



Lyrics of the Regional Song “*Jember Nusantara*” as a Symbol of Identity: Analysis of Language Style and Cultural Representation

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Abstract

This study employs a qualitative research methodology with an interpretive paradigm. It also conducts an in-depth analysis of the stylistics and cultural representations in Linkrafin's song “Jember Nusantara.” The primary data for this study consist of the lyrics of the song. An analytical framework is built on Keraf's (2009) stylistic taxonomy to identify and categorize stylistic devices systematically. This stylistic analysis is then explicitly integrated with Hall's (1997) theoretical concept of cultural representation to interpret the deeper socio-cultural meanings encoded in the text. The findings indicate that the song utilizes a variety of stylistic devices, including metaphor, personification, hyperbole, repetition, and parallelism. This stylistic ensemble is further strengthened by deliberate diction tinged with distinctive local, spiritual, religious, and Javanese-philosophical nuances. The explicit relationship between these stylistic forms and cultural representations is demonstrated through the analysis. Metaphor and personification demonstrate active construction of the symbolic landscape of cultural identity. Hyperbolic expressions and resonant repetition articulate collective aspirations and values. Together, these elements form a complex representational system that reflects societal values related to the revival and celebration of Jember's diverse resource potential. Therefore, the strategic use of figurative language in “Jember Nusantara” serves to shape and project a cohesive regional identity symbolically. Thus, this study concludes that the lyrical composition goes beyond simple description to create a narrative of hope and articulate a cultural vision for Jember Regency. In this regard, it also aims to foster an inclusive revival of Jember Regency by challenging the notion of marginalization through its representative discourse.

1. Introduction

This Song lyrics constitute a profound and ubiquitous form of literary and artistic expression, operating at the intersection of language, music, and culture. As Akbary et al. (2018) posit, lyrics are an art form that fundamentally utilizes the sonic and semantic properties of language as its primary medium. The deployment of figurative language powerfully augments this medium of figures of speech, or *gaya bahasa*, transforming straightforward communication into an evocative vehicle for conveying complex messages, nuanced emotions, and layered cultural narratives. In the Indonesian context, this artistic function of song carries immense significance.

The archipelagic nation's cultural landscape is vibrant and diverse, a reality mirrored in its vast linguistic tapestry of approximately 718 regional languages across verified observation areas (*Peta Bahasa*, n.d.). Within this vibrant mosaic, regional songs emerge not merely as entertainment but as foundational pillars of cultural heritage (Irawan, 2022). These songs encapsulate local worldviews, historical memory, social values, and environmental knowledge, encoding identity through distinctive linguistic choices, melodic structures, and thematic preoccupations.

However, this living heritage faces continuous pressure from globalization, cultural homogenization, and shifting media consumption patterns, rendering such regional expressions vulnerable to erosion over time. Consequently, scholarly documentation and analysis of the cultural values embedded within song lyrics become an act of preservation and a critical inquiry into the mechanisms of identity formation in the modern era.

This study makes a distinct and targeted contribution to this field of inquiry by conducting an integrated stylistic and cultural analysis of the song "*Jember Nusantara*" by the creative collective Linkrafin. While the song first garnered significant public attention by winning first place and the favorite prize in the 2021 *Karya Musik Anak Komunitas* competition held by the Ministry of Tourism and Creative Economy, its academic and cultural relevance extends far beyond this accolade. The award serves as a point of entry, signaling the song's resonance and perceived quality.

However, the true significance of "*Jember Nusantara*" lies in its function as a sophisticated, contemporary artifact of cultural representation. It provides a compelling case study of how modern artists consciously and strategically manipulates linguistic resources to construct, affirm, and propagate a distinct regional identity. The song transcends simple regional praise; it is a deliberate artistic project that aims to weave the tangible and intangible assets of Jember Regency into a coherent and inspiring narrative of place.

Therefore, this research positions itself to answer a pivotal question: How do the specific language styles and diction employed in "*Jember Nusantara*" function not just descriptively, but constitutively, in representing the cultural

values and collective aspirations of the Jember community, thereby projecting a specific identity onto both local and national stages?

To ground this investigation, a synthesis of relevant literature reveals two converging scholarly conversations: one on the form and function of language style in artistic texts, and another on the cultural role of regional music. The theoretical underpinning for analyzing form stems from the work of (Kridalaksana, 2008), who defines style broadly as the use of linguistic richness to achieve particular effects, encompassing the characteristic language of a writer or group.

This foundational view is elaborated by research focusing specifically on song lyrics. Scholars like Mahwani et al. (2024) argue that language style is instrumental in ensuring that a message is not only delivered but also effectively understood and felt by its audience. The diversity and potency of this style are directly linked to the breadth of vocabulary mastery, allowing for greater nuance and impact. In practice, this manifests in the use of specific figurative devices. Studies across various song types consistently identify a repertoire of styles, including metaphor, personification, hyperbole, simile, and various forms of repetition, as central to lyrical composition (Lestari et al., 2024; Dara, 2024; Putra & Fauzi, 2024).

