



## The Aesthetic Use of Kawi Language in the Song “Lamunan” by Wahyu F Giri: A Stylistic Study

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### **Abstract**

The background of this research is to know and describe the language style contained in the song “lamunan” by Wahyu F Giri. The objectives of this study are: 1) To describe the language style used in the song “lamunan”; 2) Describe the aesthetic use of Kawi language in the song “lamunan”; 3) Know the discourse that Wahyu F Giri wants to convey in the lyrics of the song “lamunan”. This research uses a qualitative method with a stylistic approach. Stylistic study is an effort to explain the beauty in the use of certain linguistic forms, which include aspects of sound, lexical, structure, rhetorical language, figurative language, and so on. The results of the study state that: 1) The song “lamunan” by Wahyu F Giri has a variety of language usage, namely denotative diction, connotative diction, and sensual diction with synesthesia. The dominant use of language in the lyrics of the song “lamunan” is in the rhetorical style and figurative language style; 2) The aesthetic value of the use of Kawi language style in the song “lamunan” lies in the words chosen to provide a description of a complex atmosphere, as well as a nickname to call a special person for the speaker who is imaged as a queen; 3). The song “lamunan” raises a discourse on loyalty and human fantasies of the perfect partner. The discourse of loyalty in the lyrics of “lamunan” describes the determination to be faithful in a long-distance relationship. The lyrics of the song “lamunan” can also be interpreted as a fantasy or fantasy that exists in the speaker's mind towards a perfect figure. By fantasizing, humans can place a perfection of the desire to be achieved in this context referring to the woman that the speaker has always dreamed of.

**Keywords:** *Lamunan; Stylistics; Kawi Language*

### **Introduction**

A song is a form of work that features musical elements and narrative elements. The narrative element is found in song lyrics that contain the author's expression of the feelings he is experiencing. Lyrics as a narrative element can add beauty to a song. This can be shown in a language style displayed by the artist by presenting grammatical elements that have high quality. According to Tarigan (2009) stylistics is the use of beautiful language to enhance effect by comparing an object or thing with another, more general thing. In other words, language style is the way songwriters express their thoughts, feelings and experiences through figurative language to give a certain effect. There is a song with the title “lamunan” that uses a language style that is not commonly used in the context of modern language. The song presents the

temporality of language, namely Kawi, which is an ancient language and colloquial Javanese, where modern works usually use more modern language, or changes in language that exist in an era.

Based on its use, ancient language is not commonly used in today's society. In contrast to this assumption, the song "lamunan" actually adapts ancient language (Kawi language) used to describe certain situations. Kawi is a language used by Javanese people in the past, where the words were used for literary language, so the term Kawi is also known as the ancient Javanese language, but it should be noted that although Kawi is a form of ancient Javanese language, not all forms of ancient Javanese language are Kawi. Kawi language is more appropriately called the language used for literary works because Kawi language which comes from the word *kavya* (sanskrit) has a meaning similar to poetry and the same as *kakawin*, (Surada, 2018; Yunairi & Bhattacharya, 2020) The use of language in the lyrics of "lamunan" which adapts ancient language or Kawi language is also in line with the opinion of Chaer & Agustina (2014) that in its development, language will also lose its vocabulary due to various reasons. However, it is not impossible that many vocabulary terms that have long been lost can be reused in certain contexts. The use of Kawi language in the song "lamunan" also provides a discourse on the preservation of ancient language (Kawi) as a language used as literature in Javanese society.

Kawi is only used in certain contexts, for example, it is still used as the language of *wayang*. Menurut Budayasa et al (2023) the use of Kawi language in puppetry is used for central figures who have higher degrees such as kings, queens, princes, and other central figures. There are differences in public attention to Kawi language in puppetry and in songs. The public pays less attention to the use of Kawi language in the form of *wayang* performances, but a different response is found in the application of Kawi language in the form of songs, especially in modern Javanese songs. Examples of modern Javanese songs using several Kawi diction such as: "tresno waranggono", "lintang asmoro", and "nemu" have been in demand by the wider community as evidenced by the millions of listeners who enjoy the song. Modern songs usually raise current topics, so the diction used also uses modern language that develops in society. The use of ancient language in modern songs is very rare, this is because a description of events may not be explained by the previous lexicon, for example the words "galau", "sayang", "ambyar" and so on.

