

LANGUAGE STYLE IN THE ALBUM *Selamat Ulang Tahun* BY NADIN AMIZAH STYLISTIC ANALYSIS AND RELEVANCE OF ADVANCED BIPA LEARNING

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Abstract. This study highlights the difficulties of international students in understanding the language style and connotative meaning of Indonesian songs, especially those related to cultural context. Songs are considered effective as learning media because they combine language, culture, and emotion, making them suitable for advanced Indonesian for Foreign Speakers (BIPA) learning. The study aims to identify the language style in Nadin Amizah's album *Selamat Ulang Tahun* and explain its relevance for advanced BIPA learning. The method used is descriptive qualitative with data in the form of song lyrics, collected through a listening-noting technique. Data validity is strengthened by researcher triangulation, while analysis is carried out using an interactive model. The results of the study indicate the presence of paradox, simile, repetition, metaphor, antithesis, and personification that can be used to train advanced BIPA listening skills. In conclusion, Nadin Amizah's songs are suitable as BIPA learning media because they help learners understand Indonesian from an aesthetic, emotional, and cultural perspective in a creative and enjoyable way.

Keywords : Stylistics, Language style, Song lyrics, Foreign students.

INTRODUCTION

Indonesia boasts a diverse range of musical genres, both traditional and contemporary, reflecting its rich culture and foreign influences. Traditional music is a manifestation of ethnic cultures, possessing distinctive and unique characteristics, tailored to the social and geographical backgrounds of its people. This music thrives and thrives within the context of cultural traditions that continue to be preserved and become part of social life. society (Maulana et al., 2022) . Pop music is a genre that is very close to television and mass media, becoming an important part of global popular culture (Sasongko, 2016) . Rock music as a genre with roots in African-American music culture and other musical traditions, has developed into various forms that emphasize energy, electric instruments, and strong emotional expression (Arief Hidayat, 2018) . Dangdut is a music genre that combines traditional and modern elements, reflecting the social life of Indonesian society with high cultural values and distinctive expressions. (Yuliyani & S, 2022) . Jazz , a musical genre characterized by improvisation, swing rhythms, and close collective interaction, reflecting the rich history and culture of African Americans and developing dynamically in the international music world (Sanjaya & Husmiati, 2023) . The indie music genre emphasizes independent music production and distribution without the interference of major record labels or the *mainstream music industry*. (Tegar Septian & Hendrastomo, nd) .

Indie music largely uses language to convey meaning. Indie is a genre of music in Indonesia that is gaining a following, as evidenced by the continued growth and presence of Indonesian indie music, as evidenced by the success of musicians on the international stage, the popularity of social media, and the growing support of music communities and festivals. (Faisal et al., 2025) . Data from various studies indicates that indie music is beginning to be considered part of the mainstream in the Indonesian music scene . Indie music in Indonesia continues to grow as technology and internet access make it easier for musicians to create, promote, and distribute their work independently. In the 2020s, the indie music trend is increasingly popular with the emergence of many new bands and soloists who are gaining widespread attention from the younger generation, both through social

media, digital streaming, and large indie music festivals such as *Indie Fest* and "Djakarta Warehouse Project".

Indie music is gaining more and more fans in Indonesia, Hesmondhalgh stated that indie music is a form of cultural production that emphasizes autonomy, artistic experimentation, and resistance to market pressures. Indie music lovers are considered as an audience that values authenticity and creative integrity (Industry, 2012). Many indie music creators in Indonesia such as Salma Salsabila who created a song entitled "Menghargai Kata Rindu", Nabila Taqiyyah with a song entitled "Kuingin Pisah", Rizwan Fadilah with a song entitled "Tak Lagi Sama", and Nadin Amizah with a song entitled "Bertaut". Nadin Amizah, one of the musicians with indie music whose songs are almost all indie genre, started her first song with the title "Rumpang" which was released in 2018. Nadin Amizah first entered the world of music in 2017 in collaboration with Dipha Barus with a song entitled "All Good". Her uniqueness lies in the combination of personal, poetic lyrics, a soft and expressive voice, and a distinctive indie-folk musical style. Beyond her musicality, Nadin's uniqueness is also evident in her aesthetic and consistent vintage and feminine style, such as the vintage white dresses she often wears during performances. This reinforces her image as a graceful and authentic indie singer, not only through her voice but also through her visuals. This style creates a magical and personal atmosphere that enhances the appeal of her songs.

Sudjiman (1986: 47), states that song lyrics are poems in the form of word order, a singing which is an outpouring feeling heart the author (Bryantoro, 2020). Nadin Amizah has a uniqueness in each of her song lyrics and is also a characteristic of Nadin in writing songs. The language used by Nadin Amizah in writing her song in the song "Beranjak Dewasa" tells the general theme of human growth with a strong personal touch, emphasizing the feeling of achieving something in life (Busra et al., 2025). Writing song lyrics, Nadin Amizah combines universal themes with her personal experiences, uses strong metaphors, and creates honest and emotional lyrics. The poetic yet simple language style makes Nadin Amizah understandable to various listeners (Nadia Maulina & Dwi Wahyu Candra Dewi, 2025).

Nadin Amizah's songs are not only listened to by Indonesians, but also by many internationals, judging by her international recognition and popularity. In 2021 and 2022, Nadin Amizah was included in the list of Indonesian musicians featured on Billboard's New York Times. Square as part of Spotify's EQUAL campaign. Nadin is also one of the most listened to local female artists on Spotify Indonesia with millions of listeners coming not only from Indonesia, but also from various other countries. Songs like "Bertaut" have been streamed over 100 million times and are among the most-streamed songs on Spotify's global timeline. Her presence at major music festivals like Java Jazz also demonstrates her presence, extending beyond her domestic reach to international music fans. This popularity demonstrates that Nadin Amizah's work transcends geographical boundaries and is enjoyed by music lovers across the globe.