The functional outcome of these stylistic choices is a profound enrichment of the text. Purnama & Fadillah (2025) and Andaryani & Utomo (2024) emphasize that these devices imbue lyrics with deep emotional nuance, transforming a sequence of words into a vivid, resonant, and aesthetically powerful work. This emotional capacity allows songs to create atmosphere, reinforce themes, and evoke specific feelings in listeners, making them a highly flexible and potent communicative tool (Barco, 2025; Ridho Rahmatulloh et al., 2024). Furthermore, style is not merely decorative; it is identity-forming.

As demonstrated in research on regional songs, the specific constellation of stylistic features serves as a marker of uniqueness, strengthening a work's identity and, by extension, the culture it represents (Khumairah, 2024). For instance, the stylistic profile of a Sintang song, dominated by repetition and personification, will differ from that of a Minang song rich in allegory, each reflecting distinct cultural perspectives and aesthetic preferences. Research by Putra & Fauzi (2024) on the song "*Taragak Pulang*" powerfully illustrates how a rich array of styles, such as metaphor, hyperbole, and epithet, can convey profound emotional and cultural meaning, deepening the listener's connection to the song's message.

It is within this context that "*Jember Nusantara*" demands focused attention. Preliminary scholarly work by Rahmadani (2024) has begun this process, examining the metaphorical utterances in the song and concluding that the connotative meanings are carefully chosen to reflect the distinctive characteristics and natural riches of Jember, serving as a bridge to depict regional identity. However, this existing analysis is primarily focused on a single stylistic device metaphor. A comprehensive, systematic examination that accounts for the full

spectrum of language styles (parallelism, hyperbole, and personification) and integrates their collective function with a coherent theory of cultural representation has not yet been undertaken. This gap presents a clear opportunity for a more holistic analysis.

Therefore, this study is designed to advance beyond a descriptive cataloguing of figurative language. It employs a dual theoretical framework to achieve a deeper, interpretative analysis. First, it utilizes Keraf (2009) systematic taxonomy of language style to meticulously identify and categorize the range of stylistic devices present in the lyrics. Second, and crucially, it integrates these formal findings with Hall's (1997) conceptualization of cultural representation. Hall's theory moves beyond the idea that language reflects a pre-existing reality; instead, it posits that language, signs, and images actively construct meaning and reality. Representation is a practice through which shared concepts and identities are produced and exchanged within a culture.

By applying this lens, the analysis will demonstrate that the language of "*Jember Nusantara*" is a system of representation. The metaphors do not just describe Jember's potential; they symbolically construct it as an inherent, blossoming force. Personification does not merely adorn nature but actively imbues the landscape with communal spirit and agency. Hyperbolic statements and resonant parallel structures do not simply emphasize but performatively amplify collective pride and aspiration. When coupled with diction steeped in local, spiritual, religious, and philosophical Javanese nuances, this stylistic ensemble works synergistically. It produces a specific, strategic, and uplifting representation of Jember Regency one that foregrounds revival, celebrates diverse resources, and forges a cohesive regional identity meant to inspire both insider and outsider.

In doing so, the song moves beyond preservation to active cultural production. It articulates a forward-looking vision, a "hope and value of revival," as suggested in preliminary observations, that consciously seeks to position Jember not as marginalized but as a vibrant, essential part of the national (*Nusantara*) tapestry. This research will meticulously trace how linguistic choices materialize this vision, offering a nuanced understanding of the dynamic relationship between language style, cultural representation, and identity politics in contemporary Indonesian regional music. The findings aim to contribute not only to stylistics and cultural studies but also to the broader discourse on how artistic practices in the digital age engage in meaningful place-making and cultural sustainability.

From the numerous previous studies mentioned above, an interesting issue to examine concerns the messages about Jember's cultural identity and pride, which are constructed through word choice and style in song lyrics. This paper is crucial for unpacking the language styles used to create a representation of the local Pandalungan culture. Each choice of language style carries a meaningful and ideological message that can be conveyed to readers and listeners. This research can bridge the gap between language and culture studies, which have not yet

explored the subject of the song "*Jember Nusantara*". This research aims to address the interaction between language and culture that collaborates in the lyrics of "*Jember Nusantara*" to shape the image and symbolism of Jember Regency's identity on the Indonesian stage. This study addresses the following research questions:

- (1) How is language style used in the lyrics of "*Jember Nusantara*"?
- (2) What cultural values are expressed through the use of language style in the lyrics of "*Jember Nusantara*"?

2. Method

This study employs a qualitative research methodology guided by the interpretive paradigm (Creswell, 2013; Rahardjo, 2018). The interpretive paradigm is fundamental because it posits that reality, particularly social and cultural reality by (Hough & Lovell, 2000), is constructed through interaction and meaning-making. This approach is appropriate for analyzing the song "*Jember Nusantara*" as an active cultural text, aiming to understand the deeper meaning of its stylistic style and the cultural representations it produces, rather than seeking a single objective truth.

The primary data for this study consists of the complete lyrics of the song "*Jember Nusantara*" by Linkrafin. This song was chosen as the sole data source due to its specific significance as an award-winning cultural artifact explicitly intended to represent the identity and aspirations of Jember Regency. Its status as a deliberate project of regional representation makes it an ideal, yet limited, case for in-depth, holistic analysis. The lyrics were obtained from official audio-visual releases and fully transcribed to serve as the primary document for the analysis. No qualitative data analysis software was used; the process was conducted manually to maintain a close interpretive engagement with the text. Data collection was conducted through a comprehensive documentary study of the lyric transcripts. The analysis process was structured into two sequential, integrated stages to ensure a systematic progression from identifying linguistic forms to interpreting cultural meanings.