Analyzing language style with a stylistic can bring out a form of language aesthetics in the song "lamunan". Stylistics is based on the assumption that literary language has a noble task. Literary language not only conveys messages of beauty, but also carries meaning. Without the beauty of language, literary works would lose their appeal. Stylistics focuses on the deviation of language use from everyday language, which is referred to as literary discourse, (Al-Ma'ruf & Nugrahani, 2017; Endraswara, 2003; Supriyanto, 2009). The beauty of literary works is largely influenced by the author's ability to utilize language styles. One of the functions of stylistics according to Lafamane (2020) is to explain the aesthetics of literary works by showing the harmony of the use of beautiful language characteristics in the work. By applying stylistics, this research will thoroughly reveal the language aesthetics used in the song "Lamunan". The exploration of language aesthetics not only identifies the language style used, but also reveals the discourse raised in the song.

As a supporter of this research, some previous studies that have been done also provide a real picture of stylistic studies in a song. Research conducted by Asmarandhana et al (2023) which analyzed the language style of the song "hati-hati di jalan" found that there are three types of language contained in the song lyrics including comparison, affirmation, and satire. There are types of comparison *majas*, namely hyperbole, personification comparison *majas*, and metaphorical comparison *majas*. Furthermore, research by Julianto (2023) who analyzed diction, language style, and imagery in the lyrics of the song "para pencari-mu" by Ungu found that the song lyrics used denotative, connotative diction, typical greetings, proper names, and foreign/absorbed words. The diversity of diction, language style, and imagery in the lyrics of this religious-themed song shows that the song created by the music group Ungu is rich in meaning that can be interpreted. The lyrics of this song convey many messages to always return and obey God. Stylistic research was also conducted by Washadi & Sari (2024) by analyzing the metaphorical language

style in the song album “Conspiracy of the Universe”. The study found that there are implicit and explicit meanings of metaphorical language styles in the album “Conspiracy of the Universe” as much as 83 data.

Analysis of the majas conducted by Pratyidina et al (2024) on the song “celebration of numbness”, found that the song raised about individuals who faced deep sadness and emptiness. Majas used are antithesis, hyperbole, metaphor, metonymy, parallelism, personification, simile and symbolic. Research conducted by Fitriani et al (2023) on the stylistic analysis of the song “asmalibration” found that each stanza contained in the song has a diverse language style. Majas used in the song are metaphor, hyperbole, association, simile, and allegory. The novelty in this research lies in the object analyzed, namely the aesthetic use of diction and Kawi language style as an ancient language in the song “lamunan”.

The problem formulations to be revealed in this study are: 1) How is the language style used in the song “lamunan”? 2) How is the aesthetic value of using Kawi language in the song “lamunan”? 3) What discourse does Wahyu F Giri want to convey in the lyrics of the song “lamunan”? The exploration of language styles in the context of this research aims to describe the use of language styles based on denotative and connotative meanings. The analysis is also conducted to evaluate the aesthetic value of the usage in the song “lamunan”. This research also tries to describe the extent to which the use of Kawi language plays a role in creating an aesthetic experience. Thus, the analysis not only focuses on the linguistic aspects, but also explains the aesthetic value in the song “lamunan” by Wahyu F Giri. Stylistics also involves a description of the deviation of language construction found in the song lyrics. This deviation of language construction is referred to as trope or figure of speech, which refers to similarity or allusion. Language style is divided into two forms, namely rhetorical language style and figurative language style. Rhetorical language style includes various techniques such as alliteration, assonance, anastrophe, apophasis, apostrophe, asyndeton, polysyndeton, chiasmus, ellipsis, euphemism, litotes, hysteron proteron, pleonasm, hyperbole, paradox, oxymoron, and so on. While figurative language style is language formed through comparison, including simile, metaphor, allegory, personification, allusion, epithet, synecdoche, metonymy, antonomasia, hypocrisy, irony, satire, inuendo, antiphrasis, and paronomasia. (Keraf, 2009; Ratna, 2007).

