

The Inner Structure of Lampung Song Lyrics

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Abstrak

The lyrics of a song can be a reflection of society's life because lyrics often contain stories or narratives that are drawn from everyday life. Furthermore, song lyrics can also influence and shape the perceptions and behaviors of society. In this research, the inner structure found in the lyrics of the songs "Lampung Mulang Tiyuh," "Tanoh Lado," and "Pung Kelapo Kupung" is analyzed. The method used is content analysis with a qualitative approach. The data in this study consist of words and phrases from the lyrics of the song "Lampung Mulang Tiyuh," popularized by Bustami Zainudin, as well as "Tanoh Lado" and "Pung Kelapo Kupung," popularized by Andi Achmad. The analysis is conducted by deeply discussing the information written or printed in the lyrics. The results of the study show the presence of inner structures such as themes, emotions, tones, and messages in the lyrics of "Lampung Mulang Tiyuh," "Tanoh Lado," and "Pung Kelapo Kupung."

Kata Kunci: Inner Structure; Lampung; Song

Introduction

One important element of music is song lyrics. Song lyrics often serve as a reflection of society's life (Achsani & Laila, 2020). Song lyrics become a medium for expressing human emotions, hopes, and life experiences. As a universal form of art, song lyrics have the ability to influence human perceptions and behavior.

Song lyrics can be a mirror of society's life because they often convey stories or narratives drawn from everyday life. In song lyrics, there are sometimes social critiques of the existing situations and conditions in society. For example, there are song lyrics that express issues of social injustice, corruption, or violence (Susanti & Nurmayani, 2020).

Furthermore, song lyrics also have the ability to influence and shape the perceptions and behavior of society. Lyrics that contain positive values such as love, brotherhood, or togetherness can strengthen these values in the community's life (Maharani et al., 2022). Conversely, lyrics containing negative values like violence, drugs, or promiscuity can shape unhealthy behaviors.

In this regard, it is important for society to pay attention to the lyrics of songs they consume and produce. High-quality lyrics can serve as a means of positive education and entertainment for the community. Conversely, low-quality lyrics can become a source of social problems and unhealthy behaviors. As a culture-conscious society, efforts are needed to preserve and protect song lyrics as reflections of life and culture within the community.

Song lyrics are one form of poetry that is often associated with music (Rahmawati & Zakiyah, 2021). Lyrics in the form of poetry are a literary expression that uses language to artistically convey human emotions and experiences. Like poetry, song lyrics have complex forms and meanings.

Song lyrics can be categorized as poetry because they share similar characteristics with poetry, such as the use of beautiful language, the use of rhyme, and rhythmic structure. Both poetry and song lyrics share the goal of conveying deep messages or feelings to the listener or reader (Nurachmana & Ilsin, 2020).

Lampung Province is one of the provinces in Indonesia that boasts a diverse heritage of traditional culture, including the craft of weaving tapis cloth, regional songs, musical instruments, and traditional dances. The arts in Lampung are a crucial aspect that has become an identity of the Lampung community (Ramadhan, 2020). One form of art found in Lampung is music. However, research on the structure of Lampung song lyrics is still limited and has not been systematically studied. Yet, understanding the structure of Lampung song lyrics is essential for preserving Lampung's culture and enhancing appreciation for Lampungese music.

Research related to the structure of song lyrics has been conducted by other researchers. One such study on song lyrics' structure was conducted by Ismawati & Saptarini (2020). This research examined the structure and meaning of songs with flower themes that emerged in Indonesia during the 1960s and 1970s. The study explained that the songs with flower themes, which served as the research data source, mostly adopted the structure of old poetry. In terms of the aspect of meaning, the songs with flower themes from the 1960s to 1970s contained more connotative meanings compared to denotative meanings.

