Romanticism In Madurese Song Lyrics On Fajar Syahid's Youtube Channel

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Abstract. This study aims to describe the most dominant characteristics of romanticism in a collection of Madurese song lyrics uploaded to Fajar Syahid's YouTube channel. This study was motivated by the limited research on the aesthetic and emotional values in regional songs, especially Madurese songs. The focus of the study is on the three most dominant characteristics of romanticism, namely melancholy or gloom, sentimentality, and individualism. The method used is qualitative descriptive with a romanticism approach. The data sources were 15 Madurese song lyrics selected through a reduction technique and categorized based on six characteristics of romanticism, namely return to nature, gloom or melancholy, primitivism, sentimentality, individualism, and exoticism. The analysis was carried out by identifying, interpreting, and describing lyrics that reflect the characteristics of romanticism. The results of the study show 42 instances of romanticism, including melancholy (14), sentimentality (15), individualism (7), return to nature (1), exoticism (2), and primitivism (3). These findings show that the most dominant characteristics are melancholy, sentimentality, and individualism. Melancholy is depicted through expressions of deep sadness and loss; sentimentality through outbursts of love and excessive longing; and individualism through characters who tend to be reclusive and bottle up their feelings. The results of the study confirm that Madurese song lyrics not only serve as entertainment, but also represent literary value and emotional depth that are relevant to be studied as part of the local literary heritage based on regional culture.

Keywords: exoticism; individualism; madurese songs; melancholy; primitivism; return to nature; romanticism; sentimentality;

Introduction

Literature is a form of human expression that emerges from life experiences, imagination, and emotions, which are then conveyed through meaningful and aesthetically refined language (Sari, 2024). Its presence is not merely as a medium of entertainment but also serves as a channel for delivering messages, ideas, and values of life to both readers and listeners (Putri et al., 2025). Broadly speaking, literature can be categorized into three main forms: prose, poetry, and drama (Yudono & Daya, 2023). Poetry, as one of these literary forms, maintains a strong connection with society as it often functions as a medium for expressing human feelings and experiences. This connection is also evident in song lyrics, which essentially represent poetry set to music. Song lyrics are not only a form of entertainment but also a vehicle for conveying messages and reflections on life (Maulina & Dewi, 2025).

Songs, as imaginative works of literature, fall within the genre of poetry whether lyric, dramatic, or epic (Dzarna & Jaya, 2022). Song lyrics can be considered part of literature because they are essentially poetic texts that articulate personal emotions through carefully arranged words intended to be sung (Dian et al., 2023). As a cultural product, songs also communicate feelings and messages in a simple and accessible manner (Citraningrum & Werdiningsih, 2017). Beyond their entertaining quality, songs evoke emotions such as happiness, sadness, longing, or disappointment, and often touch listeners on a deeper emotional level (Erlangga

et al., 2021).

Among Indonesia's cultural treasures, Madurese songs represent a distinctive form of expression that communicates emotional and aesthetic values. The lyrics frequently depict profound feelings such as love, struggle, and loss (Dzarna et al., 2022). This suggests that Madurese songs are not only culturally significant but also carry high artistic and emotional value (Angelina & Hanif, 2024). In the digital era, regional songs are no longer limited to traditional media such as cassettes or live performances (Nurhidayati et al., 2023). Instead, they have increasingly migrated to digital platforms like YouTube, which provide broad and immediate access for audiences (Suratinoyo et al., 2025).

The popularity of Madurese songs on YouTube reflects a growing need among communities to express emotions in their own language and cultural context. This illustrates a deep bond between listeners and locally rooted works (Akmal et al., 2024). Such a phenomenon aligns with current media consumption trends, where digital platforms serve as the main avenue for entertainment and emotional expression (Gumelar et al., 2023). Beyond being a medium of expression, Madurese songs presented in modern formats also play an important role in reinforcing local identity and preserving literary aesthetics amidst rapid technological development (Larasati & Manut, 2022).