Songs can be used as teaching materials to improve students' listening and writing skills. Song lyrics can be approached through stylistic studies and can be made relevant in BIPA learning (Ningrum et al., 2021). Lyrics that are rich in meaning and language style are expected to be authentic teaching materials that support the development of linguistic, cultural, and communicative competence of foreign learners. Thus, this research not only aims to reveal the aesthetic aspects of language in Nadin Amizah's musical works, but also test the extent to which the potential of the lyrics can be utilized as an effective learning media in the context of Indonesian language education in the global realm (Purwatiningsih & Sugara, 2024).

Stylistics is a discipline that specifically studies and investigates matters related to language style, especially the language used in various literary works. According to Nurgiyantoro (2015:78), stylistics is the linguistic study of language style, which includes the analysis of language elements (diction, sentence structure, figures of speech, voice and sound, rhetorical style) in literary works (Nurgiyantoro, 2015). According to Widi Astuti & Nurhadi (2020), listening is not just hearing audio but involves awareness of the mental processes used by learners when listening, such as planning, monitoring, and evaluation. (Kapsah et al., 2020).

Learning In BIPA institutions, there are components such as learners, materials, and teaching processes. These components certainly need to be supported by digital-based media to facilitate

foreign learners in learning Indonesian. Teachers have also begun to utilize songs as part of Indonesia's rich traditional culture to be used as learning media that support the introduction of language and culture in a more contextual way. (Istanti et al., 2025) . In addition, BIPA learning combined with sufficient technological developments in the digital field and local wisdom possessed by the Indonesian people will be an attraction for foreign learners to learn Indonesian. (Siahaan et al., 2023) . Based on this, the world of information and communication technology must be included in the BIPA teaching process to support success. Interest in songs combined with digitalization can be an interesting BIPA learning medium for foreign learners.

However, unfortunately, foreign students' understanding of the style of language in Indonesian songs is often limited, which in turn can hinder the understanding of the overall meaning. This is mainly due to the difficulty in interpreting connotative meanings which are subjective and tied to a particular cultural context. (Adha et al., 2024). The connotative meaning of song lyrics encompasses the emotional associations, symbolism, and values contained in the words used, which cannot always be understood literally. Research shows that connotative meaning requires sensitivity to cultural context and a deeper mastery of the language so that foreign students can grasp the messages and emotions implied in the song lyrics. (Galih Lintang Asmarandhana et al., 2023). Due to limitations in cultural understanding, non-native speakers require more comprehensive learning about the cultural context surrounding the song to be able to interpret the lyrics' meaning correctly. Therefore, an understanding of stylistic elements, including diction, figures of speech, and language style, is crucial in supporting the BIPA learning process. Thus , conveying messages through songs is effective only if supported by adequate cultural understanding, not just a literal understanding of the language.

Research is important because songs as a learning medium have the advantage of combining linguistic, cultural, and emotional elements, which can effectively increase the engagement and motivation of foreign learners to learn. The use of stylistic analysis helps reveal various aspects of figurative language and imagery in song lyrics that not only enrich vocabulary but also help in understanding the in-depth cultural context. This is very relevant for BIPA learning which prioritizes the use of authentic materials so that learners do not only learn the language mechanically, but also understand Indonesian culture in a fun and applicable context. Furthermore, this research also contributes to the development of innovative BIPA learning methods by utilizing popular songs as a medium, thereby facilitating communicative and contextual language learning. Thus, this study will enrich the BIPA literature and provide practical solutions for educators in developing engaging and effective learning materials.

Study aims to reveal the language style in Nadin Amizah's *Happy Birthday album* through stylistic studies and to make it relevant to advanced BIPA learning . Thus, this study not only provides theoretical contributions in the development of stylistic studies of Indonesian literature, but also offers practical benefits in enriching BIPA learning innovation through the use of modern musical literary texts that are relevant to the characteristics of today's learners .

BIPA is a learning program specifically designed for non-native speakers. BIPA learning encompasses three levels: basic, intermediate, and advanced. According to Sudaryanto (2021), intermediate BIPA learning should utilize authentic materials that reflect language use in real contexts. (Yudono, 2022) . Songs offer significant potential as authentic teaching materials because they combine linguistic, cultural, and emotional elements. Meanwhile, Hermanto (2022) added that integrating modern literary texts, including song lyrics, can help foreign learners understand the nuances of Indonesian language and cultural values in a contextual and engaging manner. (Princess, 2025) . These two views show that BIPA learning at the advanced level will be more effective and interesting if the teaching material is authentic, culturally rich and emotional. (Saddhono, 2024) . This research focuses on BIPA learning in listening material using a stylistic approach.

Style is a distinctive way of using language to convey messages, emotions, and meanings in a more engaging and artistic way. According to Auliya (2022), style is an important part of literary works that enhances meaning and atmosphere through analysis of diction, sentence structure, and stylistic variations. (Ningrum et al., 2021) . Pradopo (2012) states that stylistics is a science that studies the use of language style in literary works from an aesthetic and meaningful perspective. (Nuril Isabillah & Ahmad Ilzamul Hikam, 2025) . Language styles are categorized as follows:

personification, metaphor, hyperbole (Martani et al., 2019). The use of these language styles serves to strengthen the storyline, bring characters to life, and add depth to meaning so that readers or listeners are more emotionally and intellectually connected.

Previous research on language style and stylistics in Nadin Amizah's works has shown that the song lyrics in the album "Selamat Ulang Tahun" contain various types of rich and complex language styles. For example, Busra (2025) conducted a diction and style analysis on the song "Hormat kepada Angin," which found the use of synonymous and antonymous diction with strong connotative meanings to build the atmosphere and emotions of the song. Another study by Fadilatunisa (2025) that examined the song "Bertaut" using a stylistic approach also revealed the dominance of rhetorical figures and allusions that strengthen the emotional message in the song lyrics. (Setiawati et al., 2021).

