

## **An Analysis of Geoffrey Leech's Pragmatic Stylistics in the Lyrics of the Songs "Sialnya, Hidup Harus Tetap Berjalan" and "Untungnya, Hidup Harus Tetap Berjalan" by Bernadya**

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### **Abstract**

*This study aims to describe and analyze the stylistic aspects, including phonology, lexicon, grammar, and semantics, in the lyrics of the songs "Sialnya, Hidup Harus Tetap Berjalan" and "Untungnya, Hidup Harus Tetap Berjalan" by Bernadya, based on Geoffrey Leech's stylistic theory. This study uses descriptive qualitative research with the content analysis method. The research data consists of song lyrics excerpts analyzed based on the linguistic elements contained therein. The results show that in terms of phonology, there is the use of rhyme, rhythm, and sound repetition that supports the emotional atmosphere of both song lyrics. In terms of lexical aspects, the selection of simple and communicative diction is able to convey depth of meaning through its emotional value and context of use. In terms of grammatical aspects, the effective and straightforward sentence structure clarifies the main ideas being conveyed. In addition, in terms of semantic aspects, conceptual and connotative meanings are found that indicate a shift in perspective from disappointment to acceptance of the realities of life. These four stylistic aspects are interrelated and form a complete unity of meaning, so that the lyrics not only function as an expression of feelings, but also as a linguistic work that has aesthetic value and can be studied scientifically.*

**Keywords:** *stylistics, phonology, lexical, grammatical, semantic, song lyrics.*

### **1. Introduction**

Songs are a form of literary work used as a medium to convey ideas, experiences, and emotions through language combined with musical elements. In modern society, songs serve not only as entertainment but also as a means of communication capable of depicting social realities, personal experiences, and even the psychological state of their creators. Through song lyrics, a songwriter can convey feelings of sadness, happiness, disappointment, hope, or anxiety in a more aesthetic and emotional way. Therefore, song lyrics are often viewed as a form of literary expression closely related to poetry, as both aim to construct specific meanings.

According to Leech (1969), language in literary works has stylistic value because it utilizes linguistic elements to produce specific aesthetic effects and meanings. In the context of song lyrics, stylistics helps us understand how the use of language can create an emotional atmosphere and reinforce the message the

songwriter intends to convey to the listener. This indicates that song lyrics are not merely to be understood literally but also contain connotative meanings tied to emotional experiences, symbols, and specific social contexts. Nugroho (2022) states that song lyrics serve as a medium for emotional communication, enabling listeners to grasp the songwriter's inner experiences through the language employed. Thus, the choice of diction, sentence structure, and linguistic style in song lyrics becomes a crucial element that builds both the beauty and the depth of meaning.

Song lyrics can also be understood as a form of modern poetry because they share similar poetic characteristics. Pradopo (2012) explains that poetry is a literary work that prioritizes the condensation of language, the selection of aesthetic words, and the use of sound elements to express inner experiences. This view is reinforced by Nurgiyanto (2010), who states that song lyrics can be analyzed like poetry because both utilize linguistic elements to construct meaning and aesthetic effects. Therefore, a stylistic analysis of song lyrics is important because it can reveal the relationship between linguistic form, meaning, and the emotions contained within them.

Stylistic analyses of song lyrics have been widely conducted in literary research. Farida (2023) explains that song lyrics are a form of literary work used as a medium for the emotional expression and creativity of their creators. Another study conducted by Julianto (2023) shows that the stylistic features in song lyrics serve to enhance expression, reinforce meaning, and create a specific emotional atmosphere for the listener. Additionally, Ariyani Dwi Andhini (2021) states that stylistics functions to reveal the beauty of language and to explain how the selection of linguistic elements influences the aesthetic quality of literary works. Previous studies generally focused only on identifying figures of speech, diction, or general meaning without linking them to the musical genre underlying the song lyrics. In fact, musical genre influences patterns of language use, forms of emotional expression, and stylistic tendencies employed by songwriters.

Current trends in popular music indicate that the use of personal and emotional language has become a strong trend, particularly within the bedroom pop genre. This genre is known for emphasizing intimate, reflective, and simple tones through lyrics that resonate with everyday experiences. The primary focus of the bedroom pop genre is not on the grandeur of musical arrangements, but rather on the honesty of emotions and the closeness of the experiences conveyed through language. Lyrics in this genre generally use simple vocabulary, yet possess a strong emotional depth, making them easy for listeners—especially the younger generation—to understand and feel. In Indonesia, the growth of the bedroom pop genre is increasingly evident through the works of several musicians such as Raissa Anggraini, Mahalini, Idgitaf, Sal Priadi, and Bernadya, who frequently explore themes of loss, romantic relationships, disappointment, and the process of self-acceptance in their song lyrics. One singer who has garnered significant public attention through her work is Bernadya. The Surabaya-born singer is known for her song lyrics that depict the emotional experiences and relationship struggles of the younger generation. Bernadya began her music career by performing song covers on social media before eventually joining the Juni Records label in 2022. Her works are known for their simple, reflective, and emotional lyrics, making them resonate closely with

her listeners' experiences. One of Bernadya's albums that has captured public attention is *Sialnya, Hidup Harus Tetap Berjalan*, released in 2024. The album features various songs that depict the emotional dynamics of humans in facing loss, disappointment, and the process of accepting life's realities.