One prominent channel is managed by Fajar Syahid, who consistently uploads modern Madurese songs with romantic themes. His channel has gained 318 thousand subscribers and features 243 videos. Through these works, he actively promotes Madurese culture by presenting songs centered on themes of love, longing, sadness, and loss, which are closely associated with Romantic characteristics. Despite the growing production of Madurese songs on digital platforms, scholarly studies analyzing them as literary works remain scarce. Most research has focused on linguistic, cultural, or moral aspects rather than their aesthetic dimension. In fact, Madurese song lyrics embody strong emotional and poetic qualities that are relevant for analysis through the lens of Romanticism.

Romanticism is a literary movement that emphasizes emotion and feeling over logic and objective reality (Syaharani et al., 2024). Romantic works typically highlight complex human experiences such as sorrow, hope, love, and suffering, articulated through poetic and evocative language (RM, 2023). Language in Romantic literature is not only used to tell stories but also to evoke emotions in the reader. Although the characters may be fictional, their emotional experiences are rendered so vividly that they appear real (Khoerunnisa et al., 2023). At its core, Romanticism seeks to capture the inner beauty of humanity through emotionally moving narratives (Sadiyyah et al., 2025).

One of the key scholars to address Romanticism comprehensively was Russell Noyes, in his seminal work English Romantic Poetry and Prose (1956) (Salsabillah et al., 2024). This perspective aligns with Sugiarti et al. (2020: 93-94), in Desain Penelitian Kualitatif Sastra, which outlines six hallmarks of Romanticism: (1) a return to nature, referring to the closeness of characters to natural elements such as landscapes or natural events that influence their feelings; (2) melancholy, describing characters' tendencies to reflect on life or experience suffering; (3) primitivism, or longing for the past with a desire to revive it; (4) sentimentality, evident in deep and excessive expressions of emotion; (5) individualism, reflected in the preference for solitude; and (6) exoticism, seen in the uniqueness of characters or unusual events that capture attention.

This study also draws upon several relevant previous works. First, Munsi (2022), in "Romantisme dalam Antologi Puisi Kidung Leluhur Cianjur Karya Yusuf Gigan," which analyzed Romantic traits in 50 poems. Second, Mutiarani et al. (2022), in their article "Kajian Romantisme pada Novel Geez & Ann 1 dan 2 Karya Rintik Sedu," which examined expressions of deep emotions in a contemporary Indonesian novel. Third, Mugiyanti & Batis (2023), in "Analisis Romantisme dalam Serial Drama Horimiya," which explored Romanticism in a visual medium through characterization, conflict, and emotional dynamics. Fourth, Kusumaningroem & Dewi (2024), in "Representasi Unsur-Unsur Romantisme pada Drama Korea Hymn of Death," which identified Romantic traits through character, dialogue, setting, and scenes. Finally, Salsabillah et al. (2024), in "Romantisme Russell Noyes dalam Album Lagu Fabula Karya Mahalini," which analyzed ten

song lyrics based on Russell Noyes's Romanticism framework.

Although Romanticism has been widely applied to various literary works such as poetry, novels, dramas, and songs, most of these studies have focused on Indonesian-language texts within the national context, often relying on Russell Noyes's theoretical framework. Research on regional literature, particularly Madurese-language songs, remains limited. This study therefore offers novelty by selecting Madurese song lyrics from the Fajar Syahid YouTube channel as its object of analysis, employing Sugiarti et al. (2020), Romanticism framework. The choice of this object is motivated by the abundance of emotional expressions love, longing, sadness, and loss embedded in these lyrics, which align with Romantic traits. Beyond reflecting aesthetic values, the lyrics also represent the richness of local culture that continues to thrive in the digital era. Fajar Syahid's consistency in presenting Madurese-language songs further validates this channel as an appropriate object for Romanticism-based literary analysis.

This research specifically examines the most dominant characteristics of Romanticism found in Madurese song lyrics on Fajar Syahid YouTube channel, namely melancholy, sentimentality, and individualism. Accordingly, the study aims to describe these three Romantic traits using Sugiarti et al. (2020), theoretical framework. Beyond identifying Romantic elements, the study also seeks to provide a foundation for future research in similar directions, thereby contributing to the broader development of literary studies.

