

Language Style in a Song Lyric “Bila Waktu T’lah Berakhir” and “Khusnul Khotimah” By Opick

Sri Puji Astuti^{1*} and Choirunissa Husna Hidayah¹

¹Faculty of Humanities, Diponegoro University, Semarang 50275, Indonesia

*sripujiastuti.undip@gmail.com
choirunissahusna@students.undip.ac.id

Abstract. The lyrics of “Bila Waktu T’lah Berakhir” and “Khusnul Khotimah” by Opick explore the theme of death and the afterlife. These songs employ various language style devices to convey religious and reflective messages to the listeners. To gain deeper understanding of the meanings embedded in the lyrics, a study of the figurative language used is essential. This research aims to identify and describe the types of figurative language found in the two songs. It adopts a qualitative descriptive method, with the primary data being the lyrics of Opick’s songs. Data were collected through listening and note-taking techniques, followed by analysis based on language style theories. The findings reveal the use of rhetorical question, metaphors, personification, pleonasm, repetition, pleonasm, and tautology. These devices are intended to encourage listener to reflect on the meaning of life, remind them of the impermanence of the world, and emphasize the importance of doing good deeds before death arrives.

Keyword: language style, song lyric, Opick, Bila Waktu T’lah Berakhir, Khusnul Khotimah

1. Introduction

In songwriting, the use of language style is an essential element to enhance the lyrics and strengthen the meaning the songwriter wishes to convey. Aunur Rofiq Lil Firdaus, better known as Opick, is a composer of religious songs, renowned for his works that are rich in spiritual values and the use of captivating figurative language. This study focuses on the analysis of language style in the lyrics of two songs by Opick: “Bila Waktu T’lah Berakhir” and “Khusnul Khotimah”.

The problem discussed in this study is: what types of language style are used in the lyrics of “Bila Waktu T’lah Berakhir” and “Khusnul Khotimah,” and what meanings are contained within these lyrics. The objective is to analyze the language style used in the lyrics of “Bila Waktu T’lah Berakhir” and “Khusnul Khotimah” as well as the meanings contained in those lyrics.

Research on language style in the song lyrics is significant for understanding the deeper meaning conveyed by the songwriter. This study is beneficial for the development of stylistic studies, particularly regarding language style in song lyrics.

To express an emotion, feeling, and certain atmospheres, authors usually use language styles. Language style makes the writing more engaging. In song lyrics, language style can help listeners understand what the author wishes to convey [1]. Language style is classified into four categories: language style based on word choice

(diction), language style based on the tone expressed in discourse, figurative language based on the sentence structure, and language style based on whether the meaning is direct and indirect.

Based on the sentence structure, language of style can be categorized into forms such as climax, anticlimax, antithesis, and repetition. Language based on the directness or indirectness of meaning is divided into two categories: rhetorical figures and figurative language. Rhetorical figures include forms such as alliteration, polysyndeton, euphemism, litotes, and others. Figurative language, on the other hand, includes simile, metaphor, allegory, personification, synecdoche, metonymy, irony, sarcasm, cynicism, and so on [2].

Previous studies on language style in song lyrics include the following: Gaya Bahasa Lirik Lagu dalam Album "Ruang Tunggu" by Mohammad Istiqamah Djamad [1], language of style in the song lyric "Soneta Volume 15" by Rhoma Irama [2], stylistic studies language style in the song lyric in album "Yang Patah Tumbuh Yang Hilang Berganti" [3], Language style in the song "Bertaut" by Nadin Amizah [4], language of style in the album "Di Bawah Langitmu" by Opick [5], Analisis Gaya Bahasa dalam Lirik Lagu "Semua Aku Dirayakan" Karya Nadin Amizah Kajian Stilistika [6].

This paper analyzes the language style in Opick's songs "Bila Waktu T'lah Berakhir" and "Khusnul Khotimah," offering a unique exploration of figurative language not previously examined in these works. It provides new insights into stylistics and highlights how language style in religious songs reflects deeper religious values within the lyrics.

2. Methods

The study using descriptive qualitative methods. Data were collected by through listening and note-taking "Bila Waktu T'lah Berakhir" and "Khusnul Khotimah" by Opick through Youtube. Data consist of excerpts from the song lyrics that contain elements of Figurative language found in both song. Data were then classified and analyzed using the theory of language style.

3. Result and Discussion

Based on the result, the language styles used in the lyrics "Bila Waktu T'lah Berakhir" dan Khusnul Khotimah are as follows.

3.1 Rhetorical Question

A rhetorical question is a question that does not require an answer [7]. The use of rhetorical question as a language style can be seen in following example.

