



## The Combination of Image and Personification in Song Lyrics by Arya Galih: A Stylistic Study

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### ABSTRACT

A song is a literary work that possesses poetic qualities and is combined with music. Arya Galih is a singer and songwriter recognized for his distinctive vocal character and his ability to arrange words aesthetically. This study aims to describe the combination of imagery and personification in the lyrics of Arya Galih's songs. The research employs a qualitative descriptive method. The object of the study is the lyrics of five songs by Arya Galih: Kobaring Asmara, Lereng Gunung Lawu, Sarangan Nglarung Rasa, Magetan Sewu Kenangan, and Esemu Semangatku, with a focus on the integration of imagery and personification. Data collection techniques include reading, note-taking, and literature review. Reading and note-taking were conducted by carefully and repeatedly examining Arya Galih's lyrics, then recording sentences that indicate the presence of imagery and personification. Literature review involved analyzing various relevant sources related to imagery and personification in song lyrics. Data analysis was conducted using the model proposed by Miles and Huberman, which includes three stages: data reduction, data display, and conclusion drawing/verification. Data reduction involved selecting and filtering the relevant data, while data display was organized in the form of descriptive text, followed by drawing conclusions based on the presented data. The results of the study show that Arya Galih's lyrics employ visual imagery, gustatory imagery, tactile imagery, and kinetic imagery. Among these, visual imagery appears most frequently. The study also indicates that the most prominent stylistic feature in his lyrics is the combination of imagery and personification. This combination enhances the poetic and expressive quality of his songs, allowing the lyrics to convey emotion and meaning vividly, while engaging listeners both intellectually and emotionally.

*Keywords: image, personification, song lyrics, stylistic study*

## Perpaduan Citraan dan Personifikasi dalam Lirik Lagu Karya Arya Galih: Kajian Stilistika

### ABSTRAK

Lagu merupakan sebuah karya sastra yang memiliki sifat puitis dan dipadukan dengan musik. Arya Galih adalah penyanyi sekaligus pencipta lagu yang dikenal dengan karakter vokalnya yang khas dan kemampuannya dalam merangkai kata secara estetik. Penelitian ini bertujuan untuk mendeskripsikan perpaduan citraan dan personifikasi dalam lirik lagu karya Arya Galih. Penelitian ini menggunakan metode deskriptif kualitatif. Objek penelitian berupa lirik dari lima lagu karya Arya Galih, yaitu Kobaring Asmara, Lereng Gunung Lawu, Sarangan Nglarung Rasa, Magetan Sewu Kenangan, dan Esemu Semangatku, dengan fokus pada integrasi antara citraan dan personifikasi. Teknik pengumpulan data meliputi membaca, mencatat, dan studi pustaka. Membaca dan mencatat dilakukan dengan cara membaca lirik lagu Arya Galih secara cermat dan berulang, kemudian mencatat kalimat-kalimat yang menunjukkan adanya citraan dan personifikasi. Studi pustaka dilakukan dengan menelaah berbagai sumber yang relevan terkait citraan dan personifikasi dalam lirik lagu. Analisis data dilakukan menggunakan model yang dikemukakan oleh Miles dan Huberman, yang terdiri dari tiga tahap: reduksi data, penyajian data, dan penarikan kesimpulan/verifikasi. Reduksi data dilakukan dengan memilih dan menyaring data yang relevan, penyajian data disusun dalam bentuk teks deskriptif, kemudian kesimpulan ditarik berdasarkan data yang telah disajikan. Hasil penelitian menunjukkan bahwa lirik lagu karya Arya Galih menggunakan citraan penglihatan, citraan pengecap, citraan perabaan, dan citraan gerakan. Di antara semua jenis citraan, citraan penglihatan muncul paling sering. Penelitian ini juga menunjukkan bahwa gaya bahasa yang paling menonjol dalam liriknya adalah perpaduan antara citraan dan personifikasi. Perpaduan ini meningkatkan kualitas puitis dan ekspresif lagu, memungkinkan lirik menyampaikan emosi dan makna secara hidup, sekaligus melibatkan pendengar baik secara intelektual maupun emosional.