Methods

This study employed a descriptive qualitative method. A descriptive method is a research approach used to understand and explain a problem by portraying the condition of the subject or object as it truly is, presenting data based on facts without alteration (Siswantoro, 2020: 56). The analytical framework adopted in this study is the Romanticism approach proposed by (Sugiarti et al., 2020: 93-94), in their book Desain Penelitian Kualitatif Sastra. The research aims to describe the most dominant traits of Romanticism in Madurese song lyrics on Fajar Syahid YouTube channel, based on Sugiarti et al. (2020), theory. The data consist of Madurese-language song lyrics that reflect Romantic elements, with the data source comprising 15 Madurese songs uploaded on Fajar Syahid YouTube channel.

The data collection process followed the principle of data reduction, as outlined by Siswantoro (2020). Data reduction refers to the process of filtering information by selecting parts that are truly essential and relevant to the research focus, based on predetermined criteria (Siswantoro, 2020: 74-80). Several steps were undertaken in the data collection process. First, a data collection sheet was prepared, categorizing the traits of Romanticism. Second, the researcher explored the Fajar Syahid YouTube channel to select Madurese song lyrics that contained Romantic traits. Third, the chosen lyrics were transcribed from the videos into written form and translated into Indonesian, with the aid of a Madurese dictionary to ensure accurate translation and interpretation of words Muhri (2016). Fourth, relevant lyric excerpts were inserted into the categorization sheet based on Romantic traits and coded for easier analysis. The coding format was as follows: for example, data representing melancholy were coded as M/1/AKC/FS (M: Melancholy; 1: Data number; AKC: Apèsa Kèng Cinta (song title); FS: Fajar Syahid (YouTube channel)). Fifth, after all data were collected, the researcher calculated the frequency of each Romantic trait to identify the most dominant characteristics. The categorization revealed that melancholy, sentimentality, and individualism were the three most prevalent traits. Finally, to ensure data validity, the findings were cross-checked by comparing them with results from previous studies, making the data collection process more structured and reliable.

Data analysis in this study focused on the three most dominant Romantic traits identified through data collection. The analysis procedure followed Siswantoro (2020: 80-81). Data analysis was carried out descriptively in three stages. First, the researcher selected and determined data relevant to Romantic traits for further analysis. Second, the researcher interpreted the data by uncovering the meanings contained in the lyric excerpts. Third, the researcher provided a detailed description of how these excerpts reflect Romantic characteristics. After the analysis was conducted, the findings were compared with existing theories and

previous research to ensure their credibility. This comparison helped reinforce the interpretations made regarding Madurese song lyrics as literary expressions of Romanticism.

Result and Discussion

Madurese song lyrics uploaded on Fajar Syahid YouTube channel contain various emotional expressions that represent traits of Romanticism. Themes such as love, deep sorrow, struggle, and happiness are prominently present in these lyrics. The Romantic nuances embedded within them are able to evoke listeners' emotions, as they are closely connected to the social realities of Madurese society. To analyze these Romantic traits, this study applies the theory of Romanticism proposed by Sugiarti et al. (2020), in their book Desain Penelitian Kualitatif Sastra. According to Sugiarti et al. (2020: 93-94), Romanticism is characterized by six features: return to nature, melancholy or gloom, primitivism, sentimentality, individualism, and exoticism. However, this research focuses on analyzing the most dominant Romantic traits found in the Madurese song lyrics uploaded on Fajar Syahid YouTube channel. The data regarding the Romantic traits identified in the collection of Madurese song lyrics are presented in the following table:

Table 1. Romanticism Traits in the Fajar Syahid YouTube Channel

ST	SC	Characteristics of Romanticism					
		RN	M	P	S	I	E
Apèsa *Kèng Cinta* (Separated but Still in Love)	AKC		2		2		
Kasemsem (Enchan)	KMM				2		
Parabân Madhurè (Madura Girl)	PM				2	1	
Sapèttong Toron (Seven Generations)	ST		3				
Ngokèr Carèta (Making a Story)	NC	1	1		1	1	
Aèng Bân Mènynya' (Water and Oil)	ABM		1				1
Tarèsnah Co'ngonco' (Very Little Love)	TC				1	1	
Se Atè (One Heart)	SA				2		
Maksah Loppa (Forcing to Forget)	ML		2				
Bulân Rasol Tanggâl Ennem (The Sixth of Rabiul Akhir Month)	BRTE				2		
Ghi' Paḍâ Niser (Both Are Still in Love)	GPN		1			1	
Paburuân (Escape)	PBR		2				
Rèng Lakè' Bhâjâ (Playboy)	RLB			3		2	1
Senneng Sarah (Very Happy)	SS				3		
Nyangkolèh Loka (Leaving a Scar)	NL		2			1	

Berdasarkan tabel 1. ciri romantisme yang paling banyak ditemukan adalah kemurungan atau melankolis (14 data), sentimentalisme (15 data), dan individualisme (7 data).

Ket : ST : Song Title;
SC :Song Code;
RN :Return to Nature;
M : Melancholy;
P :Primitivism;
S : Sentimentality;
I : Individualism;
E : Exoticism.

Melancholy in Madurese Song Lyrics on Fajar Syahid's YouTube Channel

According to Hadimadja, melancholy is an inseparable part of works produced by romantic poets. For them, serenity is often discovered in solitude and darkness, such as when visiting graves and contemplating the fate of life's journey. Some poets prefer to be alone in quiet places, allowing themselves to be immersed in silence and deep sorrow. The themes they frequently highlight revolve around unrequited love, emotional wounds, hatred, life's suffering, and even eerie experiences that still touch the emotions. This melancholic

expression reveals the darker side of human emotions, often present in literary works as a form of reflection on pain and the fragility of the soul (Sugiarti et al., 2020: 93).

Data 1
"Duh ta' bâbâ" (Oh, I cannot bear it)
"È dâdâh duh rassah tapetdheng" (In my chest, oh, it feels slashed)
"Sengka pon rassana odi'" (Tired of living life)
"È dhina dhika kadhibik" (Left alone) (M/1/AKC/FS)

The lyrics in data (1) reflect the hallmark of melancholy in romanticism through the portrayal of the protagonist's deep emotional suffering after being abandoned by their beloved. The line "*È dâdâh duh rassah tapetdheng*" illustrates the depth of inner pain, as if the chest is being slashed, suggesting a silent yet powerful wound within. Meanwhile, "*Sengka pon rassana odi'*" strengthens this depiction, showing despair and a loss of will to continue life. The lyric "*È dhina dhika kadhibik*" emphasizes that the lover's departure creates not only physical absence but also an irreplaceable emotional void. The protagonist feels their world shattered after losing love, drowning in perpetual suffering. These lyrics powerfully convey emotions, aligning with romanticism's emphasis on feeling over logic or facts.

This aligns with Fuadi (2023), who notes that melancholy in literature often emerges from bitter experiences such as unhappy love or painful loss. In data (1), the sadness expressed is not merely ordinary grief but a profound emptiness where the loss of love extinguishes both hope and meaning in life. Here, suffering becomes an aesthetic expression, characteristic of romanticism.

Data 2
"Senneng cèk sakejjhâ' en" (Happiness lasts only a moment)
"Siang bân malem atangesan" (Crying day and night)
"Nangghung sakè' bi'-dhibi'en" (Bearing the pain alone) (M/2/ST /FS)

The lyrics in data (2) also reflect the melancholic trait of romanticism, showing the emotional wounds of a protagonist whose fleeting happiness is replaced by deep sorrow. The line "*Senneng cèk sakejjhâ' en*" highlights how joy was short-lived, followed quickly by overwhelming grief. "*Siang bân malem atangesan*" portrays ceaseless weeping, emphasizing that the sadness is enduring and inescapable. Finally, "*Nangghung sakè' bi'-dhibi'en*" suggests that the protagonist bears this pain alone, never sharing it with others. This reveals that sorrow has become part of their inner being accepted, rather than resisted.