## **Method**

The method used in this research is descriptive qualitative method with stylistic approach. Descriptive qualitative method is useful to describe a phenomenon in this case the use of language in the song “lamunan”. The substance of qualitative research is to take a smaller problem focus, but with a study that is carried out and researched more deeply, so that it does not only reveal things that appear empirically but is able to reveal something abstract behind the value of an object or the focus of the study under study. Qualitative research results emphasize meaning rather than a generalization, (Pradoko, 2017; Sulisty, 2023). This research applies a stylistic approach, which is a branch of science that studies the use of language in literary works. Stylistics focuses on analyzing style as a unique expression in language to explain certain purposes and effects. The language used in literary works has characteristics that distinguish it from the language used in non-literary works. Therefore, the analysis of literary language requires a more specialized approach, (Kridalaksana, 2008; Verdonk, 2002).

Stylistic analysis aims to reveal general aspects of the literary world, especially in explaining the relationship between language and its artistic function and meaning. Stylistic studies can be considered as an explanation of the beauty of the use of certain linguistic forms which include aspects of sound, lexical, structure, rhetorical language, figurative language, and so on, (Nurgiyantoro, 2014). In order to study a language, it is also related to the meaning of the choice of words used by the artist. In general, the choice of words or diction used by artists has an implied or explicit meaning, so the meaning of the choice of words or diction can be divided into denotative meaning and connotative meaning. Denotative meaning refers to reality and produces an explicit, direct meaning, and refers to the original object, while connotative meaning is an indirect and uncertain meaning, containing additional meanings, certain feelings, and certain values, (Kurniawati, 2009; Piliang, 2004).

## Result and Discussion

### 1. Language Style Usage of Lamunan Song

The discussion of the language style used by Wahyu F Giri in “lamunan” is done by describing the aspects of language style. From the results of analyzing the use of language style, there are several forms of language style based on its meaning. The results of the analysis that has been done regarding the language style contained in the song “lamunan” are described as follows:

#### a. Denotative Diction

##### 1) Tansah Angranti Tekamu Duh Yayi

In the lyrics *tansah angranti tekamu duh yayi* when translated into English this means always waiting for your presence my love. The lyrics mean that the word *angranti* has a denotative meaning or explicitly refers to waiting for someone's presence.

##### 2) Trisnaku Mring Sliramu Sayang

The use of the words *tresnaku* and *sayang* have explicit meanings: *tresnaku* or my love means love and feelings of fondness, while the word *sayang* refers to the meaning of calling a loved one, the beloved and the beloved.

#### b. Diction with Connotative Meaning

##### 1) Nyawang Manise Esemmu, Gawe Lerem E Rasaku

The lyrics above contain the use of the word *lerem* or comfortable, which if the lyrics are translated into Indonesian means seeing the sweetness of your smile makes this heart comfortable. The meaning of the word *lerem* or comfortable indicates inner peace and even the feeling of happiness that is obtained when looking at someone's smile.

##### 2) Setya Nrajang Telenging Ati

In the lyrics *setya nrajang telenging ati* or loyalty becomes determination through the heart, there is the word *nrajang* which has an implicit meaning. *Nrajang* itself is Kawi language that is deliberately inserted in the lyrics to achieve an aesthetic effect. In Kawi, *nrajang* means *nêmpuh, nyêrang* (to attack, fight) (Poerwadarminta, 1939). From this understanding, the meaning of the lyrics *setya nrajang telenging ati* is a feeling of loyalty that seems to have forced its way into the heart, so that the determination of loyalty has settled in the heart.

##### 3) Angen-Angen Tumlawung Suwung Ing Wengi Sepi

From the lyrics of *angen-angen tumlawung suwung ing wengi sepi*, the meaning in English is wishful thinking flying off in the silent night. There is the word *tumlawung* which is Kawi language means *swara sêru krungu saka kadohan* or loud sound heard from afar. the word *tumlawung* is accompanied by the word *suwung* which means without content or empty, (Poerwadarminta, 1939). This makes the word *tumlawung suwung* that has been put together has a change in meaning, so that it has a new word meaning that is flying off or always thinking about lovers constantly.

##### 4) Wong Ayu Age Nyedhak Ngekep Ragaku, Sirnakna Lara Branta Ing Atiku

The lyrics above have the meaning in English, namely, O beautiful woman, come closer to embrace this body, eliminate the anxiety in my heart. There is the word *lara branta* which is a word from the Kawi

language meaning restless, disturbed. The lyrics have a connotative meaning, namely the hope that the arrival of a beautiful woman or a woman he desires or loves can make his heart not disturbed or sad anymore.

