in Literary Studies

Stylistics is an interdisciplinary field that combines linguistics and literary criticism to examine how language is used artistically in texts. It focuses on the relationship between linguistic forms and the meanings or aesthetic effects they produce. According to Geoffrey Leech (1981), stylistics investigates the connection between language structure and literary function, while Paul Simpson (2004) defines stylistics as a method of textual interpretation that emphasizes linguistic choices. Through stylistic analysis, researchers can identify how authors or songwriters manipulate language to create emotional intensity, aesthetic value, and symbolic meaning. In literary studies, stylistics has become an important analytical framework because it bridges the gap between linguistic analysis and literary interpretation. Rachmat Djoko Pradopo (2020) explains that stylistics not only examines the beauty of language but also reveals the deeper meanings and artistic intentions embedded in literary texts. Similarly, Nyoman Kutha Ratna (2009) argues that stylistics enables readers to understand literary works objectively by analyzing linguistic patterns and expressive forms.

Song Lyrics as Literary Texts

Song lyrics are frequently regarded as a form of literary text because they express ideas, emotions, and experiences through artistic language. Similar to poetry, song lyrics employ rhythm, imagery, symbolism, and figurative expressions to create aesthetic and emotional effects. M. H. Abrams (1999) states that literary language emphasizes imagination, emotion, and artistic expression rather than purely informative communication. In this context, song lyrics can be analyzed as literary discourse that reflects both individual creativity and social culture. Modern song lyrics also serve as cultural representations, often reflecting social identity, local expressions, and contemporary lifestyles. The use of colloquial language, slang, and regional vocabulary in songs may indicate the influence of cultural background and audience orientation. According to M. A. K. Halliday (1978), language functions not only as a communication tool but also as a social semiotic system that constructs social meaning. Therefore, stylistic analysis of song lyrics can reveal how language reflects cultural identity and social interaction.

Figures of Speech in Song Lyrics

Figures of speech are stylistic devices used to create imaginative, expressive, and aesthetic effects in language. They allow writers or songwriters to convey meanings indirectly through comparison, exaggeration, symbolism, and repetition. According to Gorys Keraf (2006), figures of speech are linguistic strategies employed to strengthen expression and increase the artistic quality of language. In literary works, figures of speech contribute to emotional depth, imagery, and interpretative richness. Several types of figures of speech are commonly found in song lyrics. Metaphor directly compares two unlike things to create symbolic meaning, while a simile uses comparative markers such as “like” or “as.” Hyperbole exaggerates expressions for emphasis, personification gives human characteristics to non-human entities, and repetition reinforces rhythm and emotional intensity. These stylistic devices make song lyrics more engaging, memorable, and emotionally expressive.

Previous studies demonstrate that figures of speech are dominant elements in modern song lyrics. Aditya (2016) found that figurative language in Letto's songs contributes significantly to poetic expression and emotional atmosphere. Similarly, Putri (2020) revealed that metaphor, repetition, and hyperbole are frequently used in the songs of Fourtwnty to construct emotional meaning. Research by Nayiroh et al. (2024) and Panuntun et al. (2024) also indicates that figurative language enhances the aesthetic appeal and interpretative depth of contemporary Indonesian songs.

Diction in Song Lyrics

Diction refers to the choice and use of words to express ideas, emotions, and meanings effectively. In stylistic studies, diction is considered an essential element because word choice influences tone, atmosphere, emotional impact, and aesthetic quality. According to Gorys Keraf (2006), diction involves selecting words that are not only semantically appropriate but also stylistically and emotionally effective. In song lyrics, diction reflects the songwriter's creativity and sociocultural background through denotative and connotative meanings, colloquial expressions, slang, and regional vocabulary. Contemporary songs frequently employ informal diction to create emotional closeness and relatability with listeners.

Furthermore, diction in song lyrics functions as a medium of cultural representation and artistic expression. The use of local expressions and language variations may reflect cultural identity, social interaction, and contemporary lifestyles. Henry Guntur Tarigan (2009) states that language variation represents social and cultural diversity within communication. Previous studies, such as those by Susandhika (2022) and Panuntun et al. (2024), show that diction significantly contributes to the emotional nuance, aesthetic atmosphere, and communicative effectiveness of song lyrics. Therefore, analyzing diction is important for understanding how linguistic choices shape meaning and artistic value in songs.

