



Cross-Genre Stylistic Construction of Motherhood in Mustofa Bisri's *Ibu* and Rhoma Irama's *Keramat*

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ABSTRACT

Purpose of the study: This study aims to examine the comparative use of figurative language in Mustofa Bisri's poem *Ibu* and Rhoma Irama's song lyric *Keramat*, identify their expressive and persuasive functions, and formulate pedagogical implications for Indonesian language and literature learning.

Methodology: This research employed a qualitative descriptive design with a comparative stylistic approach. Data were collected through documentation and close reading techniques from the poem *Ibu* and the song lyric *Keramat*. Data were classified using a figurative language identification table and analyzed through qualitative content analysis and functional stylistic interpretation.

Main Findings: The findings reveal that both texts sacralize motherhood through similar lexical fields but differ in stylistic orientation and communicative function. The poem predominantly employs metaphor and symbolism to construct spiritual elevation and reflective admiration, while the song lyric utilizes hyperbole, repetition, irony, and imperative structures to deliver moral persuasion and social criticism.

Novelty/Originality of this study: This study offers a cross-genre comparative stylistic model integrating structural analysis, functional interpretation, and pedagogical implications. Unlike previous studies that examine poetry and song lyrics separately, this research demonstrates how genre differences influence figurative language functions and provides an integrative framework for Indonesian literary education.

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1. INTRODUCTION

Language in literary works functions not merely as a tool of communication but as an aesthetic medium that conveys symbolic, ideological, emotional, and cultural meanings [1]-[3]. In literary discourse, language becomes a creative instrument through which authors construct reality, represent values, and express subjective experiences. Within this framework, figurative language plays a central role because it shapes how ideas and emotions are articulated and perceived [4], [5]. Figurative expressions, diction, imagery, repetition, and rhetorical structures are not ornamental additions but integral components that determine the depth, intensity, and persuasive

power of a text. Therefore, analyzing figurative language is essential to understand how meaning is constructed and how moral or ideological messages are transmitted both explicitly and implicitly [6].

Poetry and song lyrics represent two closely related forms of literary expression that share structural and functional similarities. Both employ condensed, symbolic, and emotionally charged language to communicate ideas. The poem *Ibu* by Mustofa Bisri and the song *Keramat*, popularized by Rhoma Irama, center on the figure of the mother as the core thematic focus. In both works, the mother is portrayed not merely as a biological parent but as a symbol of sacrifice, spiritual devotion, moral authority, and unconditional love [7]. Through distinctive stylistic strategies, both texts elevate the mother figure to a sacred and almost transcendent position, demonstrating how figurative language functions as a vehicle for constructing reverence and emotional intensity.

Despite these similarities, poetry and song lyrics differ in terms of medium and structural constraints. Poetry allows greater flexibility in typography, enjambment, metaphorical density, and structural experimentation. In contrast, song lyrics must align with musical elements such as rhythm, melody, tempo, and tonal patterns [8]. These musical constraints influence diction, syntactic structure, and repetition patterns. Consequently, differences in medium may generate variations in the selection and function of figurative language. In poetry, figurative expressions often appear contemplative and introspective, encouraging reflective interpretation. In song lyrics, figurative language tends to be more direct, rhythmic, and emotionally immediate, aiming to create collective resonance among listeners [9], [10]. This distinction makes a comparative stylistic analysis between the two genres particularly significant.

In the context of Indonesian language and literature education, the teaching of figurative language is frequently limited to theoretical definitions and classifications of figures of speech [11], [12]. Students are often trained to identify metaphors, similes, or personifications without fully understanding their aesthetic and ideological functions within a complete text. As a result, literary appreciation remains superficial and fragmented. Moreover, teaching materials tend to focus predominantly on canonical poetic texts, while song lyrics despite their strong cultural relevance and accessibility to students are rarely integrated into formal literary instruction. This pedagogical gap indicates the need for a more contextual and integrative approach that bridges literary theory and students' lived cultural experiences [13].

Previous studies have examined figurative language either in poetry or in song lyrics separately. Most of these studies focus on identifying types of figures of speech and describing their meanings [14], [15]. However, research that systematically compares figurative language across genres particularly between poetry and song lyrics with similar thematic concerns remains limited. Furthermore, the pedagogical implications of such comparative analysis are rarely explored in depth. The absence of integrative studies that connect stylistic analysis with practical classroom applications represents a significant research gap in contemporary literary studies and language education [16].