Another study is the research on the lyrics structure of the band Ungu in the album "Penguasa Hati" conducted by Setiawati (2023). This research yielded findings that the lyrics of the songs by the band Ungu in the album "Penguasa Hati" exhibit a poetic structure, encompassing both physical and inner structures. The physical structure discovered includes diction, imagery, concrete words, figurative language, rhyme, and typography. The inner structure found comprises themes, emotions, tone and mood, as well as messages. In addition to the two studies mentioned above, another research on the structure of song lyrics has been conducted by Nurkhayatun et al. (2022) and also by Syumaisi et al. (2021). Both researchers examined Javanese songs, namely songs from the album "Cidro Asmoro" and a song titled "Tombo Ati."

Research focused on Lampung songs as a data source has been conducted by Irawan et al. (2021). This research examined the local wisdom values present in songs such as "Tanah Lado," "Cangget Agung," "Tepui-Tepui," "Punyandangan," "Mulei Menghanai," "Mulang Tiyuh," "Jama-Jama," "Ito-Ito Menganai," "Manjau Dimulei," and "Mak Lopo." The results of the research show that the Lampung songs used as data sources contain the value of "piil pesenggiri," consisting of: a) nemui nyimah (mutual help), b) nengah nyappur (unity), c) sakai sambaian (helping each other), and d) juluk adek (respectful titles).

This research on the inner structure of Lampung songs is conducted to complement existing research. It is expected that this research can provide a deeper understanding of the structure of Lampung song lyrics and can serve as a basis for the development and preservation of Lampung culture. Additionally, research on Lampung song lyrics can have broader benefits, such as contributing to the development of cultural education programs in Lampung. The results of this research can be used as a reference for curriculum development that integrates Lampung song lyrics as part of regional language and culture learning. The Indonesian Language Dictionary (KBBI) states that song lyrics have the meaning of being one of the literary works (poetry) that pour out personal feelings through a song. In other words, song lyrics are a form of literary work in the form of poetry presented through singing.

Riffaterre (1978) asserts that poetry is always changing according to the tastes and the concept of art and beauty within the broader society's knowledge and understanding. Therefore, in its development, poetry has expanded in terms of meaning, writing form, and presentation, one of which is in the form of song lyrics. Poetry can be equated with song lyrics because song lyrics are an evolution of the literary form of poetry.

Many poems are written with the intention of being set to music, as seen in examples like Elizabethan opera arias. It's difficult to prove that lyrics and music were created simultaneously. In fact, many songs were composed before their lyrics were written.

"The relationship between music and good poetry can be considered somewhat weak. In fact, if we look at the reality that poetry combined with music becomes famous, it's not necessarily good poetry. Poetry with a well-structured form is less suitable to be turned into a song, whereas lower-quality poetry may be suitable for creating beautiful song lyrics. The structural integrity of highly literary poetry can be compromised and blurred when set to music, even with very good music. However, the best poetry doesn't necessarily lead to music, and the most beautiful music doesn't require words" (Wellek & Warren, 1995).

Pradopo (2010) states that poetry can be analyzed based on its elements and functions, and the deconstruction reveals that each element carries meaning only in relation to other elements, even based on its place within the structure. Wellek & Warren (1995) propose that the processing of elements in literary works to achieve aesthetic effects is called "structure." This structure consists of content and form as long as it serves an aesthetic function. Therefore, literary works can be viewed as a coherent system of signs with specific aesthetic functions and purposes. Literary works generally constitute a totality where each element is interconnected. A literary work, when read, possesses unity, wholeness of meaning, and intrinsic relationships that emphasize the structure of the literary work itself.

Teeuw (2013) states that every significant literary work possesses a significant structure, which, according to Goldmann, is autonomous and resides in the mind and must be unearthed by researchers through careful analysis. To analyze the inner structure of poetry, this research employs the structural approach proposed by Rene Wellek and Austin Warren as follows.

"There are two approaches to structural analysis, the first one begins with a systematic analysis of the linguistics of literary works and is followed by an interpretation of its characteristics based on the aesthetic purpose of the work as its 'total meaning.' Here, the elements of linguistic structure will emerge as a distinctive linguistic system of the work or a group of works. The second approach, which is not in conflict with the first, studies a number of distinguishing characteristics that set one system apart from other systems. The method used here is contrastive analysis" (Wellek & Warren, 1995).