The first stage involved a careful reading and systematic coding of the lyrics to identify all instances of figurative language. This process was guided by Keraf's (2009) comprehensive taxonomy of stylistic devices. Each line and stanza of the song was examined to identify and classify stylistic devices, including metaphor, simile, personification, hyperbole, repetition, parallelism, and others. To ensure methodological rigor and transparency, all data were recorded in a structured coding table.

This table was structured with the following columns: (1) Lyric Line Number, for proper reference; (2) Lyric Excerpt, containing a specific word or phrase; (3) Stylistic Category, naming the device identified based on Keraf's theory (e.g., metaphor, personification); and (4) Introductory Notes, for initial observations on the device's function or local nuances. This table served as a core instrument for organizing the raw data and as the basis for subsequent analysis.

The second stage then began analyzing the Cultural Representations found in the first stage. This phase applies Hall's (1997) theory of representation, which understands meaning as constructed through signifying practices such as language. The analysis does not treat the two frameworks separately but integrates them. Each stylistic device identified using Keraf's framework is re-examined as a sign within Hall's (1997) system. The investigation focuses on how specific metaphors, instances of personification, or patterns of repetition function to generate meaning about Jember. The introductory notes from the codification table expand on the stages of interpreting cultural representations in song lyrics, which articulate constructed meanings and their relationship to the identity, values, or aspirations of the Jember community.

To increase the trustworthiness and validity of the interpretative findings, several measures were employed. First, data triangulation was achieved through constant cross-referencing between the lyric text, definitions within Keraf's theoretical framework, and concepts within Hall's theory. Second, a peer-review process was undertaken, in which initial coding and interpretations were discussed with academic colleagues to challenge assumptions and refine categories.

3. Result

Suffixes

Table 1. Regional song lyrics

<p style="text-align: center;"><i>Jember Nusantara</i> <i>By: Linkrafin</i></p> <p style="text-align: center;"><i>(Duh Ya Lek... Tanah Aeng Daun Emas Nusantara)</i></p> <p style="text-align: center;"><i>Hijau luas membentang, Nusantara Biru langit melintang, Indonesia Tanah berdaun emas Pasir putih bayur menyapa Tarian pulauku menyambut Hikayat Sang Pamacah Nyara Longguh Sadejena (Mari Duduk Semuanya) Aghember Ate Se Bunga (Menggambar hati yang</i></p>
--

sukacita)

E ya e ya e ya e
Surga Turun, Lembah di Timur

E Ya e ya e Ya e
Tanah Leluhur yang Makmur

E ya e ya e ya e
Surga Turun, Lembah di Timur

E ya e ya e ya e.....
Jember Nuswantoro
Hijau luas membentang, Nusantara
Biru langit melintang, Indonesia
Duh Gusti Kang Moho Agung,
Paringi Pinayungan Berkah Sakjeroning Negeri
(Wahai Tuhan Sang Maha Agung, Payungi Negeri
Kami Dengan Berkah)

Gemah Ripah Loh Jinawi
Toto Tentrem Ing Gusti
Gemah Ripah Loh Jinawi
Runduk Padi, Citra Hati

Source: Youtube/Linkrafin

The analysis revealed several categories of language styles proposed by Keraf (2009). The lyrics of the song “*Jember Nusantara*” contain numerous uses of diction and language styles that can be analyzed in depth. Based on the grouping of language styles, the following is a list of the results of the grouping of diction and language styles.

Style of language based on the directness or indirectness of meaning

According to Keraf (2009), figurative language style is further divided into direct and figurative language styles. Direct language style is a way of speaking that conveys meaning directly and is denotative. This style aims to convey information clearly and objectively in scientific, technical, news, or even instructional communication. The words used in direct language style are carefully chosen so that readers and listeners can receive the message accurately and without ambiguity.

This contrasts with figurative language style, which does not convey meaning directly. This style uses comparisons, similes, and metaphors to create certain impressions, embellish the language, and evoke the reader's imagination and emotions (Aronoff & Rees-Miller, 2017). This style of language does indeed utilize connotative and figurative meanings. In other words, this style of language has a true meaning hidden behind the words that appear. Keraf (2009) states that figurative language style has several types of figures of speech, namely (1) metaphor; (2) personification; (3) hyperbole.

Metaphore

According to Keraf (2009), a metaphor is a figure of speech that implicitly compares something. In this case, metaphors can evoke the reader's imagination and emotions. Metaphors also serve to clarify and embellish speech in an imaginative and meaningful way.