Previous Related Studies

Several previous studies have examined stylistic elements in song lyrics using stylistic approaches. Aditya (2016) analyzed figurative language in Letto's songs and concluded that metaphor and hyperbole dominate the lyrical style. Putri (2020) identified the use of repetition and symbolic diction in the songs of Fourtwnty as expressions of emotional and philosophical meanings. Meanwhile, Nayiroh et al. (2024) explored figures of speech in the song “*Elegi Esok Pagi*” by Ebiet G. Ade and found that stylistic devices strengthen the emotional atmosphere of the lyrics. Research by Panuntun et al. (2024) and Susandhika (2022) also demonstrates that stylistic analysis is effective in revealing the aesthetic and communicative functions of song lyrics. However, studies specifically focusing on the figures of speech and diction in “*Stecu Stecu*” by Faris Adam remain limited. Therefore, this study seeks to fill this gap by analyzing the song's stylistic features, particularly its figurative language and diction, as representations of aesthetic creativity and cultural expression.

RESEARCH METHOD

Research Design

This study employed a qualitative descriptive approach to examine the figures of speech and diction found in the lyrics of “*Stecu Stecu*” by Faris Adam. The study applied a stylistic approach to analyze how linguistic elements were used to create aesthetic effects, convey emotions, and represent cultural values within the song lyrics. Qualitative research was considered appropriate because the data consisted of words, expressions, and symbolic meanings that required interpretation rather than numerical measurement. The qualitative approach enabled the researcher to explore the implicit meanings, emotional nuances, and cultural aspects embedded in the lyrics. Through stylistic analysis, the study focused on identifying the artistic use of language, particularly figurative language and diction, and interpreting their functions in constructing meaning and atmosphere in the song.

Research Object

The object of this study was the lyrics of the song “*Stecu Stecu*” performed by Faris Adam. The lyrics were selected for their distinctive linguistic features, including figurative expressions, informal diction, regional language elements, and culturally expressive phrases. These characteristics make the song relevant for stylistic analysis, particularly in examining how language style contributes to the aesthetic and cultural dimensions of contemporary song lyrics. The analysis focused on the figures of speech and diction in the lyrics. The study also examined how these linguistic elements reflected cultural values and social expressions represented in the song.

Data Collection

The data of this study consisted of words, phrases, clauses, and sentences taken from the lyrics of “*Stecu Stecu*.” The primary data source was the official song lyrics obtained from digital music platforms, lyric websites, and audio recordings of the song. To ensure data accuracy, the lyrics were verified by repeatedly listening to the song and comparing the transcribed lyrics with several available lyric sources. This verification process was conducted to minimize transcription errors and ensure consistency between the written lyrics and the original pronunciation in the song. The documentation technique was used as the data collection method. The data collection process involved several steps. First, the researcher listened to the song repeatedly to understand the pronunciation, context, and emotional tone of the lyrics. Second, the lyrics were transcribed and verified to ensure accuracy. Third, the researcher identified and classified expressions containing figures of speech and distinctive diction. Finally, relevant data related to cultural expressions and stylistic features were selected for further analysis.

Data Analysis

The data were analyzed using descriptive qualitative content analysis based on stylistic theory. The analysis aimed to identify the stylistic elements in the lyrics and interpret their aesthetic and cultural meanings. The analytical procedure was conducted systematically through several stages. First, the researcher read and examined the lyrics thoroughly to gain a comprehensive understanding of the text. Second, lyric excerpts containing figures of speech and distinctive diction were identified and categorized. Third, the figures of speech were classified into several types, such as metaphor, hyperbole, personification, repetition, and alliteration, based on stylistic theory. Fourth, the diction used in the lyrics was analyzed by focusing on colloquial, connotative, emotional, and regional expressions associated with Ambonese and Maluku cultural identity.