The gap in the literature lies in the limited exploration of cross-genre stylistic comparison combined with pedagogical implementation. Many studies conclude at descriptive findings without extending their implications to teaching strategies or curriculum development [17], [18]. Additionally, the functional dimension of figurative language such as expressive, persuasive, spiritual, and moral functions has not been sufficiently elaborated within an educational framework. A comparative approach that analyzes not only similarities and differences but also rhetorical functions can contribute to a deeper understanding of how literary language shapes values and attitudes [19].

This study offers novelty in two main aspects. First, it conducts a comparative analysis of figurative language between a poem and a song lyric that share the same central theme, thereby revealing how different media influence stylistic construction. Second, it explicitly connects the findings to Indonesian language and literature pedagogy, proposing that literary and musical texts can be integrated to enhance students' analytical skills and literary appreciation [20], [21]. By combining stylistic analysis with educational implications, this research aims to contribute both theoretically to stylistics and practically to innovative teaching practices.

This study carries both theoretical and practical implications for the field of Indonesian language and literature education. Theoretically, it contributes to the development of stylistic studies by introducing a cross-genre comparative approach that goes beyond merely identifying types of figurative language to examining their rhetorical functions and contextual meanings across different literary forms, namely poetry and song lyrics [22]. This approach broadens the scope of stylistic analysis, which has often been limited to descriptive and single-genre studies. Practically, the findings of this study can be implemented in classroom settings as an alternative multimodal text-based learning model, where teachers integrate poetry and song lyrics as engaging and relevant instructional media. Such an approach has the potential to enhance students' critical thinking skills, literary appreciation, and sensitivity to moral, spiritual, and emotional values embedded in literary texts [23], [24]. Furthermore, the results may serve as a foundation for developing innovative teaching materials and curriculum designs, particularly in teaching figurative language and literary analysis in ways that are more meaningful and connected to students' lived experiences.

This study is considered urgent and necessary due to the limited number of studies that effectively bridge literary stylistic analysis with concrete pedagogical implementation in educational contexts [25]. In the current

era, where students are more closely connected to musical media than to conventional literary texts, there is a pressing need for instructional innovation that can meaningfully integrate both forms. Without such integrative and contextual approaches, the teaching of figurative language risks becoming overly theoretical and less engaging for students. Therefore, this research responds to the need for a more relevant, adaptive, and applicable learning model by utilizing texts that resonate with students' everyday experiences. Moreover, the urgency of this study also lies in its potential to support character education through the exploration of figurative language functions, enabling literature learning to address not only cognitive aspects but also affective and reflective dimensions [26]. In this way, the study is expected to make a significant contribution to improving the quality of Indonesian language and literature education toward a more meaningful and value-oriented learning process.

Accordingly, this study aims to (1) analyze the comparison of figurative language in the poem *Ibu* by Mustofa Bisri and the song lyric *Keramat* by Rhoma Irama; (2) identify the rhetorical and expressive functions of figurative language in both works; and (3) formulate the pedagogical implications of the findings for Indonesian language and literature learning in schools. Through this integrative analysis, the study seeks to promote a more contextual, reflective, and meaningful approach to teaching figurative language in literary education.

2. RESEARCH METHOD

2.1. Research Design

This study employed a qualitative descriptive research design with a comparative stylistic approach. The qualitative design was selected because the data analyzed in this study consist of words, phrases, clauses, and sentences that contain figurative expressions rather than numerical data [27]. The comparative approach was applied to examine similarities and differences in figurative language between two literary genres poetry and song lyrics focusing on how stylistic elements function within different media structures.

The analysis was grounded in stylistic theory, particularly the classification and functional analysis of figures of speech. The study emphasizes textual interpretation and contextual meaning, aiming to identify not only the types of figurative language but also their rhetorical, expressive, moral, and spiritual functions.

2.2. Subject and Object of the Study

This study did not involve human participants; therefore, no population or sample in the statistical sense was employed. The subjects of the study were two literary works, (1) The poem *Ibu* by Mustofa Bisri. (2) The song lyric *Keramat* popularized by Rhoma Irama. The objects of analysis were all linguistic units within the texts that contain figurative language, including words, phrases, lines, and stanzas that indicate metaphor, simile, personification, hyperbole, repetition, symbolism, and other stylistic devices. The unit of analysis was each expression identified as containing figurative language. These expressions were then categorized and interpreted based on their stylistic form and communicative function.