Datum 1. "*Tanah aeng berdaun emas*"

The phrase above, through Keraf's (2009) metaphorical lens, can demonstrate a metaphorical expression without its presence. The two comparative elements, "*tanah aeng*" or "*tanah air*" in Indonesian, and "*berdaun emas*," are present to form a new and symbolic meaning. The metaphor successfully creates a sense of proportion by implicitly comparing two dissimilar things. The phrase "*berdaun emas*" is also present not only as a literal object but also as an image that radiates prosperity, eternal wealth, glory, and high value. By uniting "*tanah aeng*" with "*berdaun emas*," the homeland can be redefined as a place inherently fertile, noble, and bountiful with beneficial fruits. Furthermore, this figure of speech serves as a tool for conveying judgment and hope, highlighting the reality of Jember Regency's potential.

Hall (1997) argues that the presence of metaphor is not merely a linguistic decoration. It occurs through the active practice of signification in shaping reality. Language can produce meaning through systems of representation (Hall, 1997). The phrase "*berdaun emas*" has a signifying function closely associated with signs such as prosperity and grandeur. This creates a strong symbol of identity, reflecting the phrase "*tanah aeng*." This representation can create a narrative aimed at building a nationalistic image and obscuring social inequality by masking it with the word "*emas*."

This metaphorical style of language can be a tool for shaping identity symbols in public perception. In this sense, the homeland is not simply viewed as a mere geographical entity. Rather, it can represent symbols and ideals that the community believes in and strives for.

Datum 2. “*Surga turun, Lembah di timur*”

The figurative language in datum 2 also falls within Keraf’s (2009) metaphor. The phrase “*surga turun*” can provide a complex and magical metaphor. In other words, it operates as a metaphor connecting two worlds: the divine “*surga*” and the earthly “*lembah di timur*.” The word “*lembah*” is not only beautiful and elevated to a manifestation of heaven. It implicitly implies grace, perfection, and peace descending from the sky. In contrast, the phrase “*lembah di timur*” can convey the connotative meaning of the east, referring to the origin of the sunrise. Jember is close to Banyuwangi, famous for its Javanese sunrise, thus linking Jember’s geographical location to the east of Java (Fairuza, 2017). This figurative language can create the meaning that “*surga turun, lembah di timur*” is a sacred and hopeful place.

Using Hall’s (1997) cultural representation parameters, the metaphor present in datum 2 demonstrates a powerful ideological apparatus in constructing discourse. The word “*surga*” acts as the primary signifier that is related to the valley with a broad series of signifiers such as absolute happiness, purity, and eternity. The process of meaning reveals a construction that is consciously formed to create a myth of Jember Regency. Through the label “*surga*” can create an image, the social, economic, and political realities of the word “*lembah*” can be simplified. In this sense, Jember Regency is a utopian symbol that must be maintained and proud of.

Personification

Personification, as defined by Keraf (2009), is a figurative language style that gives human characteristics to inanimate objects. This figure of speech can actually make an object act, think, or speak like a human.

Datum 3. “*Pasir putih bayur menyapa*”

The phrase “*Pasir putih bayur menyapa*” is an effective personification because it transfers human qualities to an inanimate object. Keraf (2009) emphasizes that good personification must create a vivid image in the reader’s imagination. This phrase is a clever and powerful personification. This figurative language emerged as a brilliant communication strategy to represent the overall character of Jember Regency’s marine tourism. The word “*menyapa*” creates a warm and intimate invitation. In the context of tourism, personification becomes a symbol that cannot be seen visually.

The term “*bayur*” refers to a concrete location, thus constructing the narrative of Jember Regency as a welcoming destination. In the face of increasingly numerous and intense competition in tourism algorithms, such language can serve as a key differentiator in conveying personalized hospitality. The phrase “*Pasir putih bayur menyapa*” has become a strategic slogan for presenting Jember’s

tourism potential. Therefore, to create a captivating and memorable attraction, natural beauty and a culture of hospitality must be combined.

Datum 4. "*Tarian pulauku menyambut*"

The phrase "*tarian pulauku menyambut*" also includes personification that can bring culture to life. This figure of speech accurately depicts the arts found in Jember. The choice of the word "*menyambut*" serves as a powerful metaphor for Jember's cultural ecosystem. Within the context of tourism, this personification serves as a promise and hope that every tourist will enjoy a pleasant experience.

The diction "*menyambut*" in the phrase holds a strategic significance as a representation of the sustainable economic and cultural potential of the Jember region. This figure of speech personifies a smart tourism marketing strategy (Ningrum & Indrawati, 2023). The narrative builds that Jember is not only blessed with natural scenery but also offers a friendly, immersive connection and experience for people. Therefore, the song's phrase can illustrate the appeal of Jember Regency and retain the memories of tourists.

Hyperbole

According to Keraf (2009), hyperbole is a figure of speech that uses words excessively (far from the actual reality). This figure of speech has the function of creating a deep and dramatic impression so that the reader or listener is influenced.

Datum 5. "*Surga Turun*"

The phrase "*surga turun*" is a sublime hyperbole according to Keraf's (2009) paradigm. Every statement in the language game is a "*gerakan*" in the game (Suryajaya, 2009). This phrase also alludes to the natural beauty of Jember Regency. This relates to the word "*surga*," which is likened to the Jember region, directly indicating the many potentials that can be utilized and exploited. Potentially, this hyperbole serves as the primary metaphor framing Jember's narrative. For Hall (1997), the above phrase is not an objective truth. However, it can be an active and powerful representational strategy for constructing specific meanings about Jember. The circuit of culture is a concept that can create Jember as a paradise on earth (Hall, 1997).