This study focuses on two songs from the album: "Sialnya, Hidup Harus Tetap Berjalan" and "Untungnya, Hidup Harus Tetap Berjalan." Both songs share a strong thematic connection as they both depict a person's emotional experience in facing life's realities, though conveyed from different perspectives. The song "Sialnya, Hidup Harus Tetap Berjalan" depicts a person's inner state filled with a sense of loss, disappointment, and an unwillingness to accept reality. Conversely, the song "Untungnya, Hidup Harus Tetap Berjalan" illustrates a process of reflection and acceptance of life experiences that have already occurred. This difference in emotional tone is evident not only in the songs' messages but is also reflected in the choice of vocabulary, sentence structure, imagery, and stylistic elements used in the lyrics.

The use of language in both songs demonstrates the presence of emotional dynamics constructed through linguistic elements. This makes both songs worthy of analysis using Geoffrey Leech's pragmatic stylistic approach. The pragmatic stylistic approach not only examines linguistic forms structurally but also considers the relationship between language, meaning, and the context of its use. In Geoffrey Leech's stylistic analysis, linguistic analysis encompasses phonological, lexical, grammatical, and semantic aspects used to understand how language creates aesthetic effects and constructs specific meanings in literary works.

Previous research on Bernadya's song lyrics has tended to focus on themes of romance or general emotional meaning. However, research specifically examining the relationship between linguistic style, emotional dynamics, and the characteristics of the bedroom pop genre through Geoffrey Leech's pragmatic stylistic approach has yet to be extensively conducted. Therefore, this study offers a novel contribution through a pragmatic stylistic analysis of two thematically related song lyrics, emphasizing the relationship between language use and the emotional shifts experienced by the characters in the lyrics. This study also positions the bedroom pop genre as a crucial context influencing the linguistic characteristics within the song lyrics.

The research problem is how the linguistic style and meaning contained in the lyrics of "Sialnya, Hidup Harus Tetap Berjalan" and "Untungnya, Hidup Harus Tetap Berjalan" by Bernadya are analyzed based on Geoffrey Leech's stylistic framework. Based on this research question, this study aims to analyze the use of linguistic style and meaning in both song lyrics through phonological, lexical, grammatical, and semantic aspects to understand the relationship between language use, emotional expression, and the characteristics of the bedroom pop genre. This study is expected to contribute to the development of stylistic studies, particularly in the analysis of song lyrics as a form of modern literary work that combines linguistic aesthetics and emotional expression.

## 2. Method

This study employs a qualitative descriptive method using Geoffrey Leech's pragmatic stylistics approach. The research data consists of words, phrases, clauses, and sentences from the lyrics of the songs "Sialnya, Hidup Harus Tetap Berjalan" and "Untungnya, Hidup Harus Tetap Berjalan" by Bernadya, which contain elements of linguistic style and meaning. Data was obtained through documentation techniques from Spotify Premium as the official source. Data analysis was conducted by identifying, classifying, and describing phonological, lexical, grammatical, and semantic elements based on Geoffrey Leech's stylistic theory. The research results are presented descriptively in the form of a discussion.

## 3. Result and Discussion

The research results indicate that the lyrics of the songs "Sialnya, Hidup Harus Tetap Berjalan" and "Untungnya, Hidup Harus Tetap Berjalan" by Bernadya share a semantic connection built through the use of stylistic elements in the phonological, lexical, grammatical, and semantic aspects. Both songs depict the emotional journey of the lyrical protagonist from a phase of loss and disappointment toward acceptance and an awareness of life. Based on Geoffrey Leech's stylistic analysis, it was found that the use of language in both song lyrics functions not only as a medium of expression

### Data 1: Lyrics of the songs "Sialnya, Hidup Harus Tetap Berjalan" by Bernadya;

Ini yang takkan kautahu  
Betapa beratnya malamku tanpamu  
Betapa ku berharap  
Setiap malam jadi yang terakhir  
S'moga ku hilang dalam tidurku

Tak harapkan hari baru  
Pagi jadi yang paling berat untukku  
Harus bangun dan t'rima  
Kenyataan semua t'lah berbeda  
Sialnya, hidup harus tetap berjalan

Mungkin sebentar lagi ku bisa kuterima  
Waktuku, peranku dalam hidupmu selesai

Nanti di lain hari  
Nanti di lain bumi  
Saat sudah rela hati ini  
Kuceritakan jalan-jalan yang kutempuh sampai ku bisa relakanmu pergi

Masih jauh dari sembuh  
Sudah gila meski tak separah itu  
Masih bangun dan t'rima kenyataan  
Sudah bukan aku yang isi harimu  
Sudah bukan aku alasan senyummu  
Sudah hilang semua  
Mimpi yang kita bangun dulu

Nanti di lain hari

Nanti di lain bumi  
Nanti di lain hari  
Nanti di lain bumi

**Data 2: Lyrics of the songs “Untungnya, Hidup Harus Tetap Berjalan” by Bernadya;**

Persis setahun yang lalu  
Ku dijauhkan dari yang tak ditakdirkan untukku  
Yang kuingat saat itu  
Yang kulakukan hanya menggerutu angkuh  
Lebih percaya cara-caraku  
Pilih ragukan rencana Sang Maha Penentu