2.3. Data Sources and Data Collection Techniques

The data sources in this study consisted of primary and secondary data [28]. The primary data were the full text of the poem *Ibu* and the official lyrics of the song *Keramat*, which served as the main objects of analysis. Meanwhile, the secondary data included books and journal articles related to stylistics, figurative language theory, and literary analysis, as well as relevant literature discussing poetry analysis, song lyric analysis, and Indonesian language pedagogy to support the theoretical framework and interpretation of the findings.

The data were collected using documentation and close reading techniques. The procedures began with reading the poem and song lyrics intensively and repeatedly to gain a comprehensive understanding of the texts. Subsequently, linguistic expressions suspected of containing figurative language were identified, marked, and coded systematically. Each figurative expression was then classified according to its type, and the findings were recorded in a data classification table to ensure organized analysis. The documentation technique was employed to systematically organize the textual data, while close reading was applied to ensure an accurate and in-depth interpretation of the stylistic features found in the poem and song lyrics.

2.4. Research Instrument

In qualitative research, the primary instrument is the researcher. The researcher acted as the key instrument who identified, classified, interpreted, and compared figurative expressions in both texts. To enhance systematic analysis, a data classification table was used as a supporting instrument. Below is the instrument framework used for data categorization.

Table 1. Instrument for Figurative Language Identification and Analysis

Text Source	Quotation/Li ne	Type of Figurative Language	Literal Meaning	Contextual Meaning	Function (Expressive/Persuasive/Spiritual/e tc.)
Poem					
Song Lyric					

This table was used to ensure systematic identification, classification, and interpretation of figurative language elements in both works.

2.5. Data Analysis Technique

The data were analyzed using qualitative content analysis combined with comparative stylistic analysis [29]. The procedures involved data reduction by selecting relevant linguistic units containing figurative language, followed by data classification through grouping expressions based on their types, such as metaphor, simile, hyperbole, repetition, and personification. Furthermore, functional analysis was conducted to interpret the rhetorical and communicative functions of each figurative expression within its textual context. A comparative analysis was then carried out to identify similarities and differences in stylistic patterns between the poem and the song lyric. Finally, conclusions were drawn to formulate findings regarding dominant stylistic tendencies and their pedagogical implications. Overall, the analysis emphasized both structural aspects, namely the forms of figurative language, and functional aspects, particularly their role in constructing meaning and conveying values.

3. RESULTS AND DISCUSSION

3.1. Structural Analysis of Poem and Song Lyric

The structural analysis of the poem *Ibu* by Mustofa Bisri and the song lyric *Keramat* popularized by Rhoma Irama reveals similarities in lexical field but differences in semantic function. As presented in the thesis, both texts employ concrete words, abstract words, and imagery as core structural components. In the poem, concrete words are frequently drawn from natural elements to symbolize sacrifice and reverence. Meanwhile, abstract diction emphasizes spiritual elevation and emotional admiration.

Table 2. Distribution of Concrete and Abstract Words in the Poem *Ibu*

Category	Function in the Text	Stylistic Effect
Concrete words (natural terms)	Represent maternal sacrifice and grandeur	Create vivid imagery and symbolic depth
Abstract words (spiritual concepts)	Express reverence, admiration, devotion	Elevate the mother into sacred symbolism

In contrast, the song lyric uses similar lexical fields but positions them differently.

Table 3. Distribution of Concrete and Abstract Words in the Song Lyric *Keramat*

Category	Function in the Text	Stylistic Effect
Concrete words (mountain, sea, grave, etc.)	Contrast misplaced reverence in society	Strengthen social criticism
Abstract words (devotion, respect, blessing)	Emphasize moral obligation	Reinforce persuasive tone

The similarity lies in the shared use of natural imagery, yet the difference lies in functional orientation. In the poem, natural elements glorify the mother; in the song lyric, they criticize social misconceptions. Both texts employ imagery to intensify emotional experience.

Table 4. Types of Imagery Identified

Text	Dominant Imagery	Function
Poem <i>Ibu</i>	Visual and spiritual imagery	Construct contemplative admiration
Song lyric <i>Keramat</i>	Auditory and declarative imagery	Deliver moral exhortation

The poem's imagery creates a reflective atmosphere, inviting personal interpretation. Conversely, the song lyric's imagery strengthens rhetorical clarity and memorability.