The collaboration between Keraf's (2009) and Hall's (1997) linguistic styles of cultural representation suggests that "*surga turun*" is more than just praise. The hyperbole used functions as a symbolic tool of power to seize Jember's meaning and position within the Indonesian archipelago. The representation created through "*surga*" can create a platform to invite the world. Therefore, all geographic, cultural, economic, tourism, and economic realities can contribute to accelerating the revival of Jember Regency.

Datum 6. "*Biru langit melintang*"

The phrase "*biru langit melintang*" is a simile used to make the image of Jember's natural surroundings more realistic and accessible. This figure of speech enhances a description and creates a strong sensory appeal. This personification transforms an abstract sky into a more realistic one. This figurative language reinforces Jember's image as offering spiritual serenity and spiritual relief to the residents of Jember Regency.

Hall (1997) argues that the phrase "*biru langit melintang*" is an active representational strategy in constructing meaning and identity for Jember. The process of meaning-making can be seen through the cultural convention that "*biru langit*" is associated with a bright and positive day. The songwriter attempts to construct meaning, thus establishing the image of Jember as an ideal, orderly, and beautiful place. Thus, this serves as a cultural communication strategy to position Jember as a regency not only rich in natural resources but also promising a peaceful atmosphere and a superior quality of life.

Datum 7. "*Runduk Padi, Citra Hati*"

The above data illustrates Keraf's (2009) stylistic framework of personification. The rice bends because it contains full grains. Naturally, it is part of a process that is brought to life as a subject with moral awareness. Personification can transform an agricultural phenomenon into a narrative about humility and spiritual maturity. In the context of Jember Regency, it does have the potential for a granary in the Tapal Kuda region of East Java. This stylistic framework reflects its agrarian and cultural potential.

The above phrase represents a strategy, as proposed by Hall (1997). This phrase represents a connection between the signifier "*runduk padi*" and a complex signified. By combining "*runduk padi*" with "*citra hati*," the lyricist of this song aims to construct a myth about the identity of the people of Jember. Their identity, which tends toward "*gemah ripah loh jinawi*," is not only material but also spiritual. This cultural representation can create a new reality. The production of a new reality for Jember which is prosperous, religious, has integrity, and has economic progress that goes hand in hand like rice which the more it bends, the more it is filled.

Style of language based on sentence structure

Sentence-structured stylistics refers to how sentence elements are arranged to create an effect. Keraf (2009) emphasizes that sentence-structured stylistics focuses on the form, pattern, and relationship between parts of a sentence. In other words, sentence-structured stylistics aims to reinforce meaning, create rhythm, and enhance the persuasiveness of speech or writing. Sentence-structured stylistics are grouped according to their emphasis (Keraf, 2009). The application of

stylistic style in song lyrics is fundamental to literary writing. Understanding and applying the principles of stylistic strategies can enhance a literary work's enjoyment.

Repetition

Repetition is a style of language that involves repeating the same words, phrases, or clauses in a sentence (Keraf, 2009). This repetition makes the message conveyed memorable and memorable for the reader or listener.

Datum 8. *"E ya e ya e ya e..."*

Figure 7 illustrates Keraf's (2009) stylistic framework of repetition. The exclamation "*E ya e ya e ya e...*" becomes a repetition that acts as a poetic mantra. It is used to create and reinforce a collective mood. The rhythmic repetition uses a pattern that is easy to remember and pronounce. Jember Regency, with its diverse cultural and tourism potential, this stylistic repetition becomes a powerful affirmation. For Hall (1997), the repetition of "*E ya e ya e ya e....*" is a powerful strategy. In the context of Javanese and Madurese culture in Jember, exclamations like this are often found in traditional art performances. This representation can create a sense of feeling, meaning an invitation to experience and internalize emotions of pride. Therefore, this repetition becomes part of the symbolic power that actively produces and reproduces Jember's image.

Datum 9. *"Hijau luas membentang, Nusantara Biru langit melintang, Indonesia"*

The repetition of the phrase "*hijau luas membentang, Nusantara, Biru langit melintang, Indonesia*" at the beginning and end of the song creates a framed repetition. This figurative language serves as a marker in framing the song's overall message (Keraf, 2009). For Jember Regency, geographically, it boasts green landscapes such as tobacco and rubber plantations, and the slopes of Mount Raung.

Referring to Hall's (1997) theory of cultural representation, phrase repetition constitutes a deliberate encoding of meaning. This process can create a cultural circuit, where Jember has a visual representation of "*hijau*," signifying fertility, nature, and agriculture. Meanwhile, the color code "*biru*" can represent peace, cleanliness, and tranquility. Thus, this representation affirms that enjoying Jember is tantamount to enjoying the beauty of Indonesia.

In the context of Jember Regency's potential, this repetitive frame becomes a persistent tourism promise. Green and blue are two powerful keywords for Jember Regency. A song can be a visual manifesto that can invite everyone to witness the great concept of the archipelago that exists in Jember Regency.

Parallelism

Keraf (2009) asserts that parallelism is a style of language that uses parallel and balanced sentence structures to convey several ideas. This style of language demonstrates a goal of creating a pleasant rhythm from song lyrics.