Untungnya, bumi masih berputar  
Untungnya, ku tak pilih menyerah  
Untungnya, ku bisa rasa  
Hal-hal baik yang datangnya belakangan

Ada waktu-waktu  
Hal buruk datang berturut-turut  
Semua yang tinggal, juga yang hilang  
Seberapa pun absurdnya pasti ada makna

Untungnya, bumi masih berputar  
Untungnya, ku tak pilih menyerah  
Itu memang paling mudah  
Untungnya, kupilih yang lebih susah

Untungnya, kupakai akal sehat  
Untungnya, hidup terus berjalan  
Untungnya, ku bisa rasa  
Hal-hal baik yang datangnya belakangan

Untungnya, untungya  
Hidup harus tetap berjalan

### 3.1 Fonological Aspects

According to Geoffrey Leech, the phonological aspect of stylistics concerns the use of linguistic sounds in a text to create an aesthetic effect while reinforcing meaning. Elements included in this aspect include rhyme, alliteration, assonance, rhythm, and intonation. In the lyrics “It is no longer I who fill your days” and “It is no longer I who are the reason for your smile,” the repetition of the consonant sounds /s/ and /b/ creates a forceful effect. Additionally, in the line “Still far from healed,” the repetition of the consonant sound /h/ creates a sense of heaviness and restraint.

In the lyrics of Bernadya’s song “Sialnya, Hidup Harus Tetap Berjalan,” in the line “Masih bangun dan t’rima kenyataan,” the word “bangun” is not an onomatopoeia, but it evokes an image of activity. In the line “How heavy my night is without you,” the repetition of the vowels /a/ and /u/ creates a soft, wistful impression. Then, in the line “May I fade away in my sleep,” the repetition of the vowels

/u/ that reinforces the atmosphere of sadness and despair. Then, in the line “It’s no longer me who fills your days,” the vowels /a/ and /u/ dominate, creating a soft musical impression.

In the song “Fortunately, Life Must Go On,” the line “The Earth Still Turns” does not directly mimic the sound, but rather evokes an image of movement that suggests both auditory and visual elements. In the lines “Exactly a year ago” and “I was kept away from what was not meant for me,” the repetition of the vowels /l/ and /u/ creates a soft and reflective impression. In the line “Good things that come later,” the repetition of the vowel /a/ gives a soft impression, while “Bad things come one after another” features a repetition of the consonant /t/, creating a firm effect. Additionally, in the line “All that remains is what is lost,” the repetition of the consonant /ng/ evokes an emotional resonance.

The repetition of the word “Untungnya” in the lyrics of Bernadya’s song “Untungnya, Hidup Harus Tetap Berjalan” underscores the protagonist’s acceptance of life. The repetition of the word “untungnya” creates a rhythmic pattern that serves to emphasize the meaning of “It’s no longer me...”—highlighting a change in status and a sense of loss. The repetition of the lyrics creates a steady, emotional rhythm, depicting the protagonist’s recurring feelings of sorrow and acceptance.

Rhythm is closely related to sound and also involves the repetition of sounds, words, phrases, and sentences. The rhythm in the lyrics of Bernadya’s song “Sialnya, Hidup Harus Tetap Berjalan” is created through variations in line length, stress, and the repetition of sentence structures, which generate a dynamic emotional rhythm. In the opening section of the lyrics, the rhythm tends to be slow and melancholic, marked by long lines such as “How heavy is my night without you” and “May I disappear into my sleep.” This slow rhythm reflects the atmosphere of sadness and despair of the lyrical protagonist. In the middle section of the lyrics, the rhythm becomes more dynamic through the contrast between the words “masih” (still) and “sudah” (already), as in the lines “Masih jauh dari sembuh” (Still far from healing) and “Sudah bukan aku yang isi harimu” (It’s no longer me who fills your days). This variation creates a more tense and emotional rhythm, depicting the inner conflict caused by loss. In the chorus, the rhythm becomes more assertive and repetitive through the repetition of the phrases “Nanti di lain hari” and “Nanti di lain bumi.” This repetition creates a strong rhythmic pattern and emphasizes hope as well as the process of accepting reality. Overall, the rhythm in this song’s lyrics moves from a mood of sadness toward acceptance, thus functioning not only as a musical element but as a means of expressing the lyrical protagonist’s emotional journey.

In Geoffrey Leech’s theory of stylistics, rhythm is a phonological aspect related to sound patterns in literary language. Rhythm emerges through: (1) Sound repetition (alliteration, assonance), (2) Repetition of words or phrases, (3) Variations in line length, (4) Patterns of stress and intonation, and (5) The harmony of sentence structure. In the opening section of the song lyrics “Fortunately, Life Must Go On” by Bernadya, the rhythm tends to be slow and reflective, marked by relatively long narrative lines, such as “Exactly a year ago” and “I was kept away from what was not meant for me.” This slow rhythm depicts a mood of contemplation and the lyrical protagonist’s inner conflict regarding the life experiences they have faced. In the middle section, the rhythm becomes more nuanced between negative and positive experiences, for example in the lines “There are times” and “Bad things come one after another.” This variation creates a livelier rhythm, reflecting the dynamic nature of life filled with contradictions. In the song’s chorus, the

rhythm becomes more assertive through the repetition of the word “untungnya” (luckily), which appears repeatedly, such as “Untungnya, bumi masih berputar” (Luckily, the earth is still spinning) and “Untungnya, ku tak pilih menyerah” (Luckily, I chose not to give up). This repetition creates a strong pattern while emphasizing the lyrical protagonist’s optimistic attitude and acceptance of life’s realities.