*Kata kunci: citraan, personifikasi, lirik lagu, studi stilistika*

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## INTRODUCTION

Modern Javanese literature is the result of Javanese literary developments that align with the social and cultural conditions of Javanese society in the modern era. Modern Javanese literature is Javanese literature that has developed within the contemporary life of Javanese society (Darni, 2023:3). Literary works are art forms that contain emotional and aesthetic elements, one of which is *geguritan* (Javanese poetry). *Geguritan* is a form of poetry in Javanese literature because it expresses ideas, feelings, and experiences through rhythmic, meaningful, and aesthetic language. This aligns with Sumarsilah's (2018:2) opinion, which states that poetry has three essentials: aesthetic function, lexical density, and the use of figurative language. Thus, *geguritan* serves as a vehicle for conveying feelings and thoughts through sharp, precise, and highly expressive language choices.

Song lyrics can be classified as poetry because they possess the poetic qualities characteristic of literary works. Literary works combined with music generally take the form of poetry (Irawan, 2017:5). This is influenced by the poetic characteristics of song lyrics, which are characterized by dense, rhythmic word choice and rich metaphors, symbols, and imagery. The verse structure of the lyrics aligns with the *geguritan* form, while musical elements enhance its aesthetic expression. Song lyrics are not simply a series of words, but a medium for conveying meaning and communicating with the listener (Putri et al., 2014:111). Current musical developments require songwriters to maintain the beauty of language and style to maintain the lyrics' poetic and imaginative value.

Arya Galih is a singer and songwriter known for his vocal characteristics and ability to craft words aesthetically. He possesses a strong sensitivity to the beauty of Javanese lyrics, resulting in his work consistently possessing a poetic nuance. His mastery of language enables his works to evoke emotions, build strong imagery, and provide an aesthetic experience for listeners. Arya Galih's songs are among the most sought-after works in Java-

nese. Popular works such as *Kobaring Asmara* (KA), *Lereng Gunung Lawu* (LGL), *Sarangan Nglarung Rasa* (SNR), *Magetan Sewu Kenangan* (MSK), and *Esemu Semangatku* (ES) demonstrate the consistency of the theme of love and his stylistic skill in building atmosphere through strong imagery.

Based on the description above, this study will examine five popular songs by Arya Galih, each characterized by its stylistic distinctiveness through its use of poetic language. The research question is: What forms of imagery and personification are combined in the lyrics of five of Arya Galih's songs?

Based on the above problem formulation, this study aims to examine in more depth the use of figurative language in modern Javanese music. The focus of the study is directed at the stylistic elements that shape the aesthetic distinctiveness of the song lyrics, particularly the combination of imagery and personification as image builders and enhancers of emotional expression. The purpose of this study is to describe the forms of imagery and personification combined in Arya Galih's song lyrics.

This study examines the combination of imagery and personification in Arya Galih's song lyrics through a stylistic approach. This study shows how poetic language in modern Javanese songs forms aesthetic distinctiveness, strengthens expression, and presents deeper meaning in Javanese musical works. Theoretically, this research enriches the study of the combination of imagery and personification in modern Javanese song lyrics. Practically, the results are expected to be used as learning materials and provide insight into linguistic creativity in contemporary Javanese musical works.

Stylistics is a field of study related to style, namely the use of language in certain contexts and varieties (Nurgiyantoro, 2018:74). This study uses stylistic theory because it is able to reveal the use of imagery with elements of personification that form aesthetic characters in the lyrics of songs



written by Arya Galih. The focus of the study is imagery and personification because these two elements form the imaginative depth in songs by Arya Galih. According to Pradopo (2018:81-90) imagery is divided into visual imagery, auditory imagery, tactile/thermal imagery, gustatory imagery, olfactory imagery, intellectual or thought imagery (intellectual associations) and movement imagery (movement imagery or kinesthetic). Meanwhile, personification is a figure of speech that gives human characteristics to inanimate objects (Pradopo, 2007:75). These two aspects are frequently found in a number of Arya Galih's song lyrics, where the use of imagery and personification integrated with the emotional context makes his lyrics rich in meaning, aesthetics, and possess easily recognizable characteristics.

Relevant research is found in the study entitled "Personification Imagery in the Lyrics of Didi Kempot's Campursari Songs" by Ismail et al. (2020). The results of this study show the use of personification imagery in the lyrics of Didi Kempot's campursari songs along with the realization of its expression and function.

Relevant research was also conducted by Febrianti (2023) entitled "The Use of Personification Figures of Speech and Imagery in the Shuffle Song Album and Es Song Season 3 Album from the Game Ensemble Stars." This study examines personification figures of speech, sorted by type, and then categorized into types of imagery that correspond to the imagery appearing in the song lyrics.