After the classification process, the researcher interpreted the functions and meanings of the stylistic elements found in the lyrics. The analysis focused on how figures of speech and diction contributed to emotional expression, value, and cultural representation. Finally, the

findings were interpreted descriptively and analytically to explain how the lyrics of “*Stecu Stecu*” function as both a literary text and a representation of local cultural identity.

FINDINGS AND DISCUSSION

Findings

Figures of Speech in the Lyrics of “Stecu Stecu”

The analysis of the lyrics of “*Stecu Stecu*” by Faris Adam reveals several dominant figures of speech, namely metaphor, personification, hyperbole, and alliteration. These stylistic devices function to strengthen emotional expression and enhance the aesthetic quality of the lyrics.

Table 1. Findings of Figures of Speech in the Lyrics of “*Stecu Stecu*”

No.	Lyric Excerpt	Type of Figure of Speech	Interpretation / Function
1	“ <i>Sa mabuk ko pe senyum tiap hari sampai fly</i> ” (I’m drunk on your smile every day, feeling so high)	Hyperbole	Exaggerates emotional happiness and romantic excitement to emphasize intense feelings of love.
2	“ <i>Datang dalam mimpi inga nona manis lai</i> ” (You appear in my dreams, sweet girl, once again)	Personification	Creates vivid emotional imagery by presenting the beloved as constantly appearing in dreams.
3	“ <i>Pandang pertama lia nona langsung suka</i> ” (At first sight, I saw you, girl, and instantly fell in love)	Metaphor	Symbolically represents instant attraction and emotional connection at first sight.
4	“ <i>Stecu stecu stelan cuek baru malu</i> ” (Acting cold and distant, but actually shy)	Alliteration / Repetition	Repetition strengthens rhythm, musicality, and the emotional theme of shyness and hesitation.
5	“ <i>Adu ade ini mau juga abang yang rayu</i> ” (Oh girl, you still want this guy to woo you)	Repetition	Reinforces romantic persuasion and emotional emphasis within the lyrics.

Metaphor appears as the most dominant figure of speech in the song. Expressions such as “At first sight, I saw you, girl, and instantly fell in love” illustrate emotional attraction through indirect comparison and imaginative expression. The metaphorical language intensifies the emotional nuance of admiration and affection conveyed in the lyrics.

Personification is also found in several lines of the song. The phrase “You appear in my dreams, sweet girl, once again” gives abstract emotional experiences a human-like presence. This figure of speech creates vivid imagery and makes the emotional atmosphere more personal and expressive.

Hyperbole is used to exaggerate feelings and emotional intensity. The sentence “I’m drunk, I smile every day until I fly” expresses overwhelming happiness and romantic excitement. The use of the word “fly” symbolizes excessive joy and emotional euphoria experienced by the speaker

In addition, alliteration and repetition appear in lines such as “Acting cold and distant, but actually shy.” The repetition of sounds and phrases contributes to the lyrics’ musical rhythm while emphasizing the emotional theme of hesitation and hidden affection.

Diction in the Lyrics of “Stecu Stecu”

The diction used in the lyrics reflects strong regional and cultural characteristics, particularly elements associated with Ambonese and Maluku language varieties. The song employs colloquial and regional expressions naturally within conversational contexts.

Table 2. Findings of Diction in the Lyrics of “Stecu Stecu”

No.	Diction / Expression	Type of Diction	Meaning / Function
1	“Sa”	Regional diction	Refers to “I/me” in Ambonese/Maluku dialect and reflects local identity.
2	“Ko”	Regional diction	Means “you” and indicates informal interpersonal interaction.
3	“Beta”	Regional diction	Represents personal identity and cultural authenticity in Maluku language variety.
4	“Pung”	Colloquial regional diction	Indicates possession (“have/own”) and strengthens local linguistic nuance.
5	“Stecu”	Colloquial diction	Refers to pretending to be indifferent or shy, representing youthful emotional expression.
6	“Fly”	Imaginative diction	Symbolizes emotional excitement and overwhelming happiness.
7	“Jual mahal dikit kan bisa”	Colloquial diction	Represents social behavior of pretending to be difficult to approach in romantic relationships.
8	“Kalo memang cocok bisa datang ka rumah”	Emotional diction	Reflects sincerity, seriousness, and hope in romantic relationships.