In song lyrics, intonation plays a more complex role because it is intertwined with musical elements. However, from a linguistic perspective, intonation patterns can still be analyzed through sentence structure, word choice, and stress patterns within the verses. The intonation in the lyrics of “Sialnya, Hidup Harus Tetap Berjalan” features a predominance of falling intonation and low pitch stress, reflecting a melancholic mood and inner conflict. Meanwhile, the lyrics of “Untungnya, Hidup Harus Tetap Berjalan” exhibit a more dramatic and balanced intonation pattern, with stress on words carrying positive connotations and a gentler pitch drop.

The difference in intonation between the lyrics of “Sialnya, Hodup Harus Tetap Berjalan” and “Untungnya, Hidup Harus Tetap Berjalan” reinforces the thematic message about the human inner journey, from disappointment to acceptance of life. Intonation is a phonological element that indirectly constructs meaning and underscores the shift in the lyrical character’s emotional attitude.

### 3.2 Lexical Aspects (Word Choice and Diction)

The lexical aspect in Geoffrey Leech’s stylistic analysis pertains to the choice of words (diction) used in a text. This word choice is not arbitrary but is tailored to the purpose of reinforcing meaning, atmosphere, and aesthetic effect. In this aspect, the writer can use concrete, abstract, and connotative words, as well as specific idioms, to evoke a particular impression. The lexical aspect plays a crucial role in clarifying the message and enhancing the expression of meaning in a work.

The vocabulary in the lyrics of Bernadya’s song “Sialnya, Hidup Harus Tetap Berjalan” consists of general and specific terms. General terms are words with broad, non-specific meanings, such as night, day, life, morning, time, role, reality, dream, path, heart, heal, crazy, and hope. Meanwhile, specific vocabulary consists of words with more concrete and specific meanings. Examples include: without you, my sleep, every night, a new day, soon, another day, another world, your smile, your day, letting you go, leaving, finished, once, waking up, and my night.

The word order, which begins with a descriptive phrase in the lyrics of the song “Sialnya, Hidup Harus Tetap Berjalan,” can be changed from “How hard my nights are without you” to “My nights without you are very hard,” because placing “how hard” at the beginning of the sentence conveys a deep sense of sadness. This change in the sentence makes the protagonist’s emotions feel even sadder. The repetition of the lyrics “Nanti di lain...” emphasizes the temporal and spatial distance between the lyrical protagonist and the person they love. This repetition indicates that the separation between the protagonist and their beloved is permanent.

Night, morning, a new day, and another day are four sequences of time in the song's lyrics that depict the passage of time from night into the future. This illustrates the protagonist's journey from sorrow to acceptance. The words "heavy," "night," and "without you" suggest a sense of loneliness and loss. The listener is invited to imagine the emotional state of the lyrical protagonist, who is devastated after parting from a loved one. However, these expressions do not merely describe the nighttime setting; they also imply the protagonist's inner suffering caused by the loss of a loved one.

The line "a new day" conveys the lyrical protagonist's reluctance to face the coming day. This phrase also implies unexpected life changes, thereby reinforcing an atmosphere of deep sadness. The final line, "lost in my sleep," suggests profound despair. This phrase carries a connotative meaning that implies the lyrical protagonist's desire to end their suffering. The words "must," "accept reality," and "keep moving" suggest that the lyrical protagonist is forced to face the reality of life despite being in a poor emotional state. This expression gives the impression that life continues regardless of the lyrical protagonist's feelings.

The words "perhaps," "soon," "accept," and "willingly" reveal the lyrical protagonist's inner journey toward acceptance. The diction used does not imply certainty, but rather a gradual process, suggesting that the protagonist is slowly learning to come to terms with the separation from a loved one. The phrases "another day" and "another world" suggest a vast distance in time and space, implying that a reunion between the lyrical protagonist and their beloved is impossible.

The words "healed" and "crazy" are used connotatively to describe the lyrical protagonist's psychological state. These words suggest that the protagonist's emotional wounds have not yet healed. The phrases "it's over" and "it's no longer me..." suggest that the protagonist's relationship with their loved one has ended. These words imply a shift in the lyrical protagonist's role in the lives of others. The words "dream" and "once" suggest that the past hopes shared between the lyrical protagonist and their beloved have vanished.

The vocabulary in the lyrics of the song "Untungnya, Hidup Harus Tetap Berjalan" by Bernadya consists of general and specific terms. General terms are words with broad, non-specific meanings, such as life, time, earth, things, meaning, plans, ways, giving up, lost, walking, and difficult. Meanwhile, specific vocabulary consists of words with more concrete and specific meanings. Examples include "kept at a distance," "not destined," "grumbling," "arrogant," "The Almighty," "common sense," "spinning," "giving up," "easiest," and "more difficult."