The inner structure of poetry relates to what is intended to be expressed as the content of the poem. Waluyo (1987) explains that there are four elements included in the inner structure of poetry, namely the theme, emotions, tone and mood, and message.

Satoto (1996) states that the theme is a central idea or concept that can be expressed in literary works, either directly or indirectly, whether explicitly or implicitly, whether existing within the text or within its context. Waluyo (1987) mentions that a reader or poetry enthusiast with the same background knowledge can discern the theme of a poem created by a poet because poetry has interpretations that are straightforward, objective, and specific.

Tarigan (2011) reveals that the feeling or emotion represents the poet's attitude towards the core issues contained in their poetry. The emotions expressed by the poet must be complete and not half-hearted. A poet's emotions in their poetry can be recognized through the use of various expressions within their work. This is because when creating poetry, the poet's emotional state is also expressed and should be able to be appreciated by the reader.

Tone represents the poet's attitude toward the reader. Mood is the emotional state of the reader after reading the poem or the psychological effect that the poem has on the reader. Satoto (1996) states that the message (amanat) is the author's message to the reader or the public. The message usually has a positive nature that can be compared to the conclusions regarding the value and usefulness of the poem for the reader. In many poems, poets do not explicitly and intentionally include the message in their work. The message is implied behind the words and also behind the themes expressed by the poet.

Method

This research employs the content analysis method with a qualitative approach. The data in this study consist of words, phrases, and sentences from the data source, which are the lyrics of the songs "Lampung Mulang Tiyuh" popularized by Bustami Zainudin, as well as "Tanoh Lado" and "Pung Kelapo Kupung" popularized by Andi Achmad. The collected data is analyzed by delving deeply into the written or printed information. Using this technique, an objective and systematic description of the content contained in the data source is produced. The first step in data analysis is to determine specific categories. Subsequently, the research findings are classified based on certain criteria or categories. During the data classification stage, there is a process of reducing data that is not relevant or does not fit into the categories. Finally, data interpretation is conducted, accompanied by verification and drawing conclusions.

Results and Discussion

This research focuses on the inner structure contained in the lyrics of the songs Lampung "Mulang Tiyuh" which were popularized by Bustami Zainudin and "Tanoh Lado" and "Pung Kelapo Kupung" which were popularized by Andi Achmad. Things analyzed include themes, feelings, tone and atmosphere, as well as messages. The research results are described in the following discussion.

1. Theme

The main theme in the song "Mulang Tiyuh" is the hometown. In Lampung language, "Mulang Tiyuh" means returning to one's hometown. Through this song, a reminder and advice are given to migrants not to forget to return to their hometown. The songwriter's invitation to return to the hometown is marked by the repetition of the word "Mulang" in the song lyrics.

Mulang pai kuti ingok tiyuhmu

(Go home first, remember your hometown)

Mulang puwari ingok tiyuhmu

(Go home, my friend, remember your hometown)

Mulang pai kuti ingok tiyuhmu

(Go home first, remember your hometown)

Mulang puwari ingok tiyuhmu

(Go home, my friend, remember your hometown)

In the verses of the lyrics above, the words "mulang" and "tiyuh" are repeated continuously. The use of repetition for these words indicates that they hold significant emphasis in the songwriter's message. This aligns with the perspective of Khoirunnisa et al. (2021), which explains that words repeated in poetry are those with important meanings that need to be expressed. In the lyrics of "Tanoh Lado," the primary theme revolves around the wealth of Lampung's land. Overall, the song narrates the richness possessed by the land of Lampung. This wealth encompasses both culture and natural resources, which are conveyed in nearly every verse of "Tanoh Lado." This can be observed in the following excerpt from the song lyrics.

Tani tukun sangun jak jebi
(Diligent farmer from the beginning)
Tanoh Lampungku tanoh lado
(My Lampung land is the land of pepper)

The lyrics above narrate the lives of farmers in Lampung who enjoy prosperity. This prosperity is the result of the rich natural resources found in Lampung's soil, which can be utilized by the community, particularly in the cultivation of pepper. Pepper has been a flagship commodity in the Lampung Province since the time of the Banten Sultanate and through the colonial era. In fact, Lampung was once one of the largest producers of pepper in the archipelago (Rizkillah et al., 2020). Another form of wealth in Lampung is associated with its cultural heritage. This is evident in the following excerpt from the lyrics.