In addition, research by Yudi et al. (2023) on the song "Sorai" uses A. Teeuw's stylistic theory which emphasizes the distinctive characteristics of language styles that deviate from everyday language to create a poetic and profound effect. These various studies state that the language style in Nadin's songs not only enriches aesthetic value but also has the potential to be a medium for BIPA learning, especially at the advanced level, because it combines linguistic, cultural, and emotional elements in an authentic and relevant manner. (Yudi et al., 2023).

There is also previous research by Prasetyo, H. (2023). *Comparative Language Styles In Happy Birthday Album Song Lyrics*. Bhinneka Journal, 4(1), 45-57. This research describes the types of comparative language styles such as metaphors and similes found in the album, as well as their function in enriching the aesthetic value of the song. Thus, the style of language in this album is not only of artistic value, but also relevant to be used as teaching material in BIPA learning because it is able to convey culture and values effectively through the medium of song (Amizah, 2023).

Previous research has similarities with this research, namely examining language style with stylistic studies. In addition, this study explores relational messages between songwriters and those around them, with a focus on the expression of feelings of pain and trauma. This differentiates it from other studies that emphasize comparative language styles (metaphors, similes), rhetorical figures of speech, and language deviations for poetic effect. This study also differs from the above research, namely the relevance of BIPA learning with music media. More clearly, this difference with previous research lies in the focus of repetition language style and its functional relevance in authentic BIPA learning, while previous research focused more on comparative figures of speech, synonymous and antonymous diction, and broad and poetic stylistic aspects.

Language is a communication tool used by society. Language makes researchers think of ideas that create feelings of calm and can even provide information that is conveyed. This study explores the language style that is characteristic of Nadin Amizah's style as a representation of contemporary poetic language. So it can be relevant in advanced BIPA learning. This research is expected to have a real contribution in enriching the study of Indonesian language stylistics while expanding innovation in BIPA learning that is oriented towards the beauty and meaning of language.

METHOD

This study uses a descriptive qualitative method with the aim of describing the figures of speech and language styles in Nadin Amizah's album, which are analyzed comprehensively. According to (Creswell, 2019), the qualitative approach also builds its own patterns, categories, and themes by organizing data through an inductive process. In addition, according to Nurhayati, this study serves as an interpretation and companion to the data that has been collected (Susandhika, 2022). The data source for this study is the lyrics of Nadin Amizah's songs in the album *Selamat Ulang Tahun*. Of the ten songs, the researcher took three samples, namely "Beranjak Dewasa", "Mendarah", and "Cermin". Patton (2015) emphasized that data collection involves the process of gathering, organizing, and interpreting data to ensure its relevance to the research questions. The data collection technique in this study was observation and note-taking. Regarding data validity, the researcher used researcher triangulation to test the validity of the data. The data analysis technique used was

interactive analysis according to Miles and Huberman, which was carried out interactively through the processes of data reduction, data display, and verification (Auliya et al., nd) .

RESULTS

Growing Up	Bleeding	Mirror
In the end it's all Just the beginning In the end we all Make friends for a while <u>Lying down laughing jerkily</u> <u>Laughing through tears</u> Remembering the stupidity of the world And we who are still Try We are growing up It should be much faster <u>Like a falling star</u> Far too rushed for time <u>Die faster</u> <u>Die faster</u> We are growing up <u>It should be much faster</u> <u>Like a falling star</u> Far too rushed for time <u>Die faster</u> <u>Die faster</u> Eventually The curtains are closed <u>The actors must bow their</u> <u>heads</u> Eventually I pray You will take my name Lying down laughing jerkily Laughing through tears Remembering the stupidity of the world And we who are still Try We are growing up <u>It should be much faster</u> <u>Like a falling star</u> Far too rushed for time Die faster Die faster We are growing up It should be much faster Like a falling star Far too rushed for time	Du-du-du-dum Du-du-du-dumDu-dum <u>Like a separated soul,</u> reluctant to die, difficult to live, his soul has long been snatched away by time <u>They say my heart has been</u> <u>split apart for a long time</u> <u>Like an empty shell</u> <u>separated</u> My body is here, but my heart is with you It's not forgiveness I'm asking for, but a hug I forgot This is a story about a different house And far away Only touched in the distance of prayer There is a heart that I guard Your name is a secret <u>In silence I will carry it</u> Bleeding At least there is a story where you are in it This is a story about a different house And far away Only touched in the distance of prayer There is a heart that I guard Your name is a secret <u>In silence I will carry it</u> <u>In silence I will carry it In</u> <u>silence I will carry it</u> Bleeding	With my hands I help myself to grow new With my wounds I comb <u>my shaggy hair gently</u> I stare at <u>my cloudy eyes for a long</u> <u>time</u> I take turns with him in the mirror, who is smarter, <u>smiles</u> <u>, laughs, sings still when I'm</u> <u>down</u> <u>This is me you know</u> With my weight, pull my weakness. It's my job. To be healed <u>. Embrace a smile.</u> <u>To melt away the sad.</u> To be safe for those who need it. My replacement with him in the mirror who is smarter <u>, smiling</u> <u>, laughing, singing even</u> <u>when</u> <u>I'm down</u> This is me that you know This is me that you know

Die faster Die faster We are growing up It should be much faster Oh, oh-oh-oh-oh, oh Oh, oh Oh, oh <u>In the end this is all</u> <u>Just the beginning</u>		
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1. Paradox
2. Simile
3. Repetition
4. Metaphor
5. Antithesis
6. Personification

