

Lyrics of the Song "Doa Sepasang Petani Muda" by Ebiet G Ade: Stylistic Studies

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Abstract. This paper aims to describe the language style of a song lyric by Ebiet G Ade with an environmental theme, namely "Doa Sepasang Petani Muda". This song was released in 1980 on the album *Camelia 4*. To describe the style of language in the lyrics of the song, a stylistic approach is used, namely an interdisciplinary linguistic approach used to analyze literary works. The data collection method used was a literature study with observing and note-taking techniques. The data analysis method used is a stylistic analysis which refers to the analysis model formulated by Rahmat Djoko Pradopo. The results of the analysis show that the style of language that builds the lyrics of the song "Doa Sepasang Petani Muda" by Ebiet G Ade cannot be separated based on the stylistic units independently because the discourse of the lyrics of the song is built by sound style, word style, and sentence style which are unified is filled with metaphors to build a holistic discourse, namely the request of a pair of young farmers to God to send rain immediately because the long dry season has caused their fields to dry up.

1. Introduction

A very important aspect of research on literary works in language development is the research on style or stylistics. Turner [1977: 7] argues that stylistics is a part of linguistics that focuses on the variations in the use of language in literary works. One type of literary work is song lyrics because, in essence, the song lyrics are poetry that is sung. Song lyrics as poetry, their popularity is the same as songs sung by singers so that song lyrics have a wider range of distribution and acceptance in society than other poems [Muzakka, 2022, Amin et al, 2022, Muzakka et al, 2023].

One of the popular Indonesian legendary singers who voiced many of his songs with environmental and humanitarian themes is Ebiet G Ade. Until now, he is still active in composing songs and singing, although his name is not as popular as his heyday in the late 1970s to early 2000s. In the world of music, he is known as a prolific musician, songwriter, and singer in the Indonesian popular music scene. Because, according to Wikipedia, it is noted that he has released 22 pure solo albums, 31 compilation albums, and 5 other albums [https://id.wikipedia.org/wiki/Ebiet_G._Ade].

Regardless of the popularity of Ebiet G Ade, in this study, the author will only examine a lyric entitled “Doa Sepasang Petani Muda” which was released in 1980 on the album *Camelia 4*. As the title implies, the lyrics of the song “Doa Sepadang Petani Muda” tell the story of the lives of young farmers who are anxious to face the long dry season which causes their fields to dry up. In the lyrics of the song, there is a distinctive style of the poet in describing the life of young farmers, especially in the sound, diction, sentences, and rhetorical means used by the poet in constructing prayer discourses. Therefore, in studying the lyrics of the song, the writer uses a stylistic approach using the formula formulated by Pradopo [2020].

Research on song lyrics with stylistic studies has been carried out by several researchers, including presented by the author and the research team of the Faculty of Cultural Sciences Undip which was presented at the ICENIS 2021 international seminar. In the seminar four articles were presented that discussed the language style of some of Rhoma Irama's song lyrics, namely "Lyrics of the song "Corona Virus" by Rhoma Irama: Stylistic Studies" (Muzakka, et.al), "Language style in the lyric of the song 'Corona Virus', 'Bencana', and 'Letters' by Rhoma Irama" (Astuti, et.al), and “Language styles in the song lyrics of “Citra Cinta”, ‘Sifana’, ‘Less Salt’, and ‘Corona Virus’ by Rhoma Irama” (Amin, et.al). Although in the literature review there have been many studies of figurative language in figurative language song lyrics, research on the lyrics of the song "Doa Sepasang Petani Muda" by Ebiet G Ade

has never been carried out, especially the one applying the formula formulated by Pradopo [2020].

2. Research methods

The natural material object of this research is a song lyric by Ebiet G Ade, namely the lyrics of the song “Doa Sepasang Petani Muda” (1980). The lyrics of the song were chosen as the object of research because the lyrics of the song are one of the songs sung by Ebiet G Ade during his heyday. In addition, the song “Doa Sepasang Petani Muda” has a distinctive style of language. The formal object of this research is the study of language style so the perspective of this research study is based on a stylistic approach, namely a linguistic interdisciplinary approach that has a focus on studying literary works [Junus, 1989; Ratna, 2015, Pradopo, 2020].