The word order begins with a description of the situation in the lyrics of the song "Untungnya, Hidup Harus Tetap Berjalan," where the phrases "kept at a distance" and "not destined" depict a separation that has become a matter of fate. The phrase "grumbling haughtily" indicates the emotional response of the lyrical protagonist, which is still dominated by rejection and arrogance. The word order in this section describes a past setting. The phrase "my ways" symbolizes human ego, while "The Almighty Decider" represents God. This highlights the conflict between human will and God's will. The word order indicates a shift in meaning from external events toward internal reflection.

The word choice effectively signals a shift in the lyrical protagonist's attitude. The phrase "the earth still turns" serves as a metaphor for life's relentless progression. The phrase "refusing to give up" reflects the lyrical protagonist's optimistic outlook on life. The contrast between "what remains" and "what is lost" creates a meaningful opposition between presence and loss. The phrase "meaning" underscores the awareness that every experience holds significance. The phrase "most easily" symbolizes a mindset of giving up, while "more difficult" describes choosing to persevere. The phrase "common sense" describes a rational decision. The phrase "life must go on" captures the song's central message, while the repetition of "fortunately, fortunately" reinforces a sense of gratitude and optimism toward life.

The phrasing "kept at a distance" and "not destined" suggests a painful parting. The phrase "grumbling haughtily" describes an emotional state filled with disappointment and a refusal to accept reality. The phrases "my own ways" and "doubt the plans of the Almighty" suggest a conflict between human will and God's will. The listener is invited to feel the inner struggle of the lyrical protagonist, who trusts in himself more than in fate. The repetition of the word "luckily, luckily" conveys a sense of gratitude and hope.

The phrase "the earth keeps turning" suggests that life goes on even when someone is suffering. The words "what remains," "what is lost," and "meaning" suggest an existential reflection on life. The listener is invited to reflect on the fact that both loss and presence hold meaning. The wordplay between "easier" and "harder" illustrates the choice between the easy path (giving up) and the difficult path (persevering). The phrase "common sense" suggests that persevering is the wise choice. The phrase "life goes on" conveys an attitude of acceptance toward life's realities. The listener feels the message in the lyrics that life must be lived on, even when it is full of wounds.

Concrete words make the imagery in poetry clearer and more vivid. The use of words in the lyrics of Bernadya's song "Sialnya, Hidup Harus Tetap Berjalan" (Unfortunately, Life Must Go On)—such as night, morning, earth, wake up, and leave—creates vivid imagery, allowing readers to more clearly imagine the emotional situation and life journey of the song's protagonist. In the lyrics of the song "Untungnya, Hidup Harus Tetap Berjalan" by Bernadya, the use of concrete words is evident through the selection of words that describe experiences, events, and conditions that readers or listeners can vividly imagine. Concrete words that appear in these lyrics include a year ago, earth, times, bad things, and good things.

The phrase "a year ago" indicates a specific point in time, providing a chronological framework for the events experienced by the first-person narrator. The word "earth" is a concrete term symbolizing the world or real life that continues to unfold, thus evoking a visual image of the continuity of life. The phrase "from time to time" describes a recurring sequence of events, while the phrases "bad things" and "good things" refer to concrete life experiences, even though their meanings are abstract. The words "surrender," "choose," and "spin" also contain concreteness in the form of actions, as they describe activities that can be vividly imagined. The concrete words in this song's lyrics serve to clarify the depiction of events and the inner experiences of the first-person narrator, making the poem's meaning more vivid and easier to understand.

The denotative meaning is the basic, literal, or objective meaning of a word as defined in a dictionary. This meaning is neutral and carries no emotional connotations. In other words, the denotative meaning is the word's "literal" meaning.

In the lyrics of the song "Sialnya, Hidup Harus Tetap Berjalan," the word *sial* has a denotative meaning of an unfortunate situation or bad luck. The phrase *hidup harus tetap berjalan* has the denotative meaning that life goes on. This phrase implies both resignation and resilience in the face of reality. The word "*dijauhkan*" in the line "*Ku dijauhkan dari yang tak ditakdirkan untukku*" has the denotative meaning of being kept away or separated. The phrase "the plan of the Almighty" has a denotative meaning of God's plan. In other words, this phrase reinforces the religious and reflective dimensions in the song's lyrics. And the word "grumbling" has the denotative meaning of complaining. The word "grumbling" depicts a psychological conflict.

In the lyrics of the song "Untungnya, Hidup Harus Tetap Berjalan," the word *untungnya* has a denotative meaning of a favorable situation. The phrase "life must go on" has a denotative meaning of life continuing. In the lyric "Fortunately, the Earth is still spinning," the denotative meaning is that the Earth continues to move around the sun. The word "spinning" means moving in a circular motion, and the word "believe" means to be certain or to trust.

Connotative meaning is an additional meaning that arises from feelings, experiences, and cultural values. This meaning is subjective and is often used in literary works to create an aesthetic effect. In other words, connotative meaning is the "felt" or "symbolized" meaning of a word.

In the lyrics of the song "Sialnya, Hidup Harus Tetap Berjalan," the word *sial* carries a connotative meaning of disappointment, despair, and the sense of life's injustice experienced by the lyrical protagonist. The phrase "life must go on" carries the connotative meaning that humans must persevere despite facing failure, loss, and suffering. The word "*dijauhkan*" in the line "I am kept away from what is not meant for me" carries the connotative meaning of losing someone or something hoped for, yet accepting it as the will of fate. The phrase "the plan of the Almighty" carries a connotative meaning of the belief that all life events are under God's control, even if they do not align with human desires. In other words, this phrase reinforces the religious and reflective dimensions within the song's lyrics. And the word "grumbling" carries a connotative meaning of an inner rebellion against fate. The word "grumbling" depicts a psychological conflict.

