

METAPHORICAL LANGUAGE STYLE IN SOEGI BORNEAN SONG LYRICS AND ITS IMPLICATIONS FOR INDONESIAN LANGUAGE LEARNING IN SENIOR HIGH SCHOOL

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Abstrack

This research aims to describe the form of metaphor in Soegi Bornean song lyrics. In addition to describing anxiety, this study also describes the implications of the research results in Indonesian language learning in SMA class XI. The research explains the form, type, meaning of metaphor and its implication in learning. The method used in this research is descriptive, which is a qualitative approach. The data collection technique in this research uses the listening method and note-taking technique with the data source of Soegi Bornea's song. The data analysis technique in this research uses agih method. The results of the research prove that there are 54 data containing metaphorical majas in the form of: Asmalibration 4 data, Raksa 3 data, Haribaan 4 data, Kala 4 data. There are types of metaphors in Soegi Bornean songs in the form of: anthromophic metaphors 13 data, luxury metaphors 1 data, abstracting metaphors 13 data, synesthetic metaphors 3 data and metaphor meanings in the form of: connotative meaning 4 data, stylistic meaning 1 data, affective meaning 3 data, collocative meaning 1 data. In Soegi Bosman's song, 54 data of metaphors were obtained, 15 data in the form of metaphors, 30 data in the form of types of metaphors, 9 data in the form of metaphorical meaning.

Keywords: Metaphor, Song, Implication.

INTRODUCTION

Language is an arbitrary, conventional, dynamic, and productive system of sound symbols used by members of social groups to cooperate, communicate, and identify themselves. Therefore, language is considered a means of communication because it contains a message that a person wants to convey as a form of thought and is spoken using sentences. Humans use language as a medium to communicate. Both in spoken and written language, language style is always present in it, as well as in literary works. According to Keraf (2002:113), language style is a way to express thoughts through language and literature in a distinctive way that shows the soul and personality of the author or language user.

Sugiarti (2013:78) states that language style is a tool used to express the author's thoughts and feelings so that the audience or readers can be interested or fascinated after reading the literary work. Keraf (2007; 113) in his book explains that language style is a way of expressing thoughts through language in a distinctive way that pays attention to the soul and personality of the author. Therefore, language style is always related to the author's personal taste and sensitivity to the environment around him. A good language style must contain three elements: honesty, politeness, and attractiveness. Tarigan (1985:183) defines that metaphor comes from the Greek metaphora which means 'to move' derived from the words 'above' or 'beyond' and pherein 'to carry'. Metaphor is the use of a word or expression based on a metaphor or similarity to an object or concept, for example, the foot of a mountain, the foot of a table based on the metaphor of a human foot (Kridalaksana in Suwatno 2016: 136).

This research uses a semantic approach, because it is a study of the meaning of the language symbols used. Metaphor is also a type of comparison. Metaphor can be defined as a figure of speech that describes and compares something based on similarity or comparison, not the actual meaning of a word. In comparing the meaning, metaphors express it directly, in the form of analogical comparisons, by eliminating words such as like, like, and others.

This study examines the metaphor in the lyrics of Soegi Bornean songs because the lyrics of the band's songs contain a lot of language that is difficult to understand. The purpose of this research is to find out the meaning of the language used by Soegi Bornean in writing song lyrics so that it can be used as a reference for the community to understand the lyrics. This research will also be applied to Indonesian language learning, namely metaphorical language styles in Soegi Bornean song lyrics in the syllabus of grade X high school based on the Merdeka Curriculum. In the grade X high school syllabus, the author

feels that the language style in the 9 song lyrics sung by Soegi Bornean has a theoretical link so that it can be used as a teacher's reference in Indonesian language learning.

METHODOLOGY

This research was conducted by applying a qualitative research method with a semantic approach. This research uses data collection of listening techniques and note-taking techniques. The reading technique refers to the careful and repeated reading of the Soegi Bornean song. The researcher read the song carefully to gain a deep understanding. After the reading process, the note-taking technique was used to record the resulting data findings.

In this research, the agih method was used to analyze the song. The use of the agih method with the advanced method of sorting the determining elements (PUP) to facilitate researchers in analyzing existing data.

RESULT

Results of research on metaphorical figures of speech. Characterized by the form of metaphor, type of metaphor, and meaning of metaphor. Based on the form of metaphor, it can be divided into several writing groups such as groups of words, phrases, clauses and sentences. The metaphorical figures of speech that have been found can be used as reference material for high school learning, especially poetry material. The results of the research include the form of metaphor, types of metaphor, and the meaning of metaphor in songs by Soegi Bornean

Analysis of Forms, Types and Meanings of Metaphorical Speech in Soegi Bornean song lyrics

3.1. METAPHORICAL FORM OF SPEECH

Context:

Describing love that has gone through various tests and adjustments, until it finally reaches balance or harmony.