### 5) Amerga Kabidhung Wewayangmu Ing Pikirku

The lyrics above have the meaning in English which is because I have been seduced by your shadow in my mind. The connotative diction is found in the word *wewayang* or shadow, in this case the meaning of the lyrics is the shadow of a woman who is always in his mind. Shadow means a black form that appears behind objects exposed to light. The use of the word *wewayang* or shadow is added with the word *mu* or you, which means the shadow of a person.

### c. Sensory Language

*nyawang manise esemmu gawe lerem e rasaku tentrem ing atiku*

There is a sensory word in the lyrics above, namely in the word *manise esemmu* or the sweetness of your smile. The word *manise esemmu* is included in the form of synesthesia, which is a change in meaning that occurs due to the exchange of perception of two senses, such as the senses of sight and taste, (Kustriyono, 2016). The word sweet is a perception of the sense of taste or tongue, while smile is a word associated with visual experience or vision, so that when the word is combined it causes a word related to the sense of vision, namely smile, to be described by another sense, namely the word sweet which is identical to the sense of taste.

The results of the analysis of the song lyrics show the use of language styles that fall into the rhetorical and figurative categories. Rhetorical language style is a deviation from ordinary language construction, such as deviations in spelling, word formation, clauses, and phrases, to achieve certain effects. Meanwhile, figurative language style is a further deviation, especially in the field of meaning, (Keraf, 2009; Sari et al., 2024). Rhetorical and figurative language styles found in the lyrics of “lamunan” are categorized as follows:

Table 1. Rhetorical Language Style of “lamunan” Lyrics

No	Forms of Rhetorical Language Style	Lyrics
1	<b>Prolepsis</b> is a language style in which words are used first before the actual event or idea occurs.	<i>“angen-angen tumlawung suwung ing wengi sepi, tansah angranti tekamu duh yayi”</i>  (Wishes that fly away in the silent night, always waiting for your presence, my dear)
2	<b>Chiasmus</b> is a language style that has two parts, where both phrases and clauses are balanced or opposed to each other but the order of the phrases or clauses is reversed when compared to other phrases and clauses.	<i>“Amerga kabidhung wewayangmu ing pikirku, Haywa pegat tresnamu dhuh sayangku”</i>  (for having been seduced by your image in my mind, do not let your love be separated, my dear)
3	<b>Hyperbole</b> is a language style that contains exaggerated statements.	<i>”Setya nrajang telenging ati”</i>  (loyalty becomes determination to break through the heart)

Table 2. Figurative Language Style of “Daydream” Lyrics

No	Forms of Figurative Language Style	Lyrics
1	<b>Simile</b> is a comparison with an explicit nature or an attempt to state that something is the same as another thing with words like, the same, like, as, and so on.	“ <i>Pindha samodra pasang kang tanpa wangenan, tresnaku mring sliramu sayang</i> ” (like the waves of the eternal ocean, my love for you dear)
2	<b>Metaphor</b> is a kind of analogy that compares two things directly and briefly.	“ <i>yekti sliramu kang dadi lamunan</i> ” (proof that you are a daydream)
3	<b>Personification</b> is a figurative language style that places human traits on inanimate or lifeless objects.	“ <i>Sumribid angin ratri tansah hangantheni</i> ” (The night breeze has always been my companion)
4	<b>Epithet</b> is a style of language that expresses the special characteristics of a person or thing.	“ <i>Wong ayu age nyedhak a ing sandhingku</i> ” (beautiful woman come close beside me)

After the grouping of rhetorical and figurative language styles above, the next is a description of the lyrics categorized in a particular language style. The description of the language styles that have been analyzed above aims to look in more detail at the parts of the lyrics that contain rhetorical and figurative language styles. The following is a description of the rhetorical and figurative language styles from the analysis of the lyrics that have been presented above:

Prolepsis is a style in which words are used before the actual event or idea occurs. Prolepsis is found in the lyrics *angen-angen tumlawung suwung ing wengi sepi, tansah angrannti tekamu duh yayi*. In this lyric, *angen-angen tumlawung suwung ing wengi sepi* is an introductory sentence used before the actual event or idea represented by *tansah angrannti tekamu duh yayi*, which means always waiting for your presence dinda. Therefore, the event that is happening is placed at the end of the sentence, so that the first sentence, which in Indonesian means *angan-angan* that flies away in the silent night, is the cause of the event of waiting for the presence of a woman.