The next relevant study, entitled "Variations in Figures of Speech and Imagery in the Lyrics of Payung Teduh's Songs from the "Ruang Tunggu" Album and Their Relevance as Teaching Material for Poetry Writing in High School," by Roro et al. (2024), examines the variations in figures of speech and imagery in the lyrics of Payung Teduh's songs and their relevance as teaching material for poetry writing in high school. This study presents innovation by focusing on imagery containing elements of personification in the lyrics of Javanese songs

by Arya Galih. This focus is a new contribution because Arya Galih's modern Javanese songs have not been widely studied, and the emphasis on the combination of imagery and personification provides a clearer picture of the aesthetic character of his work.

Diadara, N., Yulianeta, Y., Cahyani, I., & Mulyati, Y. (2026). "Lir-ilir": Potential internalization of Javanese cultural values in BIPA materials through Roland Barthes' semiotic analysis. This study aims to identify the potential of integrating local culture in BIPA materials through semiotic analysis of the song "Lir-ilir." Using qualitative descriptive methods and Roland Barthes' semiotic analysis, the song lyrics were examined in this study. This study showed that denotatively, the song "Lir-ilir" describes rural life. Connotatively, the song is an invitation to improve attitude. Mythologically, the song shows the integration of social, cultural, and religious aspects. The song "Lir-ilir" has cultural values that can be internalized in BIPA materials by studying vocabulary, listening, singing, reading the meaning, and transforming the song "Lir-ilir." This study contributes to the potential internationalization of Indonesian language through a culture-based approach. The research novelties of this study lie in analyzing the semiotics contained in the song "Lir-ilir" and identifying its potential in BIPA materials as a process of internationalizing Indonesian language and culture. The results of this analysis and potential identification are part of the process of internationalizing the Indonesian language and culture. BIPA course institutions and teachers can develop this teaching material design to enrich the reference of teaching materials and BIPA learning methods that meet the needs of BIPA learners.

## METHOD

This study used a qualitative approach. Qualitative methods are based on a post-positivistic perspective that views social reality as a source of meaning (Sugiyono, 2013:9; Balaka, 2012:17; Abubakar, 2021:27; Razak, 2017:281). This study

used a qualitative method because the data collected were words and sentences that align with the research focus, namely imagery containing elements of personification in Arya Galih's song lyrics. This research is a qualitative study in the form of a systematic and accurate description of personified imagery in Arya Galih's song lyrics. This topic is then analyzed in depth to draw conclusions.

Data sources are the means by which the data to be analyzed is obtained. This study uses five song lyrics written by Arya Galih as its primary data source, along with reference books on stylistics. It also utilizes supporting sources such as books, journals, and articles relevant to the topic of imagery and personification. The data in this study consists of primary and secondary data. Primary data is the primary source obtained directly by the researcher (Sulung & Muspawi, 2024:112). The primary data in this study is the combination of imagery and personification that appears through words and sentences in the lyrics of Arya Galih's songs. Secondary data is obtained indirectly through the media (Sulung & Muspawi, 2024:113). Secondary data in this study consist of quotations or references from books and journals relevant to the topic of imagery and personification.

The object of this study is the lyrics of songs written by Arya Galih. The study focuses on the combination of imagery and personification found in the lyrics of five songs entitled *Kobaring Asmara*, *Lereng Gunung Lawu*, *Sarangan Nglarung Rasa*, *Magetan Sewu Kenangan*, and *Esemu Semangatku*. This object was chosen because it possesses distinct linguistic characteristics and is suitable for study through a stylistic approach, thus providing a deeper understanding of the expressive style in Arya Galih's works.

Research instruments are a means of obtaining data. This aligns with Sugiyono's (2013:102) opinion that research instruments are tools used to measure natural and social phenomena. This study employed two instruments: the primary instrument, the researcher, who acted as planner, data collector, analyst, interpreter, and conclusion drawer.

This study also utilized supporting instruments in the form of non-human tools such as laptops, cell phones, pens, books, and data analysis sheets to assist in recording, organizing, and analyzing research findings.