Speech:

Love has been calibrated (001/0.43/Asmalibration/2024)

The lyrics "Love has been calibrated" use metaphors to describe the feeling of love that has reached a point of balance and harmony. The word "romance" in this context represents love or romance, which is broader and deeper. The phrase "calibrated" is used metaphorically to describe something that has been set or adjusted appropriately, like a tool that has been set to function accurately. Overall, the clause "Romance has been calibrated" implies that the love relationship has achieved perfect harmony and alignment. It suggests that both parties in the relationship have found a way to adjust to each other, so that their love becomes more stable and harmonious. This metaphor creates a clear picture of how the feelings of love can be perfectly regulated and adjusted, giving a sense of beauty and perfection to the relationship.

Context:

Suggests harmony or harmony between two individuals. This phrase illustrates that the two people have similar thoughts, feelings, or goals, so they can understand each other and relate well.

Speech:

The same frequency (002/0.40/Asmalibration/2024)

The lyrics of "The same frequency" use metaphors to describe harmony or similarity in thoughts, feelings, or circumstances between two individuals. The word "frequency" in this context refers to vibrations or waves used in communication or technology to indicate similarity or synchronization. The phrase "the same" reinforces this concept by indicating similarity or alignment. Overall, the clause "The same frequency" implies that both individuals are in a state of harmony or synchronization, whether in terms of feelings, thoughts, or experiences. This metaphor creates the image that the relationship between the two individuals is harmonious, as if they are operating on the same wavelength, understanding and feeling the same things, thus creating a strong and balanced relationship.

3.2 ANTHROPOMORPHICAL METAPHOR SPEECH TYPE

Context:

Describing someone who takes time to reflect and seek peace within himself.

Speech:

Pulling over at the bottom of the heart (008/0.54/Pijaraya/2024)

The lyrics "Pulling over at the bottom of the heart" contain an anthropomorphic metaphor in which the physical act of "menepi," which is usually done by humans to move to the edge of a place, is used to describe feelings or thoughts that reside in the heart. This metaphor gives human characteristics to an abstract concept such as feelings, creating the image that there is a part of the feelings or thoughts that chooses to "pull over" or reside in an inner corner. The pragmatic meaning of this metaphor is to imply that the feeling may not be dominant or kept inside, either to maintain privacy or because of not wanting to confront the feeling directly.

Context:

Describing a journey or adventure with a small boat as a metaphor for the journey of life or the search for meaning.

Speech:

My little boat sailed (011/2.41/Pijaraya/2024)

The lyric "My little boat sailed" contains an anthropomorphic metaphor in which the physical act of "going," which is usually performed by humans, animals, or vehicles, is used to describe the journey or progress of a small boat. By giving the boat human or sentient characteristics, this metaphor creates an image of hope or encouragement to keep going despite the challenges faced. The pragmatic meaning of this metaphor is to emphasize the importance of the expected journey or progress of a small boat, which could be a symbol for the singer's hopes, dreams, or life journey.

3.2.1. METAPHORICAL SPEECH TYPE OF ABSTRACTING

Context:

Describing a relationship full of spiritual attraction, where feelings of love flow gently in the heart, and words are spoken with meaning and beauty, creating a deep and magical atmosphere.

Speech:

Our biases become taksu, the passion of the heart wilts, the word is concocted (006/0.58/Asmalibration/2024)

The phrases "passion of the heart wooing" and "sabda di ramu" have consecutive meanings, namely 'the light of our self becomes a mu'jizat, the lust that is heard faintly, the contract is prepared'. The use of phrases containing these metaphors involves language variations that are difficult to understand. There is both Sanskrit and other indie languages.

Context:

Expressing a request to hear or deliver a song that contains a promise or confession of loyalty.

Speech:

Sing me a loyal song (015/1.12/Asmalibration/2024)

The word "Sing me a loyal song" means "commitment" in which the poet uses a mixture of Javanese as an abstracting metaphor involving the use of compound words. The abstracting metaphor here is a substitute for the word "pledge of allegiance or contract".

3.2.2. SYNESTHETIC METAPHOR SPEECH TYPE

Context:

Describing someone who has a very strong belief and is not easily shaken.

Speech:

My faith burns strong (009/1.09/Pijaraya/2024)

The word “belief” is something abstract and intangible, but in these lyrics, it is described as if it can “burn” like fire or light, which is a visual experience. The use of the word “strong” emphasizes the intensity or strength of the belief. As such, this lyric utilizes a synesthetic metaphor to combine an emotional experience with a sensory description, giving a more vivid and powerful image of how strong the belief is.