3.2 Comparative Figurative Language

The thesis findings state that the lyric Keramat functions as reinforcement of the object representation expressed in the poem. However, the figurative realization differs.

Table 5. Comparative Figurative Language Patterns

Aspect	Poem <i>Ibu</i>	Song Lyric <i>Keramat</i>
Dominant Style	Metaphor, symbolism	Hyperbole, irony, repetition
Tone	Reflective, invitational	Advisory, warning
Function	Expressive admiration	Social criticism and moral reminder

The poem positions the mother as an object of transcendental admiration. Figurative language intensifies emotional reverence. Meanwhile, the song lyric employs irony strategically to avoid sounding patronizing while delivering moral advice.

The functional distinction is central to this research, particularly in differentiating the expressive function found in the poem and the persuasive-critical function found in the song lyric. In the poem, figurative language constructs spiritual elevation, strengthens the lyrical persona's admiration, and invites readers toward contemplation and prayer for the mother, thereby emphasizing reflective and devotional nuances. In contrast, the song lyric performs a persuasive and critical function by addressing societal behavior that reveres sacred places while neglecting mothers; the use of imperative structures such as "Hai manusia..." demonstrates an advisory and corrective tone. Thus, although both texts sacralize motherhood as a noble and sacred figure, their communicative orientations differ significantly: the poem directs readers toward spiritual reflection, whereas the song lyric aims at moral correction, a distinction that also carries implications for Indonesian language education in understanding functional variations of figurative language.

From a theoretical perspective, these findings align with earlier studies that emphasize the ideological function of figurative language in literary works. Research in [30] demonstrated that figurative expressions in Indonesian poetry frequently encode moral and religious ideology, while studies in [31] identified persuasive moral reinforcement as a dominant function in song lyrics. The current research confirms these tendencies, indicating that figurative language serves not only aesthetic purposes but also ideological transmission. However, unlike previous studies that analyzed poetry and song lyrics separately, this research integrates both genres within a single comparative framework. This integrative approach addresses the research gap concerning cross-genre stylistic comparison within similar thematic content.

The uniqueness of this research lies in the combination of structural identification, functional interpretation, and pedagogical integration in a single analytical model. Previous studies have generally focused on stylistic classification without expanding the discussion toward educational applications [32]. Instead, this study connects stylistic findings with instructional implications for teaching Indonesian language and literature. By comparing poetic and musical texts, this study demonstrates that figurative language analysis can be extended beyond traditional literary boundaries [33]. This cross-genre comparison provides a novel contribution to stylistic studies and supports interdisciplinary exploration between literary and music studies. In terms of pedagogical implications, the findings suggest that integrating poetry and song lyrics into classroom instruction may enhance students' critical and interpretative competence. Comparative analysis enables students to recognize how figurative language operates differently depending on medium and communicative context. Such an approach aligns with contextual learning theory, which emphasizes the importance of connecting academic material to students' cultural experiences [34]. Song lyrics, being culturally familiar, can serve as an accessible entry point before students engage with more symbolically complex poetic texts. Consequently, this study provides practical implications for developing innovative and culturally responsive teaching strategies.

Despite its contributions, this study has several limitations. First, the corpus is limited to two texts with a shared theme of motherhood, which restricts the scope of generalization. Second, the research employs qualitative textual analysis without empirical classroom experimentation to measure pedagogical effectiveness. Future research may expand the dataset to include multiple poems and songs across different themes or implement quasi-experimental designs to test learning outcomes [35]. Nevertheless, within its defined scope, this research successfully demonstrates that figurative language functions as both an aesthetic and ideological instrument, and that comparative stylistic analysis offers meaningful contributions to literary studies and language education.

Previous studies have primarily examined figurative language either in poetry or in song lyrics as separate domains, with a predominant focus on identifying stylistic elements and interpreting their meanings. For instance, prior research [36] emphasized the ideological and moral dimensions embedded in figurative expressions in Indonesian poetry, highlighting how poetic language conveys religious and ethical values. Meanwhile, study [37] identified the persuasive and didactic functions of figurative language in song lyrics, particularly in reinforcing moral messages to a broader audience. Another study [38] discussed the importance of contextual learning by integrating culturally relevant texts, such as song lyrics, into classroom instruction to enhance student engagement. However, these studies remain fragmented, as they do not systematically compare figurative language across

genres within a unified analytical framework. Furthermore, they tend to stop at descriptive or functional interpretation without explicitly connecting their findings to structured pedagogical applications. This indicates a significant gap in the literature, particularly in integrating cross-genre stylistic comparison with functional analysis and educational implementation within a single, cohesive study.