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|-----|------------------------------------|---------------------------------------|
| (1) | <i>Bagaimana kau merasa bangga</i> | 'How can you take pride' |
| | <i>Akan dunia yang sementara</i> | 'In the world that is just temporary' |

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|---|---|
| <p><i>Bagaimanakah bila semua hilang</i>
 <i>Dan pergi meninggalkan dirimu</i>
 (Bila Waktu T'lah Berakhir)</p> | <p>'How if everythings dissapears'
 'And leaves you behind'</p> |
| <p>(2) <i>Bagaimanakah bila saatnya</i>
 <i>Waktu terhenti tak kau sadari</i>
 <i>Masihkah ada jalan bagimu</i>
 <i>Untuk kembali mengulangkan</i>
 <i>masa lalu</i>
 (Bila Waktu T'lah Berakhir)</p> | <p>'What if the times'
 'Time stops without you realize it'
 'Would it still be a way for you'
 'To return and relive the past'</p> |

In example (1), *Bagaimana kau merasa bangga akan dunia yg sementara*. is a rhetorical question that does not require an answer. It invites the listener to reflect on the transient nature of the world. The message is that everything in this world is temporary, including wealth and worldly pleasures, which are fleeting. This idea is emphasized by the next question *Bagaimanakah bila semua hilang dan pergi meninggalkan dirimu*. This question encourages the listener to contemplate the impermanence of worldly possessions. In essence, everything one owns in this world is temporary. In example (2) the line *Bagaimanakah bila saatnya /Waktu terhenti tak kau sadari* is a rhetorical question that reminds the reader that death can come suddenly, often without realization. Meanwhile, humans tend to be preoccupied with worldly matters. The following line *Masihkah ada jalan bagimu/Untuk kembali mengulangkan masa lalu*, reminds the listener that time which has passed cannot be repeated. Therefore, the audience is encouraged to use their time wisely to draw closer to God. The use of rhetorical questions is effective in prompting listeners to reflect on the meaning of life.

3.2 Metaphor

Metaphor is figure os speech that compares two different things by using comparison [4]. The metaphorical style can be seen in the followinnng example.

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|---|--|
| <p>(3) <i>Dunia dipenuhi dengan hiasan</i>
 <i>Semua dan segala yang ada akan</i>
 <i>kembali padaNya</i>
 (Bila Waktu T'lah Berakhir)</p> | <p>'A World fill of adornments"
 'Everything that exist will return to Him'</p> |
| <p>(4) <i>terangkanlah, terangkanlah</i>
 <i>Jiwa yang berkabut, langkah</i>
 <i>penuh dosa</i>
 <i>Bila masa t'lah tiada</i>
 <i>Kereta kencana datang tiba-tiba</i></p> | <p>'Enlighten, enlighten'
 'The clouded spirit, steps heavy with sin'
 'When the time has gone'
 'The celestial carriage appears
 unannounced'</p> |

(Khusnul Khotimah)

The metaphorical language in example (3) is found in the phrase *dunia dipenuhi dengan hiasan*. The word *Hiasan* in the lyrics illustrates that this world is filled with attractive things that are temporary, such as beauty and luxury, which constantly tempt humans. This is emphasized in the following line *semua dan segala yang ada akan kembali pada-Nya*. This line means that everything in this world will eventually return to God. The world is temporary. All will move toward eternal life, which is the afterlife and the goal of human beings. In example (4) the phrase *jiwa yang berkabut, langkah penuh dosa* describe the state of person's soul who is confused and restless because the sins they have committed. The word *Kereta kencana* in the sentence "*kereta kencana datang tiba-tiba*" symbolizes that death can come suddenly. Thus, the celestial carriage (*kereta kencana*) is a symbol of death coming to take a person, and humans never know when death will arrive.

3.3 Personification

Personification is the attribution of human characteristics or trait to inanimate objects, as if they possess the quality of living beings[8]. Examples of personification are illustrated below.

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|-----|--|--|
| (5) | <i>Bila waktu tlah memanggil</i>
<i>Teman sejati hanyalah amal</i>

<i>Bila waktu telah berhenti</i>
<i>Teman sejati tinggallah sepi</i>
(Bila Waktu T'lah Berakhir) | 'When the time has called'
'Truest companion is just charity/good deeds'

'When the time has stop'
'The truest companion is just solitude' |
| (6) | <i>Terangkanlah, terangkanlah</i>
<i>Hati yang mengeluh saat hilang arah</i>
<i>Detik waktu yang memburu</i>

<i>Detik yang tak pernah kembali pada-Mu</i>
(Khusnul Khotimah) | 'Enlighten, enlighten'
'A heart complains when it loses direction'
'The ticking seconds that relentlessly chase'
'Moments that never return to You' |
| (7) | <i>Air mata dalam luka</i>
<i>Tak merubah ceritanya</i>
'(Khusnul Khotimah) | 'Tears within the wound'
'Doesn't change the story' |

In example (5), personification is found in the phrase *Bila waktu t'lah memanggil* (when time has called) and *Bila waktu telah berhenti* (when time has stopped). Time is described as if it can act like a human. This personification used to

illustrate the power of time as a symbol of life and death. Personification in example (6) appears in a phrase *hati yang mengeluh saat hilang arah dan detik waktu yang memburu*, this stanza conveys the confusion and regret of someone who lost direction in life and realizes that the time which has passed was not used wisely. In example (7), personification is found in phrase *air mata dalam luka* (tears within a wound), giving human characteristics to a wound as if it can cry. This stanza portrays deep sorrow. Even though tears have fallen and the wound exists, the situation remains unchanged. This suggests that what has happened cannot be changed simply through sorrow.