In the lyrics of the song "Untungnya, Hidup Harus Tetap Berjalan," the word "untungnya" carries a connotative meaning of gratitude and the realization that there is still wisdom to be found behind suffering. The phrase "hidup harus tetap berjalan" carries a connotative meaning of the process of personal growth and acceptance of life's realities. In the lyrics, "the earth still spins" carries a connotative meaning that life does not stop even when one experiences sorrow. The word "spins" also signifies the journey of life that continues and is full of change. And the word "believe" conveys a mature attitude in accepting one's fate.

In the lyrics of Bernadya's songs "Unfortunately, Life Must Go On" and "Fortunately, Life Must Go On," the use of denotative and connotative words demonstrates the richness of language. Denotatively, the words in the lyrics have literal meanings as defined in the dictionary, such as "unlucky," "lucky," and "go." However, connotatively, these words carry emotional and symbolic meanings that depict inner struggles, acceptance of fate, and the process of personal growth.

Geoffrey Leech's theory of stylistics states that connotative meaning plays a crucial role in literary language because it conveys the speaker's subjective feelings and experiences. The connotative meaning in the lyrics of Bernadya's songs "Unfortunately, Life Must Go On" and "Fortunately, Life Must Go On" not only enriches the language but also deepens the message and meaning of life conveyed.

### 3.3 Grammatical Aspects (Language Structure and Syntas)

The grammatical aspect in Geoffrey Leech's stylistic analysis pertains to the way words are organized into phrases, clauses, and sentences within a text. This organization encompasses the use of sentence structure, word order, and variations in sentence forms employed by the writer. In this aspect, writers can utilize specific sentence forms, such as simple, complex, inverted, and repetitive sentences, to emphasize meaning. Thus, the grammatical aspect serves to support clarity, emphasis, and elegance in the delivery of a message.

The lyrics "How heavy my nights are without you," "May I lose myself in my sleep," "I don't look forward to a new day," "Mornings are the hardest for me," "I'm still far from healing," and "I'm no longer the reason for your smile" are phrases that evoke images of sadness, loss, and despair. Listeners can feel the emotional burden of the lyrical protagonist who is going through a separation. This imagery reveals the wounded inner state of the lyrical protagonist.

Every night, a new day, morning, and someday in the future, someday on another earth—the use of these temporal phrases creates an image of a journey through time from the present to the future. This imagery depicts the protagonist's process of acceptance and hope for the future. The imagery of time reveals the protagonist's psychological transformation.

The paths I have taken and the dreams we once built are phrases that create a visual image of the song's lyrical protagonist's life journey and their past, which was once built together with someone the protagonist loved. These visual images depict the memories and life journey of the lyrical protagonist.

The lyrics "I must wake up and accept reality" and "My time, my role in your life is over" are phrases that evoke the lyrical protagonist's thoughts and awareness of the realities of life. Listeners are invited to understand the protagonist's thought process and acceptance. These mental images reveal self-awareness and self-reflection.

The imagery in the lyrics of the song "Sialnya, Hidup Harus Tetap Berjalan" is dominated by depictions of emotion, time, and visuals. The use of this imagery effectively conveys the sadness, loss, and the protagonist's process of accepting life's realities, ensuring the song's message is conveyed both

emotionally and aesthetically. Exactly a year ago, There were times, and the arrival of the latter is an image of the passage of time from the past to the present. The imagery of time indicates that the song's protagonist's experiences unfold over a specific timeframe, thereby revealing a process of reflection and a shift in attitude. "I am kept away from what is not meant for me, grumbling haughtily; bad things come one after another, refusing to give up" are phrases that evoke feelings of sadness, disappointment, and inner conflict. Listeners can feel the protagonist's struggle in facing fate and the realities of life.

"The earth still turns, and those who remain, as well as those who are lost" is a phrase that creates a visual image of the earth's rotation and the changing state of life. This visual imagery (sight) illustrates that life goes on despite loss. "Spinning, coming one after another, and continuing on"—these words create a dynamic image that symbolizes the dynamics of life. The imagery of movement shows that life does not stop, but rather continues even though the lyrical protagonist is suffering. "Trust my ways more, doubt the plans of the Almighty, there must be a meaning, I use common sense"—this phrase creates an image of the lyrical protagonist's thought process and reflection. The listener is invited to understand the protagonist's awareness of destiny, life choices, and the meaning of past experiences.

In the lyrics of the song "Fortunately, Life Must Go On," the dominant imagery consists of depictions of feelings and time, followed by visual imagery of movement and thoughts. The phrase "life must go on" uses a metaphor to describe life as a journey. The phrase "the paths I've taken" symbolizes the process and experiences of life. The phrase "still far from healing" uses a metaphor to describe an emotional state as a wound that hasn't yet healed. In the lyrics "Good things that come later," the word "goodness" is personified as something that arrives, even though, literally, goodness doesn't arrive physically. This expression illustrates that happiness or positive things often emerge after difficult times.