Datum 10. *“Hijau luas membentang, Biru langit melintang”*

The above phrase demonstrates the stylistic style of parallelism (Keraf, 2009). The use of parallel syntactic structures can be seen in both phrases, which have the subject prefixes *“hijau”* and *“biru.”* These subjects are followed by the nouns *“besar”* and *“langit,”* which end with verbs describing a stretched and transverse space. Considering the potential of Jember Regency, parallelism represents the structured and harmonious natural potential.

The *“hijau”* which stretches out, can indicate the agricultural and green tourism potential of Jember Regency. Meanwhile, the *“biru”* which crosses, symbolizes the marine potential of Papuma Beach, Watu Ulo Beach, and Teluk Love, as well as the pristine quality of the environment to be enjoyed. Parallelism conveys the message that the prosperity of the earth and the peace of the sky are a beautiful feature in Jember.

The resulting parallelism serves as a sophisticated encoding of meaning to construct the collective identity of Jember Regency. This parallelism also creates the myth that Jember’s beautiful natural landscape is a reflection of its socio-cultural order. The repetitive and structured declaration of this suggests that the song actively constructs perceptions (Hall, 1997). This parallel style of language creates Jember’s position as a destination that offers harmony between the attractions of the earth and the peace of the sky.

Style of language based on word diction

Keraf (2009) emphasized that diction is the primary foundation for developing a style. The precise and precise use of diction is the soul of a style. A style with a profound soul is one that is grammatically correct, taking into account connotation, registration, and the ability to evoke the imagination of readers and listeners. Therefore, a deep understanding of diction allows a writer to apply various styles of language to make them more beautiful and effective.

Local and spiritual nuanced diction

Datum 11. *“sang pamacah nyara,” aghember
ate se bunga”, dan “Jember Nuswantoro”*

From Keraf's perspective (2009), diction reflects the soul and personality of its speakers. The use of locally nuanced diction, such as "*sang pembaharu nyara*" (please sit down everyone), "*aghember ate se bunga*" (drawing a joyful heart), and "*Jember Nuswantoro*," establishes a strong identity. These Javanese word choices serve as authentic cultural markers. This diction can provide a framework of meaning that is quite dominant within Jember Regency.

Hall (1997) emphasized that the use of local diction is part of a political encoding of meaning. This emerging action represents a representational strategy to challenge the dominance of the homogenous Indonesian language. Furthermore, it also demonstrates Jember's cultural sovereignty within the Nusantara arena. This Jemberan nuance serves as a powerful asset, creating a unique appeal for depicting Jember Regency's potential.

In the context of Jember Regency's continued development, this diction serves as a reminder of ancestral heritage that has no value. The process of representation through popular songs ensures that local language and values are widely consumed. Therefore, this choice of diction is a long-term cultural investment for the economic progress, potential and excellence of Jember in a unique and authentic way.

Javanese-philosophical diction

Datum 12. "*gemah ripah loh jinawi, toto tentrem ing Gusti*"

For Keraf (2009), diction is the soul of a narrative. The phrases "*gemah ripah loh jinawi*" and "*toto tentrem ing gusti*" demonstrate diction with distinct Javanese philosophical nuances. This diction serves to crystallize noble values that are shared ideals. The use of Javanese diction in phrase datum 12 depicts fertile soil and abundant harvests. This reflects Jember's agricultural potential as a producer of tobacco, coffee, and rice.

In contrast, "*toto tentrem ing gusti*" elevates prosperity to a spiritual level. The diction used in this phrase emphasizes that a peaceful life is based on submission to God. This diction then frames Jember's potential as a triangular harmony between natural fertility and spiritual blessings.

The use of Javanese philosophical diction serves as an ideal concept for encoding meaning for building the image of Jember Regency. This representation distinguishes Jember from other regencies that emphasize solely material prosperity. In the circuit of culture Hall (1997), this representation can offer a superior identity that Jember is a rich, civilized, and religious region. This image becomes symbolic capital for Jember Regency in the long term.

Religious diction

Datum 13. “*duh gusti kang moho agung*”

From Keraf’s perspective (2009), the diction used reflects the speaker’s soul and personality. The choice of the phrase “*duh gusti kang moho agung*,” a Javanese term for *krama inggil*, represents a profound statement of life’s attitude. The use of diction in datum 13 also reflects the piety, submission, and respect of the Jember community. The use of the word “*gusti*,” referring to the ruler of the universe, and “*moho agung*,” meaning “great”, conveys a collective awareness that beyond all human achievements lies a higher power.

The choice of diction is a strategy for encoding meaning to construct an identity (Hall, 1997). The phrase “*duh gusti kang moho agung*” serves as a signifier for Javanese society, particularly religious ones. This representation actively shapes the myth that Jember’s success and prosperity are inseparable from the values of God and gratitude. This image serves as authentic social and cultural capital, reflecting Jember’s rich culture and potential, while also maintaining its deep religious roots.

The use of diction in the phrase “*duh gusti kang moho agung*” serves as the foundation for the ethos and development paradigm for Jember Regency. The diction in this song can serve as a cultural compass that prevents exploitative development focused solely on profit. Therefore, it reinforces Jember’s identity, which is not overly proud of its “golden (*daun emas*)”. Rather, it is proud of its status as a God-fearing society and recognizes its inherent potential as a gift that must be preserved and optimally managed.