3.4 Repetition

Repetition is a language of style that involves the successive repeating specific words, phrases, or clauses. This stylistic technique is used to emphasize meaning, create rhythmic patterns, and intensify emotional impact[5]. This can be seen in the following example.

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|------|--|--|
| (8) | <i>Bila waktu tlah memanggil</i>
<i>Teman sejati hanyalah amal</i>

<i>Bila waktu telah terhenti</i>
<i>Teman sejati tingallah sepi</i>
(Bila Waktu T'lah Berakhir) | 'When times has called'
'Truest companion is just charity/good deeds'

'When the time has stopped'
'The truest companion is just solitude' |
| (9) | <i>Terangilah, terangilah</i>
<i>Bimbing kami dalam langkah</i>
(Khusnul Khotimah) | 'Enlighten (us), enlighten (us)'
'Guide us in (Your) steps' |
| (10) | <i>Detik waktu yang memburu</i>

<i>Detik yang tak pernah kembali</i>
<i>pada-Mu</i>
(Khusnul Khotimah) | 'The ticking seconds that relentlessly chase'

'Moments that never return to You' |

In example (8), the phrase *bila waktu* (when the time) in the first line is repeated in the third line. This repetition serves to emphasize the great importance of time. The stanza implies the life is limited by time. Human will eventually die, and all wealth, status, and possessions will become meaningless except for the good deeds they have done. Thus, this stanza reminds the listeners of death and the importance of doing good deeds. The use of repetition in example (9) appears in the phrase *terangkanlah, terangkanlah* (enlighten (us), enlighten (us)). This repetition is used to highlight a heartfelt plea for God's guidance before death comes. In example (10), the word *detik* (second) in the first line is repeated in the second line. The word *detik*

symbolizes time that is extremely precious and quickly passes. Time must be used as wisely as possible to draw closer to God, because once it passes, time cannot return.

3.4 Hyperbole

Hyperbole is a language of style that uses deliberate exaggeration overstatement for emphasis or dramatic effect [4]. Hyperbole as a language of style can be observed in the following example.

- (11) *Hanya hening dan berjuta tanya* 'Only silence with millions of questions'
(Khusnul Khotimah)

The hyperbole style in example (11) is found in the phrase *berjuta tanya* (millions of questions). This line exaggerates the number of questions, yet there is no definite answer. The sentence describes someone who is in silence, surrounded by many questions but has not yet found the answers.

3.5 Paradox

Paradox is a style of language that contains a contradiction that is clearly opposed to the existing facts. [9]. Examples of paradox are illustrated below.

- (12) *Dalam resah, dalam pasrah* 'In restlessness, in surrender'
(Khusnul Khotimah)

The paradoxical style is found in the words *resah* and *pasrah*. The word *resah* describes a restless, uneasy, and anxious inner condition, but in the end, it turns into *pasrah*, meaning acceptance or surrender to reality.

3.6 Pleonasm

Pleonasm is a language of style that uses more words than necessary to express a thought or an idea. A phrase can be called pleonasm if removing the redundant words does not changing its meaning[10]. This can be seen in the following example.

- (13) *Dan pergi meninggalkan dirimu* 'And (go) leaving you'
(Khusnul Khotimah)

In example (13), the word *pergi* (to leave) already means leaving something or someone, so the word *pergi* is unnecessary because if it is removed, the meaning remains the same. The use of pleonasm in this sentence serves to provide emphasis or a stronger emotional effect.

3.7 Tautology

Tautology is a style of language used for emphasis that involves the repetition of words using their synonyms [5]. This style can be observed in the following example.

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| (14) | <i>Ampunilah, maafkanlah</i> | ‘Have mercy on (us), forgive (us)’ |
| | <i>Dosa hidup sebelum di akhir</i> | ‘For the sins of (our)life before the end |
| | <i>masa</i> | of time’ |
| | (Khusnul Khotimah) | |

In example (14) is found in the use of the words *ampunilah* and *maafkanlah*, which are synonymous and mean a plea for forgiveness of sins. The repetition of these synonymous words serves to emphasize an idea or concept. Thus, example (14) expresses a plea for forgiveness for sins committed throughout life before death arrives.

4. Conclusion

Based on the results of the study, the language of tyles used in the lyrics of “Bila Waktu “Bila Waktu ‘Tlah Berakhir” and “Khusnul Khotimah” include rhetorical questions, metaphors, personification, repetition, hyperbole, paradox, pleonasm, and Tautology. These language styles are employed to invite listeners to reflect on the meaning of life, to remind them of the importance of doing good deeds before death arrives, to emphasize that world is temporary, to seek forgiveness from God in the hope good ending, and to raise awareness about the inevitability of death and the need to prepare for the afterlife.

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