This corresponds with Noviani et al. (2025), who explain that melancholy in literature usually arises from painful emotional experiences, such as failed love or heavy burdens. The lyrics in data (2) reflect the same notion: sadness evolves into emptiness that becomes inseparable from the self. In this sense, suffering is not merely a wound but also a pathway to deeper understanding of life.

Data 3
"Duh guleh kèng maksa jângajâh sè ma loppa" (Oh, I force myself to forget you)
"Terro ta' ènga'ah atè pakghun ta' bisa" (I refuse to remember, but my heart cannot)
"Duh sajân è paksa terro ngaloppak ennah" (The more I try to forget, the stronger it feels)
"Duh sajân ta' bisa, jân sakè' rassanah" (The more I fail, the more painful it becomes) (M/3/ML/FS)

Data (3) illustrates the struggle of the protagonist who attempts to forget a past love. The lyrics "*Duh guleh kèng maksa jângajâh sè ma loppa*" and "*Terro ta' ènga'ah atè pakghun ta' bisa*" show their desperate effort to erase painful memories, though the heart resists. The more they attempt to forget, the more the pain intensifies. The line "*Duh sajân ta' bisa, jân sakè' rassanah*" highlights that the suffering is not just fleeting but a deep emotional burden clung to tightly, too heavy to release.

This resonates with Juniawati et al. (2019), who argue that melancholy in literature often stems from unattainable love, leaving characters trapped in memories. Similarly, the protagonist in data (3) is caught in painful recollections, unable to break free. Love, in this case, does not bring joy but rather becomes a heavy emotional weight.

Based on these three examples, melancholy in Madurese song lyrics is expressed through profound

sorrow, failed love, and painful memories. In *Apèsa Kèng Cinta* (data 1), the protagonist suffers emotional wounds so severe that life loses meaning. In *Sapèttong Toron* (data 2), the lyrics depict endless grief following fleeting happiness. In *Maksah Loppa* (data 3), attempts to forget only lead to deeper pain. Together, these songs embody the melancholic essence of romanticism, as noted by Sugiarti et al. (2020), where unrequited love, inner wounds, hatred, and suffering form a central theme that touches the emotions deeply.

Sentimentalism in Madurese Song Lyrics on Fajar Syahid's YouTube Channel

According to Heath & Boreham, sentimentalism refers to a form of emotional expression conveyed in an excessive or exaggerated manner, going beyond what is considered natural. Its main characteristic lies in the emphasis on intense feelings toward human nature. Such expressions tend to focus more on pathos (stirring emotions of pity or sympathy) rather than ethics (emphasizing norms or moral values) (Sugiarti et al., 2020: 94).

Data 1
"Bilâ semmak ta' mettoh oca' jantung aghulih santa'" (When close, I cannot speak my heart beats fast)
"Bilâ jhâu lako ènga'" (When far away, I always remember) (S/1/TC/FS)

The lyrics in data (1) illustrate the characteristic of sentimentalism through an uncontrollable expression of love. When the protagonist is near their beloved, they are unable to speak, overwhelmed by nervousness. The line *"Bilâ semmak ta' mettoh oca' jantung aghulih santa'"* depicts an exaggerated physical reaction an accelerated heartbeat and loss of words caused solely by the lover's presence. This shows that love affects not only the protagonist's heart but also their body. Conversely, when separated, the memory of the beloved grows stronger, as seen in *"Bilâ jhâu lako ènga'"* Here, longing dominates the protagonist's thoughts more than the actual moments of togetherness. These expressions reveal how the character is entirely consumed by love, whether in proximity or distance.

This emotional intensity highlights sentimentalism the protagonist no longer approaches love calmly or rationally but is fully swept away by it. Love is not depicted as an ordinary relationship but as an overwhelming emotional experience that shapes both heart and body. This is in line with Alfriandi & Astuti (2022), who argue that sentimentalism in literature represents excessive emotional expression, where a character's feelings dictate all their actions. The protagonist in data (1) exemplifies this by being utterly dominated by love an inner force that governs their thoughts, emotions, and physical being.