DISCUSSION

1.1 Language Style in the *Happy Birthday Album* by Nadin Amizah

Data analysis was conducted on three songs, namely "Beranjak Dewasa", "Mendarah", and "Kekal" by Nadin Amizah. The songs use language styles that can be analyzed using stylistic studies and studied by advanced BIPA students. The language styles that appear in the three songs are as follows:

	Growing Up	Bleeding	Mirror
"Paradox"	"Laying down laughing", "Laughing with tears"	–	–
"Similes"	"Like a falling star"	"How the soul is separated"	–
Repetition	"Die Faster"	"I carry it in silence"	"This is me that you know"
Metaphor	"Exhibitions must bow down"	"Like an empty shell separated", Your name becomes a secret"	"My shabby hair", "my cloudy eyes"
Antithesis	"In the end this is all just the beginning"	–	"smile, laugh, sing even when you are down"
Personification	"It should be much faster"	"He said my heart had changed a long time ago"	"I offer a wide, sad smile"

The song made by Nadin Amizah has six styles of language used. Styles of language such as paradox, simile, Repetition, metaphor, antithesis, and Personification. These types of styles of language have their respective explanations such as 1) Paradox is a style of language that states two things that seem contradictory but both are true and contain certain deep meanings, 2) Simile is a style of language that compares one thing with another thing that is different but considered similar, using conjunctions such as "bagaikan," "bak," "ibarat," and the like. 3) Repetition (repetition) is a style of language that deliberately repeats words, phrases, or sentences to emphasize a point or add aesthetic and rhythmic effects in a sentence. 4) metaphor is a style of language comparison that associates one thing with another thing directly without conjunctions, stating that one object or concept is another object or concept because of similar properties. 5) antithesis is a style of language that shows the opposition between two things in one sentence or series of sentences to highlight the contrast, for example "good and bad" or "diligent and lazy". 6) personification is a figure of speech that gives human characteristics, actions, or feelings to inanimate objects or animals. Style of language has a big influence in making a song, style of language or figure of speech can make song lyrics pleasant to hear and can even increase someone's attraction to listen to the

song. The style of language that appears most often in the three songs by Nadin Amizah is the style of language repetition, metaphor, and personification.

1.2 Comparison Table

Style comparative language to be one of the very important elements in song lyrics. Majas this used to describe the intensity of feelings experienced speaker in relationship which is described in the song. Here are some figures of speech found in the lyrics of Nadin Amizah's song.

Majas Metaphor, used in the album Nadin Amizah for depicts a strong and emotional relationship in a way that more figurative and deep. For example, in the lyrics: " the exhibition must bow down" in the song *Beranjak Desawa* , "like an empty shell separated" in the song *Mendarah* , and "my hair is shabby" in the song *Cermin* . According to Mirza & Dita (2022), metaphors are often used in song lyrics to give a deeper and touching emotional nuance listeners, because the meaning conveyed is not only literal but also figurative, which affects the listener's feelings more strongly.

Simile is a direct comparison that uses comparative words such as " like ". In the lyrics: " Like a falling star " in the song *Beranjak Dewasa*, "Like a separate soul" is found in the song *Mendarah*. This simile provides a clear and concrete image for the listener, so that they Can feel intensity the sound. Saputry (2023) explains that similes are often used in song lyrics to create feelings and conditions that described in a more understandable way by listener, through use of concrete and familiar comparisons .

Personification is a figure of speech that gives human characteristics to inanimate objects or abstract concepts. In the song lyrics: " Far in a hurry should be " in the song *Beranjak Dewasa*, "He said my heart has changed" in the song *Mendarah* , and "Kusulan Senyum Lebar yang Palu" in the song *Cermin* . According to Haedariah & Kasmarita (2023), personification give strength emotional lyrics by bringing abstract concepts to life, so that listeners can feel the depth of meaning in the words emotionally .

1.3 Figure of Speech Contrast

Apart from the figure of speech of comparison, Nadin Amizah's album also contains elements of the figure of speech of contradiction, which depicts contradictions or tension emotional. Figure of speech This opposition is used to show conflict internal or external in the relationship depicted. *Paradoxical figure of speech* is a style of language Which unite two contradictory things but both are considered correct. In the lyrics: " Lying still, startled, laughing " in the song *Beranjak Dewasa*. According to Saputry (2023), paradox in lyrics song give depth meaning Because although second matter the it doesn't seem to be Can side by side, However the reality could happen simultaneously. Matter this reflects complexity human relationships are often full of contradictory feelings.

Antithesis is a figure of speech that shows the opposition between two things in one sentence or series of sentences to emphasize the contrast . In the lyrics: "In the end everyone is just a beginner" in the song *Beranjak Dewasa*, "Smiling, laughing, singing still in times of depression" in the song *Cermin*.

1.4 Repetition Figure of Speech

Repetition or repetition is one of the very ways effective to strengthen the message and emotions in the song. In Nadin Amizah's album , Repetition is used to emphasize the closeness and intensity of the relationship being depicted . The figure of speech Repetition, or repetition, is used in Nadin Amizah's album to emphasize certain elements in the song. For example, in the lyrics: " Mati lebih cepat " in the song *Beranjak Dewasa*, "Dalam diam'kan kubawa" in the song *Mendarah*, and "Ini'ku yang kau tahu" in the song *Cermin* . Ramdan & Nanda (2022) suggest that repetition in song lyrics serves to emphasize the message and increase the dramatic effect in a piece of music, so that the listener can feel the strength of the meaning that is to be conveyed more deeply Fadilatunisa, (2025).

The three songs are by Nadin Amizah *Growing Up* , *Blood* , and *Mirrors* provides a rich and complex stylistic landscape, showing poetic language working as a medium to express existential experiences, hidden longings, and psychological healing processes. All three are bound by a

common aesthetic sensibility: concise yet dense language, layered metaphors, and repetition used not as musical ornamentation, but as a rhetorical strategy to amplify emotional intensity. Through a stylistic approach, this analysis describes how word choice, sentence structure, repetition patterns, and the use of conceptual symbols shape a listening experience that is not only aesthetic, but also psychological and reflective.