The lyrics of the songs "Unfortunately, Life Must Go On" and "Fortunately, Life Must Go On" do not explicitly contain similes, as they do not use comparative words such as "like," "as if," "as," and "like," which are characteristic of similes.

The phrase "morning" conveys a sense of "heaviness" in living life. The phrase "life" suggests that life can move forward. The phrase "dream" suggests that it can be "built." The earth is depicted as having activities relevant to human life. Denotatively, the earth does indeed rotate, but in the context of the lyrics, the earth's rotation becomes a symbol of the continuity of life. This constitutes personification because a natural object is given a meaning related to human experience.

Hyperbole is a figure of speech that exaggerates reality to emphasize emotion. Hyperbole intensifies the lyrical protagonist's sorrow. The lines in the lyrics—"How heavy my nights are without you," "Every night feels like the last," "May I fade away in my sleep," and "All those dreams are gone"—depict extreme sorrow to underscore the lyrical protagonist's inner anguish.

The phrase "bad things happen one after another" is a form of hyperbole because it conveys the impression that negative events occur continuously without pause. In reality, not all bad events occur continuously. This underscores the intensity of the first-person narrator's suffering. The word "all" in the

lyric “All that remains, and all that is lost” indicates an exaggerated generalization, since in reality it is impossible for every aspect of life to be completely lost or to remain. This expression is used to reinforce the sense of loss experienced by the first-person narrator.

The emphatic phrase in the lyrics—“No matter how absurd it may be, there is always a meaning”—emphasizes that every event, even the most illogical ones, always has a meaning. This statement is exaggerated to reinforce the reflective message in the lyrics. The line “Fortunately, the earth is still turning” is an exaggerated expression meant to emphasize that life goes on even though the narrator is facing serious problems.

Synecdoche is the use of a part to represent the whole, or the use of the whole to represent a part. It is divided into part pro toto (using a part to represent the whole) and totem pro parte (using the whole to represent a part).

In the lyrics of the song “Sialnya, Hidup Harus Tetap Berjalan,” no part pro toto synecdoche is found because there is no clear use of a body part or specific element representing the whole object. Meanwhile, there are two instances of totem pro parte synecdoche in the lyrics of this song, namely:

The phrase “life must go on” in the lyrics does not refer to life as a whole in a literal sense, but rather represents a part of the protagonist’s life experience, specifically their emotional state following a breakup. This phrase constitutes a synecdoche of the totem pro parte type, as the whole of life is used to describe a part of life’s reality.

The word “earth” in the lyrics of “Nanti di lain bumi” literally means the planet where humans live. However, in the context of these lyrics, the word “earth” is used to represent a different state of affairs or world in the future. Therefore, the word “earth” is a form of synecdoche—totem pro parte—because the whole world is used to describe a specific situation.

In the lyrics of the song “Untungnya, Hidup Harus Tetap Berjalan,” there is an example of the synecdoche figure of speech known as totem pro parte, namely “Everything that remains, as well as what is lost.” These lyrics represent the narrator’s entire life experience, even though they refer only to certain aspects of life. Irony is a figure of speech that expresses something using words that contradict the actual meaning. Irony is indirect, subtle, and conveys a meaning that is the opposite of reality.

Literally speaking, the idea that life must go on is a positive one. However, in the context of this song’s lyrics, the narrator actually perceives the continuation of life as something “unfortunate,” because he must still carry on living despite being in a painful emotional state. The contrast between the literal meaning (life as something good) and the emotional meaning (life as a burden) demonstrates the use of irony.

Generally speaking, the “new day” mentioned in the lyrics of “Tak Harapkan Hari Baru” is associated with hope and a positive new beginning. However, the tone of the song’s lyrics suggests that the narrator actually does not look forward to the arrival of a new day. The contrast between the general meaning and the narrator’s attitude reflects an element of irony, as something that is typically anticipated is actually rejected.

The phrase “morning” in the lyrics of “Pagi” is conventionally understood as a symbol of vitality and the start of activities on a new day. However, in this song’s lyrics, morning is actually a very difficult time for the “I” character. The word “sleep” in the line “May I disappear in my sleep” is generally associated with an activity to restore energy. Yet in this song’s lyrics, sleep is actually hoped to be the end of the “I” character’s existence. This contrast in meaning highlights an irony, as something typically positive is used to express despair.

The word "untungnya" is usually used to express something positive, but in the context of the lyrics "Untungnya, bumi masih berputar" (Fortunately, the earth is still turning), this phrase appears after a life experience filled with difficulties. There is a contrast between the protagonist’s difficult inner state and the reality that life goes on, creating an ironic figure of speech. The lyric “That is indeed the easiest path; fortunately, I chose the more difficult one” suggests that, logically, humans would choose the easy path, yet the protagonist instead chooses the more difficult one. This contrast between common practice and the protagonist’s choice creates an ironic impression that underscores emotional maturity.

In the lyrics, the sequence of bad things happening one after another and good things coming later illustrates that life does not always go as people hope, creating the irony that bad things come before good ones.