Data collection techniques are systematic procedures for obtaining valid data. Sugiyono (2013:224) emphasized that data collection techniques are the most strategic step in research. This study employed several data collection techniques, including reading, note-taking, and literature review. The reading and note-taking technique involved carefully and repeatedly reading the lyrics of Arya Galih's songs, then noting sentences that indicated the presence of imagery containing elements of personification. Literature review was conducted by examining various reading sources relevant to the research topic, namely imagery and personification in poetry. The data was then analyzed using appropriate theories to draw conclusions.

This research employed qualitative data analysis techniques according to Miles and Huberman. Qualitative data analysis, according to Miles and Huberman, consists of three simultaneous stages: data reduction, data presentation, and conclusion drawing/verification (Miles & Huberman, 2007:16). Data reduction is carried out by selecting and filtering data, namely, selecting data deemed relevant and important. Data presentation in qualitative research is generally structured in descriptive text. Conclusions are drawn by formulating the results of the data analysis in Arya Galih's song lyrics based on elements of imagery and personification.

## RESULTS

### 1. Visual Imagery

Visual imagery is a visual depiction that emphasizes things that can be seen by the eye. Visual imagery stimulates the sense of sight, often making things that are invisible appear visible (Kristiana et al., 2021:4). The combination of visual imagery and personification is a visual form that combines the attribution of human characteristics,



actions, or behavior to objects or non-human elements that are visually displayed, so that they appear not merely as scenery but as if they have the human ability to see, respond, or behave. The use of this combination of visual imagery and personification in Arya Galih's song lyrics can be observed in the following data presentation.

**Data 1:**

*Gawang-gawang pasuryanmu ing netra  
Agawe lingsem yen sira nedya ambeksa  
Lamun cinandra pindha wulan purnama  
(Arya Galih/KA)*

Translation

The shadow of your face in my eyes.  
Makes me blush when you want to dance.  
If I compare you to the full moon. (Arya Galih/KA)

The quote above is a lyric from the song "Kobaring Asmara" by Arya Galih, which demonstrates strong visual imagery through the word "netra" (eye). This word emphasizes that the image of the face framed in the view is visually visible, allowing the reader to imagine its beauty in a vivid way. This quote also contains personification through the depiction of the full moon, which is not merely positioned as a natural object but seems to possess the alluring qualities of a human presence and exerts an emotional influence. The full moon is given the impression of being alive and radiating a beauty that plays a role in the character's inner experiences. The combination of visual imagery through the word "netra" and personification in the full moon strengthens the aesthetic expression in the lyrics, making the depiction of beauty more vivid.

**Data 2:**

*Adheme dalam iki kang dadi seksi  
Ing lerenge Lawu nggonku nunggu  
pawartamu  
Duh nimas jejantunging atiku (Arya Galih/LGW)*

Terjemahan

Dinginnya jalan ini yang menjadi saksi.

Di lereng Gunung Lawu tempatku menunggu kabarmu.

Duh pujaanku jantung hatiku. (Arya Galih/LGW)

The lyrics of the song Lereng Gunung Lawu, written by Arya Galih, show visual imagery through the word seksi (witness), which visualizes the road as if it were a witness to the waiting. The visualization of the road's atmosphere, which is adhem (cold), as if it can "see" or become a witness, presents the image of a calm space, so that the visual aspect becomes dominant in the depiction of the quote. The element of personification is seen in the phrase adheme dalam iki kang dadi seksi, because the road, which is an inanimate object, is given the ability like a human, namely acting as a witness who can see and realize an event. The attachment of human characteristics to this non-human object makes the atmosphere depicted seem more alive and suggestive, so that the visual imagery with elements of personification appears strongly and enriches the emotional meaning in the lyrics.

**Data 3:**

*Ombaking banyu ngelingke aku karo  
sliramu  
Sing biyen dadi papan purunging rasaku  
(Arya Galih/SNR)*

Translation

Water waves remind me of you  
That used to be the anchor of my feelings  
(Arya Galih/SNR)

The above quote from the lyrics of the song "Sarangan Nglarung Rasa" presents visual imagery through the depiction of "lombonging banyu" (water waves), which depicts the shape, movement, and physical condition of the waves. This visualization reinforces the atmosphere of languor, memories, and inner pain conveyed in the lyrics. This quote also contains personification in

the phrase "lombong banyu ngelingke aku," as the waves are depicted as having the human ability to "remind," even though this action is a characteristic only possessed by living objects. The assignment of human-like qualities to non-human objects makes the waves appear alive and act as reminders, thus enhancing the combination of visual imagery and personification, providing depth of meaning and expressive power.

