

Language Style in Song Lyrics of “Doa Sepasang Petani Muda”, “Nyanyian Burung Pepohonan,” “Bahasa Matahari,” and “Senandung Pucuk-Pucuk Pinus” by Ebiat G. Ade

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Abstract. The purpose of this research is to unveil the stylistic elements based on sentence structure in the lyrics of "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiat G. Ade, and to determine the stylistic elements based on whether or not the meaning is direct in these four song lyrics. Data for this study was collected using the observational method by observing and listening to the songs available on YouTube. Data consists of excerpts from the lyrics of these songs that contain figurative language used in the lyrics. Subsequently, this data is classified based on the types of figurative language used. Statistical theory is employed for data analysis. The research findings reveal that the stylistic elements based on sentence structure found in the lyrics of "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiat G. Ade include the stylistic elements of parallelism and repetition. Regarding the directness of meaning, the four song lyrics make use of figures of speech such as personification, irony, pleonasm, and rhetoric in their lyrics.

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1 Introduction

A song is a form of literary work classified as poetic discourse, sharing linguistic characteristics with other literary works[1]. Song lyrics may encapsulate satire related to the author's life or personal experiences. Similar to poetry, song lyrics also encompass elements of beauty. To craft beautiful song lyrics, lyricists often employ stylistic language. Against this backdrop, this study delves into the language style employed in the lyrics of the songs "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiet G. Ade.

As Al-Ma'ruf [1] reveals, language in literature serves as an expressive tool that reflects the author's unique tone and attitude. Figurative language is classified into various types based on sentence structure, including climax, anticlimax, parallelism, antithesis, and repetition. Moreover, based on whether the meaning is direct or indirect, figurative language can be categorized into two main groups: rhetorical and figurative language styles, encompassing numerous types of figurative language.

Previous studies have explored language style in various song lyrics, such as Song "Virus Corona," "Bencana," and "Suratan" by Rhoma Irama [2], Illocution Force of Rhoma Irama's Songs "Virus Corona," "Perjuangan dan Doa," and "Nilai Sehat" in Raising Public Awareness of the Covid-19 Pandemic [3], Stylistic Studies of the Lyrics of the Song "Virus Corona" by Rhoma Irama [4], Language Styles in The Song Lyrics of "Citra Cinta", "Sifana", "Less Salt", and "Corona Virus" by Rhoma Irama" [5], and Gaya bahasa dalam lirik lagu Banjar karya Nanang Irwan [6]

This paper introduces a fresh examination into the language style of four songs by Ebiet G. Ade: "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus." These songs have not been previously studied, rendering this research a distinctive exploration of their linguistic subtleties, poetic devices, and stylistic evolution.

2 Result and Discussion

Based on the research findings, the language style, as determined by sentence structure and the directness of meaning used in the lyrics of "Doa Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiet G. Ade, can be summarized as follows.

2.1 Language Style Based on Sentence Structure

Based on the research results, the language style based on sentence structure found is parallelism and repetition.

2.1.1 Parallelism

Parallelism is the use of words or phrases that have the same function and the same grammatical form [7] Example:

- (1) *Pucuk-pucuk pinus seperti berebut*
'The tops of the pines seemed to be scrambling'
Bergesek, berdesak, berjalin tangan
'Rubbing, jostling, entwining hands'
(“Senandung Pucuk-Pucuk Pinus”)

In example (1) there are the words *berebut*, *bergesek*, *berdesak*, *berjalin tangan*. These four words use *parallelism* because it has a repetition of phrases with the same grammatical function. The four words use the same affix, namely *ber-*.

2.1.2 Repetition

Repetition is the act of reiterating linguistic units (such as sounds, syllables, words, or parts of sentences) that are deemed significant to emphasize them within the relevant context. [8]

- (2) *Mari kita tunggu datangnya hujan*
'Let's wait for the rain to come'
Duduk bersanding di pelataran
'Sitting side by side in the courtyard'
Sambil menjaga mendung di langit
'While guarding the clouds in the sky'
Agar tak ingkar, agar tak pergi lagi
'So as not to deny, so as not to go again'
(“Doa Sepasang Petani Muda”)
- (3) *Basahi ladang kita yang butuh minum*
'Water our fields that need to drink'
Basahi sawah kita yang kekeringan
'Water our dry rice fields'
Basahi jiwa kita yang putus asa
'Moisten our desperate souls'
(“Doa Sepasang Petani Muda”)

Sentence *Agar tak ingkar, agar tak pergi lagi* in example (2) shows repetition because there is a repetition of words to emphasize that the writer does not want to be left behind. Example (3) also shows repetition because there is a repetition of the word *basahi* to emphasize the meaning to be conveyed.