The use of figurative language in the lyrics of the song “*Jember Nusantara*” is complex, strategic, and multifunctional. The stylistic elements used in the song provide a means of constructing meaning in building an ideal image. The table below shows how the use of figurative language in the lyrics of “*Jember Nusantara*” is quite varied, creating an authentic song.

Table 2. The style of language used

Language style	Frequency	Example
Style of language based on the directness or indirectness of meaning		
Metaphore	2	- <i>Tanah aeng berdaun emas</i> - <i>Surga turun, Lembah di timur</i>
Personification	2	- <i>Pasir putih bayur menyapa</i> - <i>Tarian pulauku menyambut</i>
Hyperbole	3	- <i>Surga Turun</i> - <i>Biru langit melintang</i> - <i>Runduk Padi, Citra Hati</i>

Style of language based on sentence structure		
Repetition	2	- <i>E ya e ya e ya e...</i> - <i>Hijau luas membentang, Nusantara Biru langit melintang, Indonesia</i>
Parallelism	1	- <i>sang pamacah nyara</i> ,” <i>aghember ate se bunga</i> ”, dan “ <i>Jember Nuswantoro</i> ”
Style of language based on word diction		
Local and spiritual nuanced diction	3	- <i>sang pamacah nyara</i> - <i>aghember ate se bunga</i> - <i>Jember Nuswantoro</i>
Religious diction	1	- <i>duh gusti kang moho agung</i>
Javanese-philosophical diction	2	- <i>gemah ripah loh jinawi</i> - <i>toto Tentrem ing Gusti</i>

4. Discussion

From the table, the analysis reveals a diverse range of figurative language strategies within the lyrics of “*Jember Nusantara*,” including metaphor, personification, hyperbole, repetition, and parallelism. Dominance of hyperbole and metaphor may stem from a cultural inclination toward expressive emphasis, aiming to magnify Jember’s natural and social virtues for emotive and persuasive effect. These strategies, supported by diction rich in local, spiritual, religious, and Javanese-philosophical nuances, construct an authentic representation of Jember’s cultural landscape.

Rahmadani’s (2024) study identified connotative metaphorical meanings tied to Jember’s unique natural environment yet examined only select phrases rather than the full lyrical text. This study extends that work by demonstrating how figurative language functions cohesively across the entire song to embed cultural heritage within a stylistic framework. Like Dara’s (2024) stylistic analysis of “*Adat Budaya*,” this research identifies stylistic features as artistic markers. However, the figurative strategies in “*Jember Nusantara*” specifically reflect Jember’s regional potential, cultural values, and social conditions, suggesting that stylistic choices are culturally curated rather than merely decorative.

Khumairah’s (2024) comparative analysis of three regional song lyrics establishes a methodological precedent for identifying figurative language patterns across geographically and culturally distinct musical expressions. While this study shares a similar analytical framework, a critical divergence emerges in the semiotic function and cultural embeddedness of the dominant stylistic devices. In

Khumairah's multi-song corpus, hyperbole may function as a generalized rhetorical tool for emotional amplification. In contrast, its deployment in "*Jember Nusantara*" cannot be decoupled from the lyric's specific socio-ecological context. Here, hyperbole is intricately fused with locally resonant spiritual and natural imagery. This fusion suggests a process of stylistic territorialization, whereby a common rhetorical figure is appropriated and recalibrated to encode a unique sense of place.

The absence of methomime in the lyrics of "*Jember Nusantara*," in stark contrast to its presence noted in Ridho Rahmatulloh et al.'s (2024) analysis of "*Alexandra*," constitutes a significant stylistic finding that warrants more complex meta-analytic examination. This difference cannot be dismissed as a mere thematic coincidence; rather, it serves as a profound indicator of the epistemological and cultural frameworks underlying lyrical production in different regional contexts. The strategic presence or omission of specific figurative devices such as methomime reveals culturally dependent cognitive and bodily mappings of experience.

In "*Alexandra*," a song supposedly centered on the human subject, the use of methomime (e.g., "his eyes whispered") makes thematic sense. The song embodies a lyrical tradition in which internal states are externalized and fragmented through synecdoche representations of the body. This technique aligns with a more individualistic, psychologically introspective, and potentially Western-influenced pop idiom, in which the individual subject is the primary site of narrative and emotional complexity. The body becomes a metaphorical landscape, a common trope in global popular music that personalizes the universal.

In contrast, its absence in "*Jember Nusantara*" is a deliberate and meaningful silence. The song's project is not an exploration of individual interiority, but a celebration and shaping of a collective ecocultural body the Jember region itself. Here, personification is applied not to human anatomy, but to the region's topography, agriculture, and communal spirit. The lyrical focus shifts from bodily fragments (metomime) to a holistic, anthropomorphized environment. This demonstrates a cultural logic that prioritizes communal and ecological interconnectedness over individual psychodrama. The "body" that matter is the political and geographical body, not the discrete human form. Therefore, this absence represents an active rejection of figurative modes deemed inadequate for expressing place-based collective identity.