**Data 4:**

*Yen nyawang lintang wanci ndalu*

*Kaya kelingan esemmu (Arya Galih/ES)*

Translation

When looking at the stars at night

It's like remembering your smile (Arya

Galih/MSK)

The quote above demonstrates visual imagery through the word "wawang" (seeing). The use of this word evokes a clear visual image of the character looking up at the night sky, allowing the reader to imagine the atmosphere when the stars twinkle in the sky. The quote also contains personification through the description of the stars, which seem to have the ability to reawaken the character's memories of "your esem." The stars are treated as if they can recall memories, even though this ability is only possessed by humans. The personification of the stars makes them seem alive and acts as an emotional trigger, thus the combination of visual imagery and personification enhances the feeling of longing and the depth of the characters' feelings in the lyrics.

**Data 5:**

*Alun - Alun iki dadi saksi tresnaku*

*Kowe janji ora bakal ninggalke aku (Arya*

*Galih/MSK)*

Translation

This town square is a witness to my love

You promised you wouldn't leave me (Arya

Galih/MSK)

The quote above demonstrates visual imagery through the use of the word "witness." The word

"witness" conjures a concrete image of a significant scene taking place in a specific place, allowing the reader to imagine the atmosphere as the character explains his love. This quote also contains personification, as seen in the word "alun-alun," which is described as having a human-like ability to "bear witness" to the character's promises and feelings. Giving human qualities to the town square, which is essentially just a place, makes it seem alive and act as a witness. The combination of visual imagery and personification strengthens the emotional impact of the lyrics and emphasizes the importance of the location in the character's love journey.

**Data 6:**

*Sineksen lintang rembulan*

*Nggonku nangis kelaran (Arya Galih/MSK)*

Translation

Witnessed by the stars and the moon.

My place of crying in pain (Arya Galih/

MSK)

This excerpt from the lyrics of the song "Magetan Sewu Kenangan" by Arya Galih presents visual imagery through the word "sineksen" (witnessed). This word provides a visual depiction of an event witnessed directly. This word evokes the image of a night scene before the reader, so the sky, which serves as the backdrop for the character's sadness, is visually clear. This excerpt also contains personification, as seen in the phrase "lintang rembulan," which is described as being able to see the character's condition. The stars and the moon are given the human ability to "witness" the tears and pain they feel, even though this ability is not inherent in celestial bodies. The assignment of human qualities to these natural elements reinforces the impression that the night seems to bring empathy, making the combination of visual imagery and personification even more prominent in revealing the character's inner state.



## 2. Gustatory Imagery

Gustatory imagery is imagery that emphasizes the sensation of taste through the sense of taste. The combination of taste imagery and personification is a sensation that arises through the sense of taste, then enriched by giving human characteristics or behavior to non-human elements related to the taste. This combination makes the experience of taste feel more alive because the taste is not only described as a physical sensation, but as if it has a character or behavior that brings the reader's imagination to life. The use of a combination of taste imagery and personification in the lyrics of Arya Galih's song can be observed in the following data presentation.

### Data 7:

*Manis madu yen sinawang esemanmu  
Andheng-andheng caket lathi (Arya Galih/  
KA)*

Translation

Sweet as honey when I see your smile

Mole near your lips (Arya Galih/KA)

This quote from the lyrics of the song "Kobaring Asmara" by Arya Galih presents a visual imagery through the word "sweet," which can be perceived by the sense of taste. This sweetness is then connected to the character's smile, so that the reader can feel the beauty of the facial expression. This quote also contains personification, seen in the use of the word "honey," which is described as having human-like charm. Honey is treated as something that can "display" the sweetness of a smile, so the impression of taste becomes vivid and emotionally nuanced. The combination of visual imagery and personification strengthens the depiction of how captivating the character's smile is in the lyrics.

## 3. Tactile Imagery

Tactile imagery emphasizes the tactile sensation that can be perceived by the sense of touch. This imagery describes a word as if it can be felt, touched, or felt (Khomarudin et al., 2022:14). The combination of tactile imagery and personification presents a sense of touch enriched

by the assignment of human characteristics, behaviors, or actions to non-human objects associated with the touch. The tactile experience is not only depicted as a physical sensation, but is brought to life as if the element has the human ability to touch or interact emotionally. The use of a combination of tactile imagery and personification in the lyrics of Arya Galih's songs can be observed in the following data presentation.