Words such as “ko,” “sa,” “beta,” “doi,” and “pung” indicate the sociocultural identity of the singer and strengthen the authenticity of the lyrics. These expressions function not only as communicative tools but also as markers of local identity and cultural representation. The diction also contributes to the song's emotional atmosphere. Expressions related to love, embarrassment, longing, and hope create relatable emotional experiences for listeners. For example, the line “If we truly match, you can come to my house” reflects sincerity and seriousness in romantic relationships through simple yet meaningful language. Furthermore, the lyrics feature imaginative, poetic diction. The expression “I'm drunk, I smile every day until I fly” combines everyday language with figurative meaning to intensify romantic emotions and aesthetic appeal.

Cultural Meanings and Values in the Lyrics

The findings indicate that figures of speech and diction work together to shape the song's cultural meaning. Figurative language enhances emotional and aesthetic expression, while diction provides local identity and sociocultural context.

Table 3. Cultural Values Reflected in the Lyrics

No.	Cultural Element	Evidence from Lyrics	Cultural Meaning
1	Local identity	Use of “sa,” “ko,” “beta,” and “pung”	Reflects Ambonese/Maluku cultural and linguistic identity.
2	Politeness in romance	“Jang pura pura”	Shows indirect and modest emotional expression in relationships.
3	Emotional sincerity	“Kalo memang cocok bisa datang ka rumah”	Represents seriousness and honesty in romantic interaction.
4	Social closeness	Informal conversational diction	Creates familiarity and emotional connection among listeners.

5	Cultural preservation	Consistent use of regional language	Demonstrates the preservation of local language through popular music.
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The lyrics reflect several cultural values associated with Maluku society, including politeness in expressing affection, emotional sincerity, and the preservation of the regional language in daily interaction. The use of local expressions strengthens the song's authenticity and creates an emotional closeness between the singer and listeners who share similar cultural backgrounds. Overall, the stylistic elements found in the lyrics contribute not only to artistic beauty but also to the representation of cultural identity and social values.

Discussion

The findings demonstrate that stylistic elements in “*Stecu Stecu*” function as important tools for constructing emotional expression, aesthetic value, and cultural representation. The dominance of metaphor, hyperbole, and repetition indicates that the songwriter intentionally employs figurative language to create emotional intensity and lyrical attractiveness. This finding supports the theory proposed by Geoffrey Leech (1981), who argues that figurative language enhances literary effects by creating imaginative and symbolic meanings beyond literal interpretation.

The use of metaphor and hyperbole in the lyrics aligns with previous studies on stylistic analysis in song lyrics. Research conducted by Aditya (2016) on the songs of Letto found that metaphorical expressions strengthen emotional atmosphere and listener interpretation. Similarly, Putri (2020) discovered that figurative language in the songs of Fourtwnty contributes to poetic expression and emotional depth. In “*Stecu Stecu*,” metaphor and hyperbole similarly function to intensify feelings of admiration, longing, and romantic excitement.

The findings also reveal that diction plays a significant role in representing local identity and cultural authenticity. The use of Ambonese and Maluku expressions such as “ko,” “sa,” and “beta” reflects the songwriter’s sociocultural background and strengthens the uniqueness of the lyrics. This supports Halliday’s (1978) theory that language functions as a social semiotic system closely related to cultural identity and social meaning. In this context, regional diction becomes more than a linguistic variation; it acts as a representation of local culture and communal identity.

Moreover, the use of colloquial and regional diction contributes to audience engagement and authenticity. Contemporary listeners, particularly younger audiences, often connect more easily with songs that employ informal and culturally familiar language. This finding is consistent with Panuntun et al. (2024), who argue that contemporary Indonesian songs frequently combine poetic expression with colloquial diction to create emotional closeness and communicative effectiveness.

The stylistic elements found in “*Stecu Stecu*” also reveal broader cultural meanings embedded in the lyrics. The song reflects values such as modesty, emotional restraint, sincerity, and indirect romantic expression, which are commonly associated with social interaction in Indonesian culture, particularly within eastern Indonesian communities. The use of figurative language and regional diction reinforces these values while simultaneously preserving cultural identity through popular music.