Context:

Describing a peaceful moment in which one enjoys the beauty of nature, particularly the sight of light shimmering on the surface of the sea.

Speech:

The light on the surface of the sea playing makes the heart happy (010/1.09/Pijaraya/2024)

The phrase “The light on the sea surface plays” describes light as if it has the ability to play, which is an action of humans or living beings, giving light dynamic and lively characteristics. The move from the sight of “seeing light playing on the surface of the sea” to the feeling of “making the heart happy” shows the influence of visuals on one's emotional state. This lyric uses a synesthetic metaphor to describe how the visual experience of “seeing light on the sea” can influence and create a feeling of pleasure in the heart.

3.2.3. METAPHORICAL SPEECH TYPE OF LUXURY

Context:

Describing the feelings of someone who has to face failure or severe loss, but they try to let go and accept with a spacious and sincere heart.

Speech:

Broken unraveled let go let go (034/0.34/Semenjana/2024)

The phrase “Broken beyond repair”, which describes sadness or failure that cannot be broken or decomposed like a physical object. This could be considered an animal metaphor as it connects human emotions with animal traits or characteristics (in this case, the possibility of broken pieces).

3.3. CONNOTATIVE SPEECH MEANING

Context:

Describing how someone finds it difficult to let go or cannot avoid something that gives intense satisfaction or pleasure.

Speech:

To anyone is like opium (056/1.04/Bait Perindu/2024).

In this context, the use of the word “opium” not only describes the intensity of the feeling but also shows how strongly the feeling affects the individual. This is in accordance with the definition of connotative meaning which is based on feelings or thoughts that arise or are evoked in the speaker and listener. The lyrics illustrate that the feelings towards the person are so strong that it feels like a dependency, which is the essence of connotative meaning.

3.3.1. STYLISTIC MEANING OF SPEECH

Context:

Describes the emotional journey of a person trying to achieve peace and tranquility by letting go of all doubts and emptiness, letting them pass and finding harmony within.

Speech:

Laras, rasa, nihil, ragu, let the beer pass in the blue room (005/0.53/Asmalibration/2024)

The lyrics “Laras, rasa, nihil, ragu, let the beer pass in the blue room” create a rich and profound image through the use of beautiful metaphors. The word “laras” often refers to harmony, while “rasa” refers to feelings or emotions. “Nihil” means nothing or empty, and ‘ragu’ means doubt or uncertainty. By combining these words, the lyricist wants to convey that any feelings or doubts that may have existed before have now disappeared. The phrase “let the beer pass” signifies a process of disappearance or erasure, while “blue space” creates the image of a space full of tranquility, peace, or shade. In this

context, “blue space” can be seen as a place or mental state where all negative feelings or doubts have disappeared. This metaphor communicates an emotional state that changes from doubt to peace and harmony, creating a calm and peaceful atmosphere.

3.3.2. AFFECTIVE SPEECH MEANING

Context:

Describes a person's journey in dealing with or healing deep pain or suffering, which may stem from traumatic experiences or deep sadness.

Speech:

Dry the dark wound (029/0.47/Saturn/2024)

In the lyrics of “Dry up the dark wounds,” there is the use of metaphors that attempt to describe the process of healing from emotional wounds or trauma. The word “dry” is usually used in the context of drying something wet or damp, but in this metaphor, it is used to describe an attempt to heal or overcome an inner wound. The “wound” here does not refer to a physical wound, but rather to emotional pain or suffering. “Dark” describes how deep and painful the wound is. The affective meaning in this metaphor is the depiction of the speaker's personal feelings and circumstances that experience suffering and try to overcome it. In other words, this lyric conveys deep feelings and attempts to heal from excruciating emotional pain.

3.3.3 MEANING OF COLLOCATIVE SPEECH

Context:

Describes a situation where someone is willing to wait patiently or willingly, despite being in unusual or uncomfortable conditions or environments.

Speech:

Rentas dimension of time, willing to play waiting (016/1.09/Raksa/2024)

In the lyric “Rentas dimension of time, willing to play waiting,” there is the use of metaphors that describe a person's willingness to wait for an indefinite period of time or beyond the usual time limit. The word “rentas” literally means to cross or pass through, while “time dimension” refers to the concept of time that is usually considered as something linear and measurable. By combining these two words, the metaphor creates an image of transcending conventional time constraints, as if waiting in another dimension where time is no longer a constraint. The phrase “willing to play waiting” adds the meaning that the speaker is willing and patient to wait, even if they have to play around or fill the time while waiting. The collocative meaning in this metaphor connects to the cultural and social context, where waiting is often associated with patience, sacrifice, and hope. The lyrics convey the speaker's feelings of being willing to wait as long as possible, showing strong determination and hope.