The song "*Beranjak Dewasa*" places the listener in a space of struggle between youth and maturity that comes too quickly. The phrase "*In the end, this is all just the beginning*" reveals the temporal paradox at the center of the song: maturity is understood not as an end point, but as an entry point to a new set of challenges. The use of time lexicon *end*, *beginning*, *rush*, *faster* constructing the entire lyrics as a reflection on the acceleration of life. From a stylistic perspective, the repetition of phrases such as "*we grow up and die early*" reinforces the repetitive impression that marks the emotional pressure of the accelerated process of maturity. Each repetition is not merely a rhythmic filler, but a form of intensification of meaning that deepens the anxiety of uncontrollable time. The metaphor of a *falling star* shows the relationship between the individual and the cosmos: humans are placed in a fragile and small position, similar to a star that loses its orbit and falls prematurely. Furthermore, theatrical symbols such as *the closing curtain* and *the actors having to bow* turn life into a stage. This style shows how Nadin packages life experiences as a performance, creating an aesthetic distance that allows the listener to view maturity as an inevitable dramaturgical process.

If *Beranjak Dewasa* focuses on the acceleration and burden of time, *Mendarah* reveals the depths of intimate wounds and longings. The song moves into the inner space, utilizing the metaphor of the body to describe emotional attachments that have penetrated as deep as the blood. Phrases like *a separate soul*, *an empty shell*, and *my body is here, but my heart is with you* depict the metaphorical fragmentation of self. Body and soul are separated, presenting an existential image that transcends romantic sadness. Stylistically, this body metaphor is very significant because it combines physical reality with emotional dimensions, forming a visceral space of meaning. The listener can almost feel the pain conveyed. The repetition of the phrase "*in silence I will bring*" becomes a rhythm that marks the eternity of loss; silence here is not a vacuum, but rather the most private emotional storage space. The presence of the onomatopoeia "*du-du-du-dum*" at the beginning of the song layers the atmosphere with a rhythmic nuance that resembles a heartbeat or the echo of anxiety. Thus, from a stylistic perspective, this song constructs sadness not as a momentary event, but as something that flows through the body and is inseparable from identity.

The stylistic shift becomes even more pronounced upon entering "*Cermin*," a song that places self-reflection at the center of its narrative. While "*Mendarah*" moves inward through wounds and memories, "*Cermin*" takes the listener on a journey of healing, fraught with struggle. The *mirror symbol* serves as a metaphor for an alter ego or idealized version of oneself. The use of dual pronouns *I'm the one who's hurt* and *he's the one in the mirror* constructing an intra-psychic dialogue that is the stylistic core of this song. Phrases such as "*with my hands I help you grow new*" indicate that healing is understood as an active act, not a passive process. Concrete verbs such as "*kusisir*," "*kusulam*," and "*kubantu*" convey the metaphor of manual labor as a step towards rebuilding oneself. This is a style rarely found in pop lyrics in general, as healing is usually depicted abstractly. Through this style, Nadin shows that recovery requires care, patience, and full awareness of one's wounds. *The more clever repetition of smiling, laughing, and singing* serves as psychic affirmation, presenting the "ideal self" that is the goal of the healing process. Prosodically, the choice of words that flows smoothly thickens the calm yet introspective atmosphere.

When the three songs are read together, a complementary stylistic pattern emerges. *Beranjak Dewasa* presents the struggle between humans and time; *Mendarah* presents the struggle between the body and emotions; and *Cermin* presents the struggle between the self and its healing. All three utilize repetition and bodily metaphors to build thematic consistency, but each has a different emotional orientation. *Beranjak Dewasa* is outward-oriented (the individual's relationship with the world), *Mendarah* is inward-oriented (the individual's relationship with their deepest feelings), while *Cermin* is oriented towards transformation (the individual's relationship with themselves). The use of a minimalist style, with short lines and everyday language, does not diminish the aesthetic quality, but rather enhances the intensity of the impression. With few words, Nadin manages to condense complex experiences into symbols and images that can be understood and felt.

To strengthen the data of this research in the Journal "Repetitive Language Style in Nadin Amizah's Song Lyrics" (Fadillah et al., 2024) examining in detail the type of repetition and the function of repetition in strengthening messages and emotions in Nadin Amizah's musical works, is very relevant to this research which mentions repetition as the most frequently appearing language style and plays a significant role in building the intensity of relationships in song lyrics. Other research as a support for the above data is also found in the Journal "Comparative Language Styles in Song Lyrics of the Album Selamat Ulang Tahun and Kalah Bertaruh by Nadin Amizah" (Vita Setiawati et al., 2023) also emphasizes the use of comparative figures such as metaphors and similes that you have mentioned, giving the impression that these figures are often used to express complex feelings and the depth of meaning of Nadin Amizah's song lyrics which touch the listener emotionally.

2.1 The Relevance of Language Style in Nadin Amizah's Album to Advanced BIPA Learning

According to Suyitno (2005: 5), BIPA learning has several characteristics and objectives, including: focus on the practical and communicative use of Indonesian and emphasis on the relationship between language and culture. The main points of BIPA learning related to cultural introduction include trying to introduce traditions, food, games from Indonesia, and art, in accordance with the relevant stages in BIPA learning, namely BIPA 1 to BIPA 7. Limited cultural literacy hinders learners' ability to understand implicit meanings, metaphors, and symbols, important components of language style in literary texts and songs Tiawati et al., (2024) .