From a stylistic perspective, the interaction between figures of speech and diction demonstrates how linguistic creativity can produce both aesthetic and sociocultural functions in song lyrics. The findings confirm Nyoman Kutha Ratna’s (2009) argument that stylistics not only examines linguistic beauty but also reveals ideological and cultural meanings embedded in literary texts. Therefore, “*Stecu Stecu*” can be interpreted not only as entertainment but also as a cultural text that represents emotional experience, local identity, and contemporary social expression.

Overall, this study contributes to stylistic research on Indonesian contemporary music by highlighting the relationship between figurative language, diction, and cultural meaning. The findings suggest that stylistic analysis can provide deeper insight into how popular song lyrics function simultaneously as artistic expression, emotional communication, and cultural representation.

CONCLUSION

This study demonstrates that the lyrics of “*Stecu Stecu*” by Faris Adam contain rich stylistic elements that contribute to both aesthetic expression and cultural representation. The findings reveal that figures of speech such as metaphor, hyperbole, personification, and repetition are used to intensify emotional expression, strengthen lyrical imagery, and create musicality within the song. In addition, the diction employed in the lyrics, particularly colloquial and regional expressions associated with Ambonese and Maluku language varieties, reflects the songwriter's cultural identity and social background. The study also indicates that figures of speech and diction function synergistically in shaping the meaning and emotional atmosphere of the lyrics. The use of local diction not only creates authenticity and listener engagement but also serves as a means of preserving regional identity in contemporary popular music. Furthermore, the lyrics reflect cultural values such as sincerity, politeness in romantic interaction, emotional closeness, and communal identity, showing that popular songs can function as cultural texts in addition to entertainment media.

From a stylistic perspective, this research contributes to the study of Indonesian popular music by highlighting the relationship between linguistic creativity and cultural meaning. The findings support the view that stylistic analysis can reveal how language in song lyrics operates aesthetically, emotionally, and socially. Therefore, “*Stecu Stecu*” can be interpreted not only as a viral contemporary song but also as a literary work that represents local culture and social expression in modern Indonesian music. However, this study is limited to a single song and focuses primarily on figures of speech and diction. Future research may examine broader stylistic aspects, such as imagery, symbolism, phonological patterns, and discourse features, in contemporary Indonesian songs. Comparative studies involving songs from different regional cultures or digital music trends may also provide deeper insights into the relationship between language, identity, and popular culture in Indonesian music discourse.

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Appendix 1

The song lyrics Faris Adam's *Stecu Stecu*

Pandang pertama lia nona langsung suka (At first sight, I saw you, girl, and instantly fell in love)
Nona salting stecu abis buang muka (You got shy and awkward, then turned your face away)
Sa mabuk ko pe senyum tiap hari sampai fly (I'm drunk on your smile every day, feeling so high)
Datang dalam mimpi inga nona manis lai (You appear in my dreams, sweet girl, once again)
Nona stecu stelan cuek aduhai (You act cold and distant, oh my dear)

Chorus:

Kalo nona suka, jang buang muka (If you like me, don't turn away)
Jang stelan cuek nanti malu di nona (Don't act so cold or you'll end up shy yourself)
kan bilang saja, jang pura pura (Just say it, don't pretend)
Abang so tarima, asal ade nona bicara (I'll accept it, as long as you speak to me, girl)

Reff:

Stecu stecu stelan cuek baru malu (Acting cold and distant, but actually shy)
Adu ade ini mau juga abang yang rayu (Oh girl, you still want this guy to woo you)
Stecu stecu stelan cuek baru malu (Acting cold and distant, but actually shy)
Adu ade ini mau juga abang yang maju (Oh girl, you still want this guy to make the first move)

Aduh abang bukan maksudku begitu (Oh dear, that's not what I meant)
Masalah stecu bukan brarti tak mau (Acting "stecu" doesn't mean I don't want you)
Jual mahal dikit kan bisa (Playing hard to get a little is normal)
Coba kase effortnya saja (Just try showing more effort)
Kalo memang cocok bisa datang ka rumah (If we truly match, you can come to my house)