### Data 8:

*Rikmamu alus pindha kadya benang sutra  
Asesotyoning ati kang kataman jemparing  
tresna (Arya Galih/KA)*

Translation

Your hair is as soft as silk thread

The loyalty of a heart adorned with the arrows  
of love (Arya Galih/KA)

The quote above is a lyric from the song "Kobaring Asmara" by Arya Galih, which conveys tactile imagery through the word "alus" (smooth). This word describes a soft sensation that can be felt through the sense of touch, allowing the reader to imagine the softness of the character's hair. This tactile imagery is then combined with the personification of the word "silk thread," which seems to possess a quality of living softness and can create a warm and alluring touch, similar to a human touch. The human qualities given to the silk element make the tactile imagery more vivid and emotional, thus enhancing the impression of softness.

## 4. Motion Imagery

Motion imagery is an image that emphasizes the presence of movement or movement within a scene. Motion imagery (kinesthetic) is a type of imagery that depicts a form of movement or dynamics that is visually apparent (Arina et al., 2022:47). The combination of movement imagery and personification is a depiction of movement enriched by the assignment of human characteristics or behaviors to the non-human objects depicted. Movement is not merely seen as a physical change in position, but also as if it has intentionality, emotion, or character like humans.

This makes the movement imagery feel more alive and can strengthen the atmosphere and meaning the author wants to convey. The use of a combination of movement imagery and personification in the lyrics of Arya Galih's songs can be observed in the following data presentation.

**Data 9:**

*Sampur sutra kledhang angawe*

*Sotya rukmi, ngrengga parase (Arya Galih/KA)*

Translation

A silk scarf waving in motion

Still beautifully adorning her face (Arya Galih/KA)

The quote above is a lyric from the song "Kobaring Asmara" by Arya Galih, which depicts movement imagery, as seen through the word "angawe" (waving). Angawe describes movement or fluttering that can be visually imagined by the reader. This movement is then combined with personification, as seen in the mention of the silk scarf, which is depicted as being able to move, fluttering, and beautifying the character's face like a living creature aware of its own beauty. The imbuing of the silk with human qualities makes the movement imagery more vivid and suggests that the silk scarf plays an active role in creating the character's elegance. This combination of imagery and personification further emphasizes the graceful and aesthetic imagery presented in the scene, allowing the reader to experience the dynamics of graceful and poetic movement.

## DISCUSSION

Imagery is a depiction in literary works that evokes a sensory experience in the reader, allowing an event, atmosphere, or object to be more clearly imagined through the five senses. According to Pradopo (2018:81-90), imagery in literature is divided into seven types: visual, auditory, tactile, olfactory, gustatory, gestural, and emotional imagery. In Arya Galih's song lyrics, of these seven types, the author predominantly presents four

types: visual, gustatory, tactile, and gestural imagery. These four types of imagery are used to enrich the depiction of the atmosphere through vivid visuals, soft touches, taste sensations, and aromas that stimulate the listener's imagination. The presence of these imagery makes the scenes in the lyrics feel more concrete and vivid, allowing the emotions conveyed to be more strongly received. The distinctive style of Arya Galih's song lyrics is evident in his tendency to combine imagery with personification within a single depiction. Personification is a figurative language style that depicts inanimate objects or non-human creatures as if they possess human characteristics (Keraf, 1991; 140). The combination of imagery and personification demonstrates the presence of non-human objects through imagery, often given human-like characteristics, behaviors, or actions. Thus, the imagery not only depicts sensory experiences but also creates a more intense emotional nuance. This combination produces a distinctive poetic beauty, making the imagery in the lyrics feel alive and more touching, while also reinforcing the atmosphere and meaning the author wishes to convey.

## CONCLUSION

Based on the analysis and discussion, it can be concluded that Arya Galih's song lyrics exhibit stylistic distinctiveness through the use of a combination of imagery and personification, which frequently appears in four types of imagery: visual, tactile, gustatory, and gestural imagery. The use of imagery not only constructs concrete sensory images but is also combined with personification, depicting non-human objects as if they possess human characteristics and behavior. This combination is what makes Arya Galih's lyrics come alive and emphasizes his poetic style in creating atmosphere and reinforcing meaning. Thus, personified imagery is a prominent aesthetic characteristic that distinguishes Arya Galih's work as modern Javanese song lyrics rich in imagination and possessing strong expressive power.



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