Kiasmus language style is found in the lyrics of *Amerga kabidhung wewayangmu ing pikirku, haywa pegat tresnamu duh sayanganku*. The reason the lyrics contain chiasmus is because there are two sentences that are contradictory and inversely proportional, between sentence one and sentence two. The first sentence, which in English means because you have been tempted by your shadow in my mind, is inversely proportional or contradictory to the second sentence, which in English means don't let your love be separated, my dear.

Hyperbolic language style is found in the lyrics *setya nrajang telenging ati* which in English means loyalty to be determined to break through or penetrate the heart. The use of the word *nrajang* which means to break through or penetrate is a rhetorical language style that is hyperbolic or exaggerated. In this context, loyalty is presented as something very strong and powerful, so that it is able to break through the heart. literally loyalty as an abstract concept does not have the ability to perform actions as mentioned.

Simile language style is found in the lyrics *pindha samodra pasang kang tanpa wangenan, tresnaku mring sliramu sayang*. Simile language style is a direct comparison with words like, like, as, and so on. The lyrics are categorized in simile language style because there is the word *pindha* which means like, so there is a direct comparison. Something that is compared in the sentence is a person's love contained in the lyrics *tresnaku mring sliramu*.

Metaphorical language style is found in the lyrics *yekti sliramu kang dadi lamunan*. The sentence is an analogy by comparing two things directly, namely *sliramu* or yourself, which refers to another person and *lamunan*, which is a delusion or thought. The sentence describes the figure of another person who has

turned into a fantasy for the speaker. This causes the word daydream or delusion to change meaning and represent the other person.

The personification language style is found in the lyrics *sumribid angin ratri tansah hangentheni* or in English means that the night breeze is always my friend. The personification style is a figurative language that places human characteristics on inanimate or lifeless objects. In the lyrics, *angin ratri* or night wind is an inanimate object or a lifeless item, while *hengertheni* or being a friend is a human trait. The lyrics reveal that the night wind seems to be able to be a friend, which is a lifeless object that is not even visible and it is very impossible to be a friend, which is a word that is synonymous with human nature.

The epithet style is found in the lyrics *wong ayu age nyedhak a ing sandhingku* or in English means beautiful people (beautiful women) come closer beside me. The epithet style is found in the word *wong ayu*, which states the special characteristics of a person or thing. In the lyrics, the beautiful woman in question is a woman and *ayu* or beautiful is a special characteristic of the woman in question. The mention of *wong ayu* directly refers to a beautiful woman, so the name of the woman has been replaced with the characteristics of a woman who is considered beautiful by the speaker.

Based on the analysis of rhetorical language style and figurative language style contained in the song “lamunan” by Wahyu F Giri, there are several uses of language that are classified as rhetorical language style and figurative language style. Wahyu F Giri in the song “lamunan” uses rhetorical language styles such as prolepsis, chiasmus, and hyperbole, while the figurative language styles used are simile, metaphor, personification, and epithet. The use of rhetorical and figurative language styles in the song “lamunan” can provide a deeper understanding related to the discourse raised in the song.

## 2. Aesthetic Value of the Use of Kawi Language Forms in Lamunan Songs

After analyzing the language style used in the lyrics of “lamunan”, the aesthetic value of the language used in the song “lamunan” by Wahyu F Giri can be found. Stylistics is a meeting of linguistics and art. Stylistics, which comes from the word *stile* or language style, involves analyzing texts to obtain information in the form of *stile* or language use in various specific components and then described by means of linguistic work. But in reality, these activities are not enough for stylistics, it is necessary to find and explain the aesthetic function that causes a text to have a beauty and achieve an aesthetic effect, which is part of art, (Islam et al., 2008; Nurgiyantoro, 2014; Susanti et al., 2023). Therefore, it can be said that stylistics is in the middle between the art scene and the linguistic scene.