Indonesian Minister of Education and Culture Regulation number 27 of 2017 concerning the competency standards for BIPA course and training graduates, listening competency unit, point 2.4 explains that BIPA students need to have the competence to understand hearing about various ideas appropriately that involve nuances of meaning in various cultural contexts. This competency is further explained in BIPA book 7 unit 8, has the communication objective of being able to identify social functions, text structures, and elements of song texts contextually. Listening language skills, BIPA students are expected to be able to understand texts with spoken variety in song texts.

Regarding its relevance to BIPA learning, media in the form of a song album by Nadin Amizah can be introduced to advanced BIPA learners , namely advanced BIPA with listening skills . BIPA learners are able to mastering knowledge about the use of vocabulary related to a particular situation or topic or field . In accordance with the Decree of the Minister of Education and Culture number 27 of 2017, this was chosen because BIPA learners at this level are considered to have mastered knowledge in the form of being able to master the use of grammar and vocabulary in various types of texts taught, as well as having the ability in the field of work in the form of understanding information in almost all fields easily and expressing ideas spontaneously, fluently, and precisely.

In the context of advanced BIPA, listening skills do not stop at understanding the content of the text, but also the ability to assess the effectiveness of the language style and interpret the cultural symbols present in the work. Nadin Amizah's song lyrics contain Indonesian cultural values reflected through expressions of family relationships, emotional experiences, and life perspectives. Reading these elements enriches learners' cultural literacy and develops their ability to capture contextual messages that are usually difficult for foreign learners to understand. Thus, the stylistic analysis of this album becomes a forum for practicing listening skills, which is one of the main competencies at the advanced BIPA level.

The competencies of advanced BIPA learners are at a much higher level than those at the basic or intermediate levels. At this stage, learning no longer focuses on literal comprehension but rather focuses on developing interpretive, evaluative, and critical listening skills. International competency standards, particularly the CEFR, emphasize that advanced learners are expected to be able to comprehend complex texts that contain implicit meanings and contain perspectives, emotions, and rhetorical structures that are not explicitly conveyed. Within this framework, the use of song lyrics as objects of analysis through a stylistic approach is relevant because these texts generally contain metaphors, symbols, paradoxes, and other rhetorical devices that require a high level of interpretive sensitivity. The song lyrics in Nadin Amizah's album *Selamat Ulang Tahun* are an example of an

aesthetic text that is not constructed simply or spontaneously. Nadin Amizah is known as a lyricist who emphasizes careful choice of diction, strong metaphorical relationships, and emotional processing. Her works combine personal elements with universal and cultural symbols, making this album a potential area for analysis through a stylistic perspective. This complexity makes this album relevant in the context of advanced BIPA reading learning, because learners are required to understand not only the content of the message, but also the reasons and ways in which language is chosen and used to construct aesthetic meaning.

Advanced listening also requires an understanding of connotative meaning, which is often influenced by cultural context. For foreign learners, this aspect presents a particular challenge because a word's connotation is closely linked to the collective experiences of its speakers. In Nadin Amizah's lyrics, many words or symbols are found that contain cultural values, such as representations of family, the concept of affection, or natural symbols common in Indonesian literature. Words like "wind," "house," and "hug" not only function denotatively but also carry emotional meanings derived from Indonesian culture. Advanced BIPA learners are required to see the connection between language and culture, an essential competency for advanced language acquisition. The evaluative dimension is also an integral part of advanced listening competency. Learners are required not only to understand and interpret texts but also to assess the effectiveness of language use. Through an analysis of the album *Selamat Ulang Tahun (Happy Birthday)*, learners can assess the use of metaphor in building emotional atmosphere, the function of repetition in strengthening meaning, and the contribution of narrative structure to aesthetic quality. This ability strengthens critical literacy, a primary goal of advanced reading learning.

Another relevant aspect is cultural literacy. Language learning cannot be separated from the cultural context because texts represent the values, norms, and social practices of the language-speaking community. Nadin Amizah's lyrics present depictions of family relationships, experiences of loss, and the process of self-maturation, which are closely related to Indonesian culture. BIPA learners who study these texts have the opportunity to understand how Indonesians express their emotional and social experiences. Thus, song lyrics serve as a medium to broaden learners' understanding of the cultural aspects inherent in language. The use of song lyrics in learning also aligns with the principle of using authentic texts. Authentic texts provide learners with opportunities to interact with language used in real contexts. Advanced BIPA learners need to be accustomed to dealing with various forms of text, including literary texts. Song lyrics, as authentic texts, not only offer complex linguistic structures but also demand reflective and interpretive reading. Thus, song lyric-based learning can strengthen learners' reading competencies in a broader context.

Literary texts with emotional depth, such as Nadin Amizah's works, are able to build an emotional bond between learners and the text. This has a positive impact on the learning process, especially when learners must face complex texts. Increased motivation will have a direct impact on improving the ability to understand and evaluate texts. This research not only positions stylistic analysis as the focus of the study but also emphasizes its contribution to achieving advanced BIPA reading competencies. The use of song lyrics as the object of analysis offers a learning space oriented towards aesthetic sensitivity, interpretive reasoning, and cultural understanding. Thus, it is a significant pedagogical approach in the development of advanced BIPA reading materials that emphasize analytical depth and a more comprehensive understanding of meaning.

In the Indonesian Minister of Education and Culture Regulation Number 27 of 2027, competency 2.4 Understands listening about various ideas accurately involving nuances of meaning in various domains with cultural contexts. This ability refers to the learner's skills in capturing messages, intentions, and implied meanings of an oral text including songs that are not only conveyed literally, but also through aesthetic elements such as language style, symbols, and cultural connotations. In this context, learners are required to understand language as it is used in Indonesian society in real terms, complete with a variety of expressions, figures of speech, and cultural values inherent in it.