The novelty of this research lies in its integrative and comparative approach that simultaneously combines structural analysis, functional interpretation, and pedagogical application. Unlike previous studies that focus on a single genre, this study compares figurative language in a poem and a song lyric that share the same thematic focus, thereby revealing how different media shape stylistic choices and communicative purposes [39]. Additionally, this research does not merely classify figurative expressions but extends the analysis to their rhetorical, expressive, and ideological functions, offering a more comprehensive understanding of literary language. Another distinctive contribution is the explicit linkage between stylistic findings and classroom practice, positioning figurative language not only as an object of analysis but also as a tool for learning [40]. This integration of literary analysis and educational application represents a novel contribution to both stylistics and language pedagogy, particularly in the context of Indonesian literature studies.

The implications of this study are both theoretical and practical. Theoretically, it enriches stylistic studies by demonstrating that figurative language functions beyond aesthetic expression, serving as a medium for ideological transmission and value construction across different literary forms [41]. The comparative findings highlight how the same thematic content motherhood can be constructed differently through expressive and persuasive orientations, thereby expanding the analytical framework of figurative language studies. Practically, the study provides valuable insights for Indonesian language and literature education by proposing the integration of poetry and song lyrics as complementary teaching materials [42], [43]. This approach can enhance students' critical thinking, interpretative skills, and literary appreciation by enabling them to analyze differences in language use across contexts. Moreover, the use of song lyrics as an entry point can make learning more accessible and engaging, especially for students who are more familiar with musical texts. As a result, this research supports the development of innovative, contextual, and student-centered teaching strategies that align with contemporary educational needs.

Despite its contributions, this study has several limitations that should be acknowledged. First, the analysis is limited to only two texts with a similar thematic focus on motherhood, which restricts the generalizability of the findings to broader literary contexts. A more extensive corpus involving diverse themes and authors would provide a more comprehensive understanding of cross-genre figurative language patterns. Second, the study relies solely on qualitative textual analysis without incorporating empirical data from classroom implementation, such as experimental or quasi-experimental methods to evaluate the effectiveness of the proposed pedagogical approach. As a result, the educational implications remain theoretical rather than empirically validated. Third, the analysis focuses primarily on linguistic and stylistic aspects, with limited exploration of socio-cultural reception among readers or students. Future research is therefore recommended to expand the dataset, incorporate mixed-method approaches, and examine the practical impact of integrating poetry and song lyrics in real classroom settings to strengthen the validity and applicability of the findings.

4. CONCLUSION

This study concludes that the poem *Ibu* by Mustofa Bisri and the song lyric *Keramat* popularized by Rhoma Irama share thematic convergence in sacralizing the mother figure, yet differ significantly in structural construction and communicative function. The poem predominantly employs metaphor, symbolism, and contemplative imagery to construct spiritual elevation and expressive admiration, whereas the song lyric utilizes hyperbole, repetition, irony, and imperative structures to reinforce moral persuasion and social criticism. Although both texts draw upon similar natural and spiritual lexical fields, their semantic orientation reflects genre-based stylistic distinctions reflective in poetry and corrective in song discourse. These findings contribute theoretically by demonstrating cross-genre stylistic differentiation within identical thematic focus and practically by offering a comparative model applicable in Indonesian language and literature learning. However, as this study is limited to two texts centered on motherhood and relies on qualitative textual analysis, future research is recommended to expand the corpus across diverse themes and genres, as well as to implement empirical classroom-based investigations to measure the pedagogical effectiveness of comparative stylistic instruction.

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USE OF ARTIFICIAL INTELLIGENCE (AI)-ASSISTED TECHNOLOGY

The authors declare that no artificial intelligence (AI)-assisted technologies were used in the preparation, analysis, or writing of this manuscript. All stages of the research process, including data collection, data analysis, interpretation of results, and manuscript preparation, were conducted entirely by the authors without the assistance of any AI-based tools.

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