Data 2
"È bayang aghin cè' bhunganah" (In imagination, I feel very happy)
"Bilâ bhuleh odi' bân dhika" (If only I could live with you)
"Atè senneng tadâ' bhândhingah" (The heart's joy is unmatched)
"Rassah sowarghâ duh è dhunynya" (It feels like heaven on earth) (S/2/BRTE/FS)

Data (2) shows sentimentalism through the depiction of immense happiness drawn not from reality but from imagination. The lyric *"È bayang aghin cè' bhunganah"* reveals that the protagonist has not yet lived with their beloved, yet their imagination already brings profound joy. The phrase *"Rassah sowarghâ duh è dhunynya"* elevates this fantasy to the level of "heaven on earth," showing that the source of happiness lies in dreams and hope, not in tangible reality. Meanwhile, *"Atè senneng tadâ' bhândhingah"* reinforces the idea that the protagonist's imagined joy is unparalleled, surpassing anything else in the world.

This aligns with Riswari (2023), who explains that portraying a loved one as "heaven" is a romantic expression where heaven symbolizes peace and ultimate fulfillment. Here, the protagonist elevates their beloved to the center of all imagined happiness. The sentiment is not rational but instead arises from an idealized, deeply emotional attachment.

Data 3
"Duh senneng sarah è atè nèka" (Oh, my heart is so happy)
"Bisa nga endi' dhika cè' ontongah" (To have you is such a blessing)
"Duh è okèrah dhâlâm atè nèka" (Oh, I will carve this in my heart)
"Nyamanah dhika duh se omorah" (Forever your name) (S/3/SS/FS)

In data (3), sentimentalism is conveyed through overwhelming and tender expressions of love. The protagonist feels immense happiness in having their beloved, as expressed in "*Duh senneng sarah è atè nèka.*" The lyric "*Bisa nga endi' dhika cè' ontongah*" suggests that possessing the beloved is not just meaningful but also perceived as a profound blessing.

Furthermore, the lines "*Duh è okèrah dhâlâm atè nèka*" and "*Nyamanah dhika duh se omorah*" express the desire to eternalize love and inscribe the beloved's name in the heart forever. These lines show that the protagonist is not only in love but completely absorbed in it, treating it as eternal, irreplaceable, and sacred.

This corresponds with Sulistyaniningsih et al. (2021), who note that sentimentalism in literature is marked by excessive emotional expression, highlighting tenderness, affection, and lofty emotional hopes often surpassing rational thought. Data (3) portrays love as not just an emotional bond but also a cherished refuge, a memory meant to be eternalized within the heart.

Based on these three examples, sentimentalism in Madurese songs is expressed through excessive outpourings of love and deep emotional longing. In *Tarèsnah Co'ngonco'* (data 1), love overwhelms the protagonist to the point of speechlessness. In *Bulân Rasol Tanggâl Ennem* (data 2), love is idealized as heaven on earth. In *Senneng Sarah* (data 3), love is depicted as sacred and everlasting. Together, these examples highlight how Madurese songs emphasize heartfelt, hopeful, and deeply emotional expressions of love. This aligns with Sugiarti et al. (2020), who define sentimentalism as emotional expression conveyed in an excessive and exaggerated manner.

Individualism in Madurese Song Lyrics on Fajar Syahid's YouTube Channel

According to Sehandi, individualism can be seen in the attitude of poets who prefer to focus on their own feelings and imagination. They do not only search for meaning within themselves but also draw inspiration from the places and times surrounding them. Characters are often portrayed as contemplative, daydreaming, or immersed in quiet and mysterious atmospheres. As a result, their emotions and feelings are deeply influenced by things that appear magical or beautiful in extraordinary ways (Sugiarti et al., 2020: 94).

Data 1
"Ghun bisa ngalèburih, ta' bisa ngaendâ'" (I can only love, but I cannot have)
"Dhâddhi kenangan ta' nèng loppa aghi" (It becomes a memory I can never forget) (I/1/NC/FS)

The lyrics in data (1) reflect the romantic characteristic of individualism through the portrayal of a character who chooses to keep their feelings unspoken. The line "*Ghun bisa ngalèburih, ta' bisa ngaendâ'*" shows that the character can only love silently, without ever expressing their feelings to the one they love. Instead, they allow this love to grow within themselves and become an unforgettable memory, as suggested in "*Dhâddhi kenangan ta' nèng loppa aghi.*"

This tendency to escape reality and dwell in inner emotions demonstrates a strong sense of individualism. The character does not seek recognition or reciprocation for their love. They find peace in keeping it private, choosing to feel it inwardly as something personal, profound, and even painful. Love here is not depicted as a shared story between two people, but as an inner experience filled with longing, imagination, and sorrow.