3.4. Data Classification

After conducting research on the data source, namely on the song by Soegi Bornean. The author obtained data results in the form of metaphor forms: Asmalibration 4 data (26.67%), Raksa 3 data (20%), Haribaan 4 data (26.67%), Kala 4 data (26.67%). There are 30 types of metaphors in Soegi Bornean songs in the form of: anthromorphic metaphors 13 data (43.33%), luxury metaphors 1 data (3.33%), abstracting metaphors 13 data (43.44%), synesthetic metaphors 3 data (10%) and the meaning of metaphors totaling 9 data in the form of: connotative meaning 4 data (44.44%), stylistic meaning 1 data (11.11%), affective meaning 3 data (33.33%), collocative meaning 1 data (11.11%). In Soegi Bosman's song, 54 data (100%) of metaphors were obtained, 15 (27.78%) data in the form of metaphors, 30 data (55.56%) in the form of types of metaphors, 9 data (16.67%) in the form of metaphorical meaning.

Tabel 1.Klasifikasi Data.

Types of Metaphors

3.5. Implication in Indonesian Language Learning in SMA class XI

The results of the research in the form of metaphors in song lyrics have similarities with the material 'poetry' in Indonesian language learning. The findings of this study are applied to Indonesian language learning materials in high school in grade XI. Teachers can use the results of this study as material for teaching Indonesian in SMA class XI by focusing on material according to the Teaching Module for SMA level, especially on material that has a connection with the theory of criticism. This is in accordance with the learning outcomes of Indonesian language at high school level in grade XI.

The method used in learning is the demonstration method to provide examples to create, understand, and convey ideas or imaginations using good and correct language so that the work delivered can be understood by the recipient. The student worksheet (LKPD) and projector are used as media to support

No	Song Title	Types of Metaphors				Amount	Percentage
		Antromophis	Pengabstrakan	Sinestik	Kemewahan		
1	Asmalibrasi	2	2	-	-	4	9,9%
2	Pijaraya	4	-	2	-	6	13,63%
3	Raksa	2	-	-	-	2	4,54%
4	Haribaan	2	-	-	-	2	4,54%
5	Aguna	1	-	-	-	1	2,27%
6	Saturnus	4	2	1	-	7	15,90%
7	Semenjana	4	1	-	1	6	13,63%
8	Samsara	3	2	-	-	5	11,36%
9	Kala	6	3	-	-	9	20,50%
10	Bait Perindu	2	-	-	-	3	4,54%
Amount		30	10	3	1	44	100%
Percentage		68,18%	22,72%	6,81%	2,27%		

learning. Metaphorical elements in song lyrics have the potential to expand the knowledge of teachers and students.

From this research, students can find out the use of metaphors in creating poetry, because in creating a literary work in the form of poetry it is necessary to use figurative language and majas. Metaphors have an important role to add aesthetic value in creating poetic works so that this research is related to Indonesian language learning. This knowledge will help students in doing assignments both creating and analyzing the meaning contained in the poetry text. Research that presents data in the form of actual meaning can also help students so that there is no mistake in understanding metaphors.

CONCLUSIONS

According to the results of research and analysis conducted by the author on the lyrics of Soegi Bornean songs, it can be concluded that:

- 1) There are 15 forms of metaphor from the results of research on Soegi Bornean song lyrics in the form of: Asmalibration 4 data (26.67%), Raksa 3 data (20%), Haribaan 4 data (26.67%), Kala 4 data (26.67%).

- 2) There are 30 types of metaphors in Soegi Bornean songs in the form of: anthromophical metaphors 13 data (43.33%), luxury metaphors 1 data (3.33%), abstracting metaphors 13 data (43.44%), synesthetic metaphors 3 data (10%).
- 3) There are 9 metaphorical meanings in the form of: connotative meaning 4 data (44.44%), stylistic meaning 1 data (11.11%), affective meaning 3 data (33.33%), colloquial meaning 1 data (11.11%). In Soegi Bosman's song, 54 data (100%) of metaphorical majas were obtained, 15 (27.78%) data in the form of metaphor, 30 data (55.56%) in the form of types of metaphor, 9 data (16.67%) in the form of metaphorical meaning.
- 4) This research shows that metaphors in song lyrics are similar to poetry material in Indonesian language learning in grade XI high school. The results of this study can be used by teachers to teach the theory of criticism according to the High School Teaching Module, as well as achieving Indonesian language learning outcomes. The demonstration method is recommended to teach the creation, understanding, and delivery of ideas with good language. Learner worksheets and projectors are also recommended as supporting media. Knowledge of metaphors in song lyrics can broaden teachers' and students' understanding, and improve students' ability to create and analyze poetry, paying attention to the use of figurative language and majas that enrich the aesthetic value of poetry.

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