The word “night” implicitly symbolizes the color black, which represents the narrator’s sadness and inner suffering. The Earth’s rotation can implicitly be associated with the alternation of day and night, which is synonymous with the transition between light and darkness. This symbolizes the ongoing dynamics of life, even as the narrator faces difficulties. Sleep symbolizes an escape from reality or a desire to be free from emotional suffering. Day and morning symbolize the beginning of life and new hope, yet in the song’s lyrics, they become symbols of the compulsion to endure life. Streets symbolize the journey of life and the protagonist’s emotional experiences. The Earth symbolizes the world or a life distinct from the hope for a new future. The earth also symbolizes life and the real world that continues to unfold, regardless of the narrator’s personal struggles. Dreams symbolize the narrator’s lost aspirations and hopes. Time symbolizes the journey of life and the process of the narrator’s inner transformation. Common sense symbolizes maturity in facing life’s challenges.

### **3.4 Semantic Aspects (Meaning and Message)**

According to Geoffrey Leech, the semantic aspect of stylistic analysis relates to the meaning contained in words, phrases, and sentences within a text. This aspect highlights how the author conveys meaning, both directly (denotatively) and indirectly (connotatively). Additionally, the use of stylistic devices such as metaphors, symbols, irony, and other figures of speech is also included in semantic analysis. The semantic aspect serves to reveal deeper meanings and enrich the message intended in the work. In stylistic analysis, the semantic aspects of the song lyrics “Unfortunately, Life Must Go On” and “Fortunately, Life Must Go On” by Bernadya can be explained through seven types of meaning: denotative meaning, connotative

meaning, social meaning, affective meaning, reflective meaning, collocative meaning, and thematic meaning.

The denotative (conceptual) meaning is the basic meaning. The word *hidup* means “to be alive” or “to continue to exist,” *berjalan* means “to walk” or “to move forward,” *untung* means “to be fortunate,” and *sial* means “to be unlucky.” These meanings are straightforward and serve as the starting point for understanding the text. In addition, there are connotative meanings that convey certain emotional tones and associations. The word “sial” (bad luck) not only expresses misfortune but also conveys a sense of disappointment and inner lament, while “untung” (good luck) evokes a sense of gratitude and an awareness of the wisdom in one’s circumstances. The phrase “hidup harus tetap berjalan” (life must go on), when considered connotatively, depicts the resolve to continue living despite facing sorrow.

The social meaning in song lyrics is conveyed through the use of the pronoun “I” or the possessive form “-ku,” which reflect an informal and personal style of language. The use of these pronouns indicates a close relationship between the speaker and the listener, thereby creating an intimate and subjective impression. Furthermore, this choice of language demonstrates that the experience being conveyed is personal, allowing listeners to more easily understand and empathize with the situation faced by the lyrical protagonist.

The affective meaning in the song lyrics is evident in the use of emotionally charged words, such as “grumbling” and “doubting,” which imply feelings of regret, anxiety, and inner conflict. Conversely, the use of the word “luckily” indicates a shift in emotional attitude toward acceptance and gratitude. The affective meaning in these lyrics serves to depict the dynamics of the lyrical character’s feelings, ranging from a negative state to a more positive attitude.

Reflective meaning arises when a single word carries more than one layer of meaning. In the lyrics of this song, the word “walking” does not merely refer to a physical activity; it also symbolically represents the journey of life. This dual meaning enriches the interpretation, as listeners grasp not only the literal meaning but also the symbolic significance related to the protagonist’s life experiences, changes, and process of maturation.

Collocative meaning in song lyrics can be seen in word pairs that are commonly used together in everyday language, such as “life goes on” and “God’s plan.” These word combinations sound natural and are easy to understand because they have become part of everyday language. The presence of this collocative meaning serves to reinforce the coherence of the text and helps listeners grasp the message more clearly and effectively.

Thematic meaning relates to the arrangement of elements within a sentence. Placing the phrase “Life must go on” at the beginning of the sentence establishes it as the central theme, while the use of “unfortunately” and “fortunately” at the start of the song titles highlights the differing emotional perspectives of the songs “Sialnya, Hidup Harus Tetap Berjalan” and “Untungnya, Hidup Harus Tetap Berjalan.”

#### 4. Conclusion

Based on the research findings, the lyrics of Bernadya's songs "Unfortunately, Life Must Go On" and "Fortunately, Life Must Go On" demonstrate that the use of simple language can evoke deep emotional meaning and aesthetic value. Through Geoffrey Leech's pragmatic stylistic analysis, it was found that phonological, lexical, grammatical, and semantic aspects are interrelated in shaping the atmosphere, message, and emotional experience in both songs. The song "Unfortunately, Life Must Go On" evokes a sense of loss, disappointment, and an unwillingness to accept reality, while the song "Fortunately, Life Must Go On" reflects a shift in perspective toward acceptance and inner peace.

The findings of this study indicate that shifts in meaning are not only evident in the content of the message but are also constructed through the choice of vocabulary, sound patterns, and linguistic structure. The shift in vocabulary from "unfortunately" to "fortunately" serves as a key indicator of a change in perspective on life. This study demonstrates that song lyrics in the bedroom pop genre serve not only as a medium for entertainment and emotional expression but also as linguistic constructions that possess depth of meaning and can be scientifically analyzed through a pragmatic stylistic approach. Furthermore, this study suggests that the relationship between language, emotion, and music genre plays a significant role in shaping the aesthetic character of song lyrics.

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