2.2 The language style is based on whether or not the meaning is direct

Based on the results of figurative language research, based on whether the direct meaning found in the lyrics of the songs *Doa Sepasang Petani Muda*, “*Nyanyian Burung dan Pepohonan*”, “*Bahasa Matahari*”, and

“Senandung Pucuk-Pucuk Pinus” by Ebiet G. Ade are personification, irony, pleonasm, and rhetorical question.

2.2.1 Personification

Personification is the borrowing of traits or characteristics of inanimate objects that are likened to having traits or characteristics like human creatures. Personification language style is an attempt to emphasize statements to create emotional patterns in inanimate objects so that they can carry out actions or activities like living creatures [9].

- (4) *Kau dengar ada jeritan ilalang*
‘You hear a weed scream’
yang terbakar dan musnah
‘Burned and destroyed’
 (“Doa Sepasang Petani Muda”)
- (5) *Wajah bumi semakin*
‘The face of the earth is getting’
Renta dan penuh luka
‘Old and scarre’
 (“Nyanyian Burung dan Pepohonan”)

personification style in example (4) is found in the lingual unit *jeritan ilalang*. *Ilalang* in the lyrics of the song described as being able to scream like a human. The personification style is shown in example (5) Earth is described as having human-like characteristics that are old and full of wounds.

2.2.2 Irony

Irony is an expression that has a difference between the intended meaning and the words used. The series of words used in irony intends to satirize the other person. Satire will be meaningful if the interlocutor can understand the meaning conveyed [10].

- (6) *Pernahkah engkau dengar*
‘Have you heard’
Nyanyian pepohonan
‘Tree singing’
Di tengah belantara
‘In the middle of the wilderness’
Sepi menembus kelam
‘Lonely through the dark?’
Kelak tinggal catatan
‘Notes later’
Di sini pernah berdiri
‘Here once stood’
Tegar menyangga langit
‘Firmly holding the sky’

Kini tinggal puing
'Now only ruins'
(“Nyanyian Burung dan Pepohonan”)

The style of language used in example (6) contains lingual units *kelak tinggal catatan* and *kini tinggal puing* are using an ironic language style. This is to satirize the natural conditions that occur currently.

2.2.3 Pleonasm

Pleonasm is an affirmative language style to emphasize a sentence by adding information to a clear statement [11].

- (7) *Kau dengar ada jeritan ilalang*
'You hear a weed scream'
yang terbakar dan musnah
'Burned and destroyed'
Usah menangis, simpan di langit
'Don't cry, keep it in the sky'
Jadikan mendung segera luruh jatuh kebumi
'Make the clouds immediately fall to earth'
(“Doa Sepasang Petani Muda”)
- (8) *Kadangkala aku memilih berdusta, mengkhianati suara hati*
'Sometimes I choose to lie, betray my conscience'
Sesungguhnya kejujuran dapat menangkal semua malapetaka
'Truly honesty can ward off all calamities'
(“Bahasa Matahari”)

The pleonasm style used in example (7) is found in the word *luruh jatuh*. The word *luruh* already has the meaning of “to fall”. Example (8) The sentence *Kadangkala aku memilih berdusta, mengkhianati Berdusta, mengkhianati suara hati* shows pleonasm because *berdusta* means *mengkhianati suara hati*.

2.2.4 Rhetorical Question

Rhetorical questions are questions that do not require an answer [7]. Example:

- (9) *Kemanakah angin berhembus, seberapa banyakkah tempat berteduh*
'Where does the wind blow, how many shelter'
(“Bahasa Matahari”)

The question of *kemanakah angin berhembus* and *seberapa banyakkah tempat berteduh* is a rhetorical question that requires no answer and only serves to create a certain, deeper effect.

3 Conclusion

The research findings reveal that the language style in the lyrics of the songs "Do'a Sepasang Petani Muda," "Nyanyian Burung dan Pepohonan," "Bahasa Matahari," and "Senandung Pucuk-Pucuk Pinus" by Ebiet G. Ade features figurative language characterized by parallelism and repetition in sentence structure. Additionally, the meaning of the song lyrics incorporates personification, irony, pleonasm, and rhetorical questions.

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