Because this research is pure library research, the data collection method was carried out by observing and noting techniques. The listening technique is carried out by listening and reading repeatedly to the object being studied and then recording and categorizing it into several categories of data needed in the research. Furthermore, these data were analyzed carefully using a stylistic approach with the formula formulated by Pradopo (2020), namely how the elements of language style build the lyrics of the song “Doa Sepasang Petani Muda” which include sound style, word style, sentence style, and discourse style. In addition to these figurative language units, the relationship between styles will also be examined in constructing the lyrics of the song.

3. Results and Discussion

In studying the language style of the lyrics of the song “Doa Sepadang Petani Muda” by Ebiet G Ade, the writer will categorize the language style based on Pradopo's opinion (1997; 2020) into three, namely sound style, word style, and sentence and discourse style.

3.1. Sound Style

If you look closely at the lyrics of the song “Doa Sepasang Petani Muda” it is built with strong sound elements, both elements of assonance, alliteration, and rhyme. All three of them can build a melodious sound so that when the lyrics are read or sung the song becomes melodious even though the sounds express anxiety and fear. This is illustrated in the first stanza which consists of four lines with regular rhymes, namely aa-bb. In the first line, the a-u assonance combines with alliteration t, which is continued in the second line, a-u assonance combines with d alliteration, giving rise to a melodious sound

mixed with hoarseness. The third line shows a-e (pepet) assonance combined with m-d alliteration, closed on the fourth line a-i assonance combined with g-k-r alliteration makes a melodious sound mixed with hoarseness. The sounds in the first stanza indicate anxiety or worry.

In the second stanza, the first line shows the alliteration of the sound k-m-d combined with the assonance a-i creating a beautiful sound, but using the assonance e-u in that line creates a tense atmosphere. Likewise with the second line. Using the g-r-m alliteration combined with a-i-e-o assonance also causes a change in a beautiful sound to become a hoarse sound. The beauty of that sound can be seen again in the third line with the use of nasal and bilabial sounds combined with the u-a-i assonance. However, if one puts it together, in this second stanza, actually the beautiful sound is combined with the hoarse sound. This indicates anxiety or worry.

The peak of the combination of beautiful and hoarse voices is visible in all the lines in the third stanza of the lyrics of this song. In the first and second lines, the alliteration k-d-r is used combined with the alliteration a-u and e (pepet) -i. In the third line, the s-m alliteration is combined with a-i assonance, while in the fourth line, the d-g-k alliteration is combined with the sounds a-e and i-u. The highlight of the combination of beautiful and hoarse sounds appears in the last four lines of the lyrics of this song. Using alliteration b-s-l and b-m-k combined with assonances a-i and e-u in lines 5, 6, and 7 creates a tense atmosphere. The peak of the tension appears in the last line with the use of the alliteration k-m combined with the assonances e-a and u-i.

3.2. Word Style

According to Pradopo [1994: 50; 2020: 9] word style includes the style of word forms, word meanings, and word origins. Judging from the form of the words, the choice of words used to produce the lyrics of the song “Doa Sepasang Petani Muda” varies greatly. This can be seen in the use of basic words such as wait, sit, go, hear, deny, and save. In addition to some basic words, complex words or affixes are also used, such as coming, side by side, court, guarding, docking, begging, going down, wet, burning, and gripping. In the fairly short song lyrics, there is no use of repeated forms of words. However, in the lyrics, there is also the use of compound words such as coming of rain, sitting close together, screams of weeds, despair, and being so gripping.

Judging from the meaning of the words, the lyrics of the song “Doa Sepasang Petani Muda” are indeed filled with everyday vocabulary and have a straightforward meaning, but that doesn't mean they are plain and transparent. However, behind the use of everyday vocabulary, the author can construct sentences with appropriate rhetorical means and deep

meaning. In terms of etymology, it also appears that all the vocabulary chosen by the author comes from common Indonesian, there is no use of vocabulary originating from regional languages and foreign languages. This is where it can be concluded that in addition to the author mastering the Indonesian language, he is also consistent in using that language.

3.3. Sentence and Discourse Style

Sentence styles in literary works, especially poetry, can be divided into two parts, namely the use of sentence form styles and the selection of rhetorical means [1994: 50; 2020: 9]. Sentence style is formed by the choice of words or word style. This is because the choice of words greatly influences the use of sentences in literary works, both the style of the sentence form and the rhetorical means chosen [Muzakka, 2022].