This ability to understand ideas with nuanced meaning also encompasses sensitivity to how Indonesians express emotions, social relationships, or social criticism through subtle and indirect forms of language. In many musical or literary works, cultural messages are often conveyed through symbols or expressions that must be interpreted using cultural knowledge. Therefore, the learning process positions stylistics as a bridge between linguistic competence and cultural competence.

The lesson begins by creating an atmosphere that allows students to enter the world of literature through the medium of music. In the initial stage, the teacher plays an instrumental audio clip or the beginning of a song that is the object of study. Students are asked to express their first impressions of the atmosphere they capture, whether the song sounds melancholic, cheerful, or contemplative. This simple activity not only arouses interest in the material but also helps them establish an initial connection with the literary work being analyzed. Once the classroom atmosphere is established, the teacher explains the learning objectives, namely understanding literary elements in music through listening activities. Students are prepared to identify themes, emotional moods, diction choices, imagery, and messages conveyed in the lyrics. Before entering the core of the lesson, the teacher also introduces several key vocabulary words that often appear in poetic songs. This step makes it easier for students to grasp meaning during the listening process.

In the core activity, the learning process begins with a global listening stage to gain an overview of the song. Learners listen to the song in its entirety without looking at the lyrics, focusing their attention on the sound, tone, intonation, and overall atmosphere. Through this activity, they are encouraged to identify the major themes and feelings the songwriter is trying to convey without being tied to the details of the words. This approach is important because music, as a form of oral literature, conveys meaning through the combination of sound and words. Afterward, the learning progresses to a directed listening stage. The song is played again, this time with special attention to the lyrics and their literary structure. Learners are asked to identify various elements, such as poetic diction, visual or auditory imagery, style, and phrases that convey a particular theme. At this point, listening becomes an analytical activity that demands careful understanding of the relationship between words and melody. The next stage leads learners to a deeper interpretation. The teacher selects a specific section of the song to play again so students can interpret the implied meaning or message. They then discuss the cultural values or human experiences reflected in the song. This discussion helps students see how Indonesian music often contains social imagery, local wisdom, or emotional expressions that are close to people's everyday experiences. At this stage, learning focuses not only on literal understanding but also encourages students to develop literary sensitivity. After the interpretive process, students carry out communicative tasks to apply their listening findings. They can retell the song's content, identify the dominant style of language, or compare it to musical works from their own culture. This activity combines listening skills with critical thinking and oral communication skills.

Language learning using singing methods at the advanced level of BIPA provides students with the opportunity to develop interpretive and critical listening skills through meaningful musical texts. Songs at this level generally have dense, complex, and emotionally charged lyrical structures, requiring students to capture implicit meanings, identify key messages, and understand the underlying situational context. This activity encourages students to not only understand the song's literal content but also to interpret more abstract layers of meaning, such as symbols, metaphors, or social messages hidden behind the musical expressions.

Functioning as a medium for interpretation, singing is an effective way to improve the phonological aspects of language, from vowel and consonant pronunciation to intonation and word stress. At advanced levels, learners often already possess strong basic competencies, so the rhythm and prosody of songs help them perfect the naturalness of pronunciation. Through musical repetition, learners can develop more fluent and harmonious articulation habits. This aligns with the principles of language acquisition, which emphasize the importance of natural and rhythmic auditory input for improving phonetic proficiency.

In practice, the singing method can be organized into three main, systematic stages. The pre-singing stage includes introducing the song's context, explaining the cultural background, and activating new vocabulary that appears in the lyrics. At this stage, the teacher can facilitate an initial discussion about the song's theme, social situation, or relevant cultural issues to build a framework for students' understanding. This approach is especially important for advanced learners who are required to understand language within a rich and complex cultural context.

Singing focuses on auditory and phonological language processing. Learners listen to songs, try singing them, and pay close attention to the lyrics. This activity includes practicing intonation, rhythm, and literal comprehension of the song's content. At this stage, teachers can guide learners

to identify specific pronunciation difficulties, imitate prosodic patterns, and capture syntactic structures that may not be explicit in everyday language but often appear in musical texts. This activity makes the learning process more dynamic and engages both cognitive and sensorimotor aspects simultaneously.

Post-singing is a phase of in-depth analysis that aligns with the characteristics of advanced learning. Learners are encouraged to analyze the use of figurative language, narrative style, symbols, imagery, and discourse structures that construct the overall meaning of the song. Thematic discussions can be conducted to explore the cultural, moral, or ideological values contained in the lyrics. At this stage, learners can also be given language production tasks such as writing a critical interpretation, creating an analytical summary, or constructing an argumentative response to the song's message. These activities foster higher-order thinking skills, which are essential at the advanced level.

The use of singing in advanced BIPA learning provides a multidimensional learning experience, combining linguistic, cultural, and aesthetic aspects in one integrated activity. Songs are not only a form of entertainment, but also authentic teaching materials that bring learners closer to Indonesian culture, enrich vocabulary, refine phonological skills, and develop analytical skills in understanding texts. Through this approach, language learning becomes more lively, relevant, and meaningful, meeting the demands of advanced skills.

The lesson concludes with a series of reflections to review the process. Students are encouraged to develop strategies that help them understand lyrics and literary elements in music. The instructor then summarizes the core learning, from theme identification and poetic element analysis to interpretation of meaning. This affirmation ensures that students gain a comprehensive understanding of how to appreciate music as a work of literature. If necessary, the instructor assigns follow-up assignments, such as listening to another song and annotating its stylistic elements or writing a short reflection on their experience. The lesson then concludes with closing remarks and a presentation of learning directions for the next meeting. Overall, this series of activities is designed to help BIPA students develop deep listening skills through the medium of musical literature, which is rich in meaning and closely related to Indonesian cultural life.