In the song “lamunan” there is the use of the Kawi language which is an ancient Javanese language and is used for literary works. The accuracy of the use of the Kawi language form is felt to be able to create an effect of beauty while evoking a dramatization effect. For example, the word *yayi* is a word in the Kawi language that is not only intended for an ordinary woman, but a call from the king to a queen. The word is also found in the *wayang* language with the example of the sentence form: *yayi, tak tampa gawe lega-legawaningpun manah pun kakang*, which means: my dear, I accept with all my heart. This shows the beauty of speaking to a woman who is not only considered a lover, but has even been made a queen by the speaker.

The aesthetic value of the use of the Kawi language also adapts some of the Kawi language used in puppet songs. For example, the word *sumribid angin ratri* has replaced a word that cannot be explained by a literal word. The word *ratri* is actually almost the same as the word night, but the word *ratri* in Kawi means *wêngi lan pêtêng* or dark night. The use of the word *ratri* gives the atmosphere of a dark, quiet, silent night, which cannot be explained by the word night alone. The use of the word *ratri* is one of the accuracy in achieving the beauty effect that the author actually wants to convey. Kawi language is also found in the use of the word *abyor ing tawang*. The word *abyor*, which means penetrating or highlighting, allows the listener to give a very open interpretation. The word *abyor* is usually associated with the light from some beautiful outer space objects such as the stars, moon and sun which are the source of life. Meanwhile, this

song uses the word *cahyaning bulan kang sumunar* to explain that it is the moonlight that is meant to have penetrated or highlighted the bimantara which in this case is called *tawang*.

The use of Kawi language that has another meaning but can actually add an effect of beauty is the word *nrajang*. The use of the word *nrajang* is basically not used to convey feelings but is a noun that means to attack. However, in the wayang language the word *nrajang* is also used to get a certain dramatic effect. The word *nrajang* is also often used to be used in sentences that contain exaggerated statements or hyperbole as in the following *wayang janturan*:

*Ilat cawang melet mawa iler ndledek kaya lahar anyembur nrajang wetenging gunung*

(The snake's tongue protrudes with saliva dripping like lava from the belly of the mountain.)

The use of Kawi language in the song “lamunan” by Wahyu F Giri produces some beautiful effects that also show the accuracy of Kawi language in describing the atmosphere being experienced, which may not be expressed literally through ordinary words. The aesthetic value of using Kawi language in the song “lamunan” also uses language that can create a dramatization effect. In line with this statement, according to Fatimah et al (2023) the aesthetic value of a language involves the use of a unique language style by creating an impression of beauty and drama. The explanation above provides a reason for the Kawi diction used and also its function to describe the atmosphere being experienced by the author. The use of Kawi language in the song “lamunan” is considered appropriate, so it does not cause ambiguity in a sentence. In this case, the sentences conveyed using Kawi terms can be understood, so that the message that the artist wants to convey can appear clearly and can be understood by the listener.

### 3. Discourse in the song “lamunan” by Wahyu F Giri

The song “lamunan” by Wahyu F Giri raises a discourse about a man who experiences an empty state caused by a woman who is always in the man's mind. There is a main symbol that becomes the reference of the discourse that the author wants to convey, namely the word “lamunan”. The word “daydream” itself, according to Depdiknas (2008) means delusion, wishful thinking, and fantasy. From this, the question then arises that the writer is fantasizing about what? The answer to that question can be explained in the first stanza of the song which reads:

*Angen-angen tumlawung suwung ing wengi sepi* (Wishes fly away in the silent night)

*Tansah angranti tekamu duh yayi* (always waiting for your presence, my dear)

Through the lyrics, it can be indicated that the poet or songwriter of “lamunan” is fantasizing about the woman represented by the word *dinda* who is not near the man. The woman is the lover of the man who always fantasizes about her presence. This is indicated by the use of the word *angan-angan* (wishes), referring to the author's thoughts that are always waiting for the presence of the woman he loves with the lyrics *tansah angranti tekamu duh yayi*. The figure of the woman can be interpreted as the man's partner, which means that the two couples have established a romantic relationship. This is evidenced by the lyrics that read:

*Haywa pegat tresnamu sayangku* (don't let this love separate my dear)

*Setya nrajang telening ati* (Loyalty becomes determination to break through the heart)

The first lyric can indicate that the woman in question is the lover of the speaker. If a semantic analysis is carried out on the first lyric, then separating according to KBBI (large dictionary of the Indonesian language) means divorcing or not connecting while at the beginning of the sentence there is the word *haywa* which means don't or a word that states prohibiting and not allowed. From this analysis, it can be seen that the author hopes that the love between them will never be separated, this is explained in the word *sayangku*, where *sayang* according to KBBI is affection, love, love, and the word “ku” is a possessive



word derived from the word “I”. This statement is reinforced by the next lyric, *Setya nrajang telening ati* or meaning loyalty so determined to break through the heart. This means that the man is still faithfully waiting for his lover who is nowhere to be found.