This variation underscores the fundamental principle that figurative language is a culturally curated semiotic system. Its adaptations are not merely to the theme, but to the ontology of the subject depicted. Thematic and cultural context not only influences the choice of devices; it also demands a specific rhetorical repertoire. A side-by-side analysis of "*Alexandra*" and "*Jember Nusantara*" illuminates the stylistic spectrum of Indonesian regional music: from songs that employ a globally recognized grammar of individual emotion to songs that construct a distinctive local grammar of collective place-making.

The analytical parallel drawn between Putra and Fauziyah's (2024) examination of "*Taragak Pulang*" and the present study of "*Jember Nusantara*" reveals a superficially congruent stylistic inventory personification, metaphor, hyperbole, repetition yet a critical excavation of the respective discursive functions of these devices unveils a fundamental ontological divergence. While both songs operate within a framework of cultural representation, Putra and Fauziyah's analysis of the Minangkabau diaspora context elucidates a figurative strategy oriented toward mnemonic recuperation and nostalgic reification; the stylistic devices serve to ornament and stabilize a cultural identity perceived as spatially distant and temporally past, a curated echo of origin for a dispersed community.

In stark contrast, the figurative architecture of "*Jember Nusantara*" performs a more constitutive and projective labor. Here, metaphor and personification do not merely recall an existing, static identity but engage in a performative act of world-building, synthetically assembling Jember's ecological, spiritual, and social facets into a coherent, aspirational whole.

This lyricism operates not as a mirror reflecting a pre-formed culture, but as a linguistic loom actively weaving the very fabric of regional identity, wherein hyperbole amplifies potentiality and parallelism institutes cultural rhythm. Thus, the study transcends mere comparative stylistics to propose a typology of cultural representation: one model (*Taragak Pulang*) utilizes figurative language as a rhetoric of preservation for a diaspora, while the other (*Jember Nusantara*) deploys it as a rhetoric of invention for a region in situ, challenging the passive view of regional song as cultural artifact and repositioning it as an agentive, discursive engine for identity construction.

The strategic mixing of Indonesian, Javanese, and Madurese within the lyrics performs critical identity work, positioning Jember as a multilingual zone where linguistic hybridity reinforces local pride and interethnic cohesion. This language choice resists homogenizing national narratives and instead celebrates regional complexity. Beyond textual analysis, considering the song's reception within the Jember community would clarify its practical cultural impact. Does it function as a tourism promotion tool, an educational resource, or a source of local pride? Such questions remain open, indicating a limitation in the current study, which focuses solely on textual features without audience or impact data.

Theoretical implications suggest that regional songs can serve as discursive sites for negotiating identity in post-colonial Indonesia, where local and national narratives intersect. Figurative language here acts as a medium for cultural preservation, embedding collective memory and ecological awareness into popular art. Alternative interpretations might view the abundant hyperbole not as mere celebration, but as a critical response to marginalization, amplifying Jember's significance in response to perceived neglect.

Repetition and parallelism could further be read as ritualistic reinforcements of community values amid modernization pressures. This analysis positions “*Jember Nusantara*” within broader discourses of regional identity in Indonesia, illustrating how stylistic choices advance cultural sovereignty. Future research should integrate audience studies, comparative regional analyses, and longitudinal reception data to deepen understanding of song-based identity construction.

5. Conclusion

The lyrics of the song “*Jember Nusantara*,” performed and pioneered by Linkar Kreatif Independen (Linkrafin), reflect Pandalungan culture. The uniqueness of the song also includes the use of figurative language to create aesthetics. The figurative language used in the lyrics is divided into three categories: (a) directness of meaning; (b) sentence structure; and (c) diction. The directness of meaning indicates the use of metaphor, personification, and hyperbole in the lyrics. Furthermore, the sentence structure reveals patterns of repetition and parallelism. Based on the use of diction, the lyrics of “*Jember Nusantara*” present a selection of diction with local, spiritual, religious, and Javanese philosophical nuances.

Furthermore, this study attempts to critically examine the use of figurative language in the lyrics of “*Jember Nusantara*.” The use of figurative language also serves another purpose. In other words, it represents the value of the revival of the potential of Jember Regency, which is currently being stimulated. The value of revival in the lyrics represents (a) the anxiety of tobacco farmers; (b) inter-regional flights are in a state of suspended animation; (c) Jember is a flood-prone district; (d) potential fisheries are difficult to reach. The representation in the lyrics of the song “*Jember Nusantara*” is part of a portrait of a better hope for. Therefore, through the lyrics of the song, it shows a representation of the identity symbol that Jember possesses.

Suggestions

To deepen the findings of this study, further research can be conducted interdisciplinary by analyzing audience responses. This audience can be drawn from the Jember community or from outside who enjoy the song “*Jember Nusantara*.” In this case, the aim is to measure the extent to which the message of revival and cultural identity is conveyed in the song’s lyrics. Further research is also highly relevant to examine its musicality (rhythm, melody, and arrangement). These elements can be examined to determine the extent to which the representation of the Pandalungan value influences the song. Furthermore, further research can investigate the song’s effectiveness as a development communication medium and a tool for cultural diplomacy as a form of introducing Jember Regency on the global stage.

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