The lines of the lyrics of the song “Doa Sepasang Petani Muda” by Ebiat G Ade which form the verses of the poem are sentence units that can form paragraphs that build the discourse of the song lyrics. This is because each line of the song's lyrics is closely related to the lines below it. So, the author is very clever in choosing words that create a poetic effect even though the lines in the stanza can form a paragraph. The series of lines in the first and second stanzas can be paraphrased into unified sentences. If the two stanzas of the song lyrics are arranged in more standard sentences, a paragraph is formed.

*Mari kita tunggu datangnya hujan / Duduk bersanding di pelataran /
Sambil menjaga mendung di langit / Agar tak ingkar, agar tak pergi lagi
/ Kasih, kemarilah duduk merapat / Sama-sama tengadahkan wajah /
Agar lebih tegar kita memohon / Turunnya hujan basahi bumi ini*

From the paraphrase above, it can be seen that the lines of the song's lyrics unite in meaning in building the discourse of a pair of farmers who will pray to God. This happened because the lyrics of the song were written by the author as expressive rhetoric to express sincerity and anxiety in praying to God. These expressive sentences can also be seen in the third stanza of the song lyrics, which has eight lines. If these lines are paraphrased, it will become a solemn prayer discourse, which is carried out by a pair of farmers with full hope.

*Kau dengar ada jeritan / Ilalang yang terbakar dan musnah / Usah
menangis / Simpan di langit / Jadikan mendung / Segera luruh turun ke
bumi / Basahi ladang kita yang butuh minum / Basahi sawah kita yang
kekeringan / Basahi jiwa kita yang putus asa / Kemarau ini begitu
mencekam*

The rhetorical means used in the lyrics of the song “Doa Sepasang Petani Muda” vary widely, but can be classified into two categories, namely comparative and affirmation. The two types of figures of speech combine to build a discourse on the prayer of a pair of young farmers who are praying to God to send rain immediately due to the long dry season. The figurative language used for comparison is personification and hyperbole, while the figurative language for affirmation used is repetition, pleonasm, and parallelism.

The personification figure of speech is used by the author in several lines or sentences in song lyrics. This is seen in the first and third lines of the first stanza and the first and fifth lines of the third stanza. Consider the following quote.

Mari kita tunggu datangnya hujan// Sambil menjaga mendung di langit/
(verse 1)

Kau dengan ada jeritan ilalang// Basahi ladang kita yang butuh minum/
(verse 3)

From these quotations, it appears that the author compares inanimate objects to humans. Rain and overcast are inanimate objects, but they must be waited for and cared for like humans or animate creatures. Likewise, the weeds and fields can scream and drink like people who are sick and thirsty.

The hyperbolic figure of speech appears in the lyrics of the song in the second, fourth and eighth lines of the third stanza. Consider the following quote.

... jeritan ilalang/ terbakar dan musnah/
/ jadikan mendung segera luruh turun ke bumi/
/ kemarau ini begitu mengancam/

From this quote, it appears that the author is exaggerating a situation, that the burning weeds are exaggerated by the word destroyed, and the clouds immediately fall and fall to the earth, it is revealed that the drought was so gripping. The use of a figure of speech to compare personification and hyperbole is used by the author who is anxious and scared at the same time to make it more concrete that the long dry season is of course threatening the farmers' fields.

There are three kinds of figurative language used for affirmation, namely the figure of speech of repetition in the fourth line of the first stanza, the figure of speech of pleonasm in the third line of the second stanza, and the figure of speech of parallelism in the seventh line of the third stanza. Repetition is used to emphasize seriousness by repeating a group of words in one line of poetry. Pleonasm is used to emphasize its intensity by aligning words that have the same meaning, while parallelism is used to emphasize its quantity by repeating the same words in several lines of poetry.

From the style of the sentence and the rhetorical means used, it is very clear that the discourse that the author constructs is one about the prayer of a pair of young farmers, which looks earnest and full of hope accompanied by anxiety and fear. They begged God to immediately send down rain to water and moisten the dry fields and fields due to the long drought.

4. Conclusion

From the explanation above, it can be concluded that the style of language that builds the lyrics of the song “Doa Sepasang Petani Muda” cannot be separated into stylistic units because the lyrics of the song are produced by elements of figurative language from sound style, word style, and sentence style which form the discourse. By using comparative rhetoric in the form of personification and hyperbole as well as affirmative rhetoric in the form of repetition, pleonasm, and parallelism, the prayer discourse in Ebiet G Ade's song lyrics is more expressive, sublime, and sacred.

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