Judging from the use of language, Wahyu F Giri tries to involve the listener's imagination in interpreting the lyrics of “lamunan”. The song “lamunan” raises a discourse about the loyalty of a man who is waiting for his partner. The man is fantasizing if the woman he loves is near him. This is emphasized by the lyrics “*wong ayu age nyedhak a ing sandhingku*” which means O beautiful woman come closer beside me. The woman is so precious and loved by the speaker that even just imagining her sweet smile can make the heart feel comfortable. This illustrates a loyal love from a very pleasant human being. Even if only by fantasizing the meeting will happen to the two lovers, and when it happens the speaker hopes that his love will be eternal and will not be separated.

The song “lamunan” also raises another discourse about delusion. When interpreting the word “lamunan” based on its original meaning which means delusion or fantasy, then the “lamunan” in question is just a fantasy or delusion that is described as really existing. If based on that, then the word “reverie” is symbolic of a fantasy that is not actually experienced by the speaker. This makes *lamunan* or daydream used to imagine a woman mean only the speaker's fantasy of an imaginary lover that only exists in his mind. *Cahyaning rembulan kang sumunar abyor ing tawang* or moonlight that shines brightly through space can mean that everything in this world can be possible, it makes the speaker still fantasize about a woman who might one day be his. The last stanza is a description of the man's hope that the woman he dreams of will come soon to relieve the anxiety in his heart. This is because the man has been seduced by the woman who keeps looming in his mind. Based on the previous explanation, the song “lamunan” also raises a discourse about the delusion of the dreamed woman. In this one-time life, the poet hopes that in his love story there will come a woman who can make his heart peaceful. Imagination is a natural thing for humans, because by fantasizing humans can place a perfection of the desire to be achieved.

## Conclusion

Based on the results of the research and discussion in accordance with the problem formulation in this study, it can be concluded as follows. First, the song “lamunan” by Wahyu F Giri has a variety of language usage, namely denotative diction, connotative diction, and Indria diction with synesthesia. The dominant use of language in the song lyrics “lamunan” is in rhetorical and figurative language styles. The rhetorical language styles used are prolepsis, chiasmus, and hyperbole, while the figurative language styles used are simile, metaphor, personification and epithet. The use of language styles is intended to explain situations that cannot be described with ordinary words.

Secondly, the aesthetic value of using the Kawi language style in the song “lamunan” lies in the use of language to create dramatic effects by describing an atmosphere that cannot be described by literal words. The words chosen give a picture of a complex atmosphere such as the use of the words *nrajang*, *abyor*, *ratri*, and *lara branta*. There is the use of Kawi as a nickname for other people. The language used is a puppet language style addressed to central figures such as kings, queens and other central figures. The use of this language illustrates that the woman referred to as *wong ayu* has become a special person for the speaker, so she is imaged as a queen. The use of Kawi language in the song “lamunan” is also appropriate, so that the message conveyed can be understood and does not cause ambiguity.

Third, the song “lamunan” raises the discourse on loyalty and human fantasies of the perfect partner. The discourse of loyalty in the lyrics of “Daydream” describes the speaker who is experiencing a long-distance relationship, so the speaker always imagines that the woman he loves is beside him. The speaker hopes that until the time comes for them to meet, the woman will always keep her love because the speaker has a loyal determination that has even penetrated his heart. The song “lamunan” also presents a discourse about a human fantasy of the perfect partner. The lyrics of the song “lamunan” can be interpreted as only a fantasy or fantasy that exists in the mind of the speaker and does not really exist, so the lyrics of

“lamunan” are actually just a fantasy of the speaker. The fantasy imagines that someday the speaker can find the perfect woman whose smile can eliminate the anxiety in his heart. Fantasy is a natural thing for humans, because by fantasizing humans can place a perfection of the desire to be achieved in this context refers to the woman that the speaker has always dreamed of.

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