This aligns with Zarnubi & Surur (2025), who argue that individualism in literature often presents characters absorbed in their own emotions, desires, and inner worlds. The lyrics in data (1) reveal that the character finds meaning in preserving their hidden love. Even though the feeling causes pain, they do not resist it; rather, they accept it as an inseparable part of life. The character is not seeking hope or reciprocation they simply wish to let the feeling remain alive within them. This illustrates how unspoken love can embody silence, sincerity, and the courage to live with unrequited emotions.

Data 2
"Kèng ta' ngoca'ah ta' sa'-kasa'ah" (I will not speak, I will not make a sound)
"È kadhibi' ennah sakè'en nèka" (I will bear this pain alone) (I/2/GPN/FS)

The lyrics in data (2) also depict individualism, highlighting a character who chooses silence and solitude while enduring the pain of losing a loved one. The line "*Kèng ta' ngoca'ah ta' sa'-kasa'ah*" suggests that the character firmly decides not to share their sadness, closing themselves off entirely. Rather than seeking comfort in others, the character embraces solitude as a way of coping with heartbreak.

The following line, "*È kadhibi' ennah sakè'en nèka*", reinforces this idea, showing that the character is determined to endure the suffering alone. They withdraw from the outside world, creating a private space where they can carry their emotions without exposure. In this depiction, love is not portrayed as a mutual relationship, but as a deeply personal experience that needs no acknowledgment. The character chooses to dwell in their own mind and finds meaning in solitude.

This is consistent with Adani & Limbong (2024), who suggest that individualism often reflects a desire for solitude, whether to manage emotions or to lose oneself in imagination. The character in data (2) demonstrates the same notion: silence becomes the most comforting place to preserve sadness. Sometimes, a love that remains unspoken is even more powerful, because it stems from complete acceptance of loss and pain. The character no longer seeks hope from anyone, only to safeguard the feeling within themselves.

Based on the two examples above, individualism in Madurese songs is expressed through characters who choose silence, solitude, and concealment of emotions. In *Ngokèr Carèta* (data 1), the protagonist can only love without possessing, letting that love remain as an unforgettable memory. In *Ghi' Paḍâ Niser* (data 2), the character bears the pain alone without sharing it with anyone. Both examples reveal figures who prefer to retreat into their inner worlds, reflecting a romantic tendency toward introspection and privacy. This is in line with Sugiarti et al. (2020), who explain that individualism is seen in poets' preference for focusing on their own feelings and imagination, often portrayed through contemplation, daydreaming, or immersion in solitude and mystery.

I.   CONCLUSION

This study reveals that the collection of Madurese song lyrics uploaded on Fajar Syahid's YouTube channel contains various characteristics of Romanticism, particularly melancholy (14 data points), sentimentalism (15 data points), and individualism (7 data points), which emerge as the dominant features in the emotional expressions of the lyrics. The melancholic traits are reflected in the depiction of pain, profound sadness, and emotional wounds caused by failed love. Sentimentalism is conveyed through the expression of love that is intense, sincere, and even excessive. Meanwhile, individualism appears in the tendency of characters to conceal their feelings and choose solitude as a way of coping with inner conflict.

These three characteristics indicate that Madurese song lyrics function not only as a medium of emotional expression but also hold literary and philosophical depth. Through the framework of Romanticism proposed by Sugiarti et al. (2020), the lyrics can be analyzed as literary works that reflect emotional struggles, the sincerity of love, and the search for self-identity in facing life's realities. Thus, this study not only highlights the aesthetic power of regional song lyrics but also reinforces their position as an essential part of local literary heritage that deserves further study and preservation.

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