In addition to learning, BIPA teachers can provide assignments that aim to test BIPA learners' understanding. This assignment aims to train students' vocabulary comprehension and interpretative skills through activities that match the meanings in the lyrics of the song Cermin. Through the activity of connecting linguistic units with their equivalent meanings, students are guided to recognize denotative and connotative meanings, understand emotional nuances, and interpret the context that forms the message in the text. Lyrics were chosen as a medium because they present creative and expressive use of language, thus strengthening linguistic sensitivity while gradually developing semantic analysis skills.



Figure 1

The vocabulary matching exercises compiled in this section serve as instruments to measure and map learners' abilities in understanding the lexical and contextual meanings contained in the lyrics of the song Cermin. This activity is designed by presenting two columns containing lingual units in the form of words or phrases from the lyrics (Column A) and semantically relevant equivalents (Column B). Through this format, learners are guided through the process of identifying, associating, and classifying meanings based on the context of use in literary texts.

This exercise is rooted in a text-based learning approach, which emphasizes the importance of vocabulary comprehension within an authentic linguistic environment. Song lyrics were chosen as the medium because they contain emotionally dense, metaphorical, and stylistic language structures, thus requiring learners to not only recognize word forms but also interpret implicit meanings related to the psychological experiences and aesthetic expressions of the poet/singer. Thus, this activity serves not only to enrich vocabulary but also to develop learners' linguistic sensitivity and interpretative skills in reading creative texts.

This exercise provides an opportunity for learners to gradually develop semantic processing skills. Learners are honed to understand the relationship between language form and meaning, distinguish between denotative and connotative meanings, and relate them to the narrative context of the lyrics. This activity also strengthens cognitive processes such as analysis, synthesis, and evaluation of meaning, as learners must consider nuances, speaker intentions, and emotional situations represented in the text. Thus, the results of this exercise can be used as an initial indicator to assess the level of learners' lexical comprehension and literary appreciation more comprehensively.

In addition to matching tasks, BIPA students are expected to be able to find other things in the lyrics of the song Cermin. This assignment is designed to train students' abilities in interpreting diction, language style, and emotional meaning in song lyrics. Through activities connecting language forms with equivalent meanings and visual data presentation, students are guided to understand how poetic language constructs meaning. By using Nadin Amizah's songs as study material, this assignment helps develop linguistic sensitivity, stylistic analysis skills, and literary appreciation in the context of advanced BIPA learning.



Latihan 11

1. Temukan hal-hal yang menurut Anda menarik dari lagu "Cermin".
2. Temukan juga hal-hal yang menurut Anda kurang menarik dari lagu "Cermin".
3. Sampaikan jawaban Anda kepada teman yang duduk di sebelah kanan dan kiri.

Hal-hal yang menarik dari lagu "Cermin" adalah ...

.....

.....



Figure 2

Participants are encouraged to interpret various forms of word choice used in lyrics and then relate them to more operational and communicative equivalents. This process provides students with a platform to examine how poetic language works to produce meaning, particularly through metaphor, repetition, personification, and the emotional symbols frequently found in contemporary music.

Through this instruction, students are not only asked to identify literal meanings but are also guided to understand the psychological and emotional dimensions implied by the singer's choice of diction. This approach aligns with the principles of stylistic analysis, which emphasize the relationship between linguistic form and meaningful function. By rearranging important words or phrases into a

columnar table, students are trained to develop categorization skills, systematize information, and connect linguistic form with its semantic function.

The visual format of the assignment, such as colored boxes, is designed to enhance readability and facilitate differentiation between meaning categories. The use of these visual elements also contributes to a more engaging learning experience, thus encouraging student engagement. This activity aligns with a task-based learning approach, where students are directly involved in the process of constructing meaning through directed, analytical activities.

This assignment instruction is not simply a vocabulary comprehension exercise, but also a pedagogical strategy that emphasizes critical thinking skills, interpreting deeper meanings, and appreciating the aesthetics of language within the context of popular culture. This entire process is expected to significantly contribute to improving students' linguistic competence and literary literacy.

Research shows that Nadin Amizah uses six styles of language in her songs entitled "Beranjak Dewasa", "Mendarah", and "Cermin" and only three are frequently used by Nadin Amizah in her songs. Nadin Amizah's song album is unique because the lyrics are full of various styles of language such as paradox, simile, repetition, metaphor, antithesis, and personification. These six styles of language make her songs feel more alive, emotional, and meaningful. For example, metaphors and similes are used to describe feelings that are difficult to express directly, while repetition strengthens the message and emotion in the song. Previous research also shows that these styles of language play a major role in creating meaning and appeal of Nadin's work. In the context of BIPA learning, Nadin Amizah's songs can be an interesting teaching medium for advanced learning, because in addition to practicing language skills, learners can also learn Indonesian culture through meaningful lyrics. Learners can invite foreign students to listen to the songs, note new vocabulary, discuss the style of language, and then retell the results of the students' understanding. This way, learning Indonesian becomes more fun, interactive, and meaningful.

CONCLUSION

Nadin Amizah's album, *Selamat Ulang Tahun (Happy Birthday)*, utilizes numerous figurative language styles that make the lyrics feel vivid and touching. Six types of figurative language styles frequently appear: paradox, simile, repetition, metaphor, antithesis, and personification. Of the songs analyzed, the most frequently used figurative language styles are repetition, metaphor, and personification because they can emphasize the meaning and emotions Nadin wants to convey through her lyrics. Besides making the songs sound poetic and have deep meaning, the figurative language styles in Nadin Amizah's work can also be used as an engaging teaching medium in advanced BIPA learning. These songs can help foreign learners learn new vocabulary, understand figurative meanings, and learn about Indonesian culture through music. Teachers can play songs, invite students to find examples of figurative language styles in them, and then discuss their meanings together. This way, the learning process becomes more relaxed, enjoyable, and meaningful. Nadin's songs are not only pleasant to listen to but can also be an effective learning medium for understanding Indonesian contextually.

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