Merega buai rik bahasa
(Hereditary clan (village) and language)
Nayah sina tanda ram kaya
(A lot is a sign that we are rich)
Adat rik budaya suratni kaganga
(Customs and Culture, the characters are Ka-ga-nga)
Jadi warisan jama-jama
(So the inheritance is shared)

This stanza narrates the ethnic diversity and cultural traditions held by the Lampung community. The lyrics describe the richness of Lampung's cultural heritage, including the Lampung language and script known as Ka-ga-nga. The cultural traditions of the Lampung people have been present since ancient times and have been passed down through generations, which is why they still exist today. The richness of Lampung's cultural heritage is emphasized in the following lyrics.

Tabikpun jama sai tuha raja (Sorry to the (very) elders)
Penyimbang sebatin semerga
((Traditional) Figure, Traditional Head of the clan)

The lyrics above further clarify the richness of the cultural heritage held by the Lampung community by explaining that its diversity is also reflected in the social structure of Lampung society. Through these lyrics, listeners/readers can learn that in the Lampung region, there are titles such as Raja (King), Penyimbang, and Sebatin, which are used to address the elders of the Lampung Pepadun and Lampung Saibatin customary communities. According to Melalatoa (1995), the Lampung Pepadun and Saibatin communities are groups of people in the Lampung region. The existence of the Pepadun and Saibatin communities reinforces the richness of the customs and culture in Lampung.

The song "Pung Kelapo Kupung" tells the story of the plight of the young girls and boys who cannot unite in marriage. The song portrays the confusion and resignation of these young individuals because they cannot do anything to prevent this situation. This can be seen in the following lyrics.

Mulei nayah sai buhung (Girls lie a lot)
Bejanjei ago bebai (Promise to get married)

The lyrics above represent the beginning of the issue raised in the song "Pung Kelapo Kupung." The problem addressed in this song arises because many girls break their promises to get married. The story of these broken promises by the girls is depicted in the following lyrics.

Lak ilung kula ilung (Lak ilung confusion) Lak ilung badan asang (Lak ilung difficult)

Mulei nayah sai bingung (Many girls are confused) Dipikken menganai wawai
(Left by a handsome man)

The lyrics above tell from the perspective of the girls who feel confused and restless because many good men have left them.

2. Feeling

In the lyrics of the song "Mulang Tiyuh," the songwriter expresses a feeling of hope. Through this song, hope is conveyed for the migrants from Way Kanan Regency to return to their hometowns so that they can together advance Way Kanan Regency. In a very straightforward manner, the songwriter invites relatives who are abroad to not forget their hometown, as reflected in the following lyrics.

Kuti sai di rantuan

(Those of you who are overseas)

Dang lupa geluk mulang

(Don't forget to go home immediately)

Ingok kon di tiyuhmu (Remind your village) Harop sikam diniku (Our hopes for you)

Jak rani limban bulan (From day to month) Jak tahun limban jaman (From year to era)

Lika jama gawian (Taste and work)

Lupa jama jenganan

(Forgot the place (of origin))

Mulang pai kuti ingok tiyuhmu

(When you go home, remember your village)

Mulang puwari ingok tiuhmu

(When you go home, you remember your village)

Mulang pai kuti ingok tiuhmu

(When you go home, remember your village)

Mulang puwari ingok tiuhmu

(When you go home, you remember your village)

In the song's verses, the poet encourages the Way Kanan Regency community to unite and actively contribute to the development of their region. The song emphasizes that the future of Way Kanan Regency ultimately rests in the hands of its own people. This sentiment is conveyed through the lyrics *Amon mak ram sapa lagi / Mak ganta kameda lagi*. In the song "Tanoh Lado," the lyrics vividly express the songwriter's deep sense of joy and pride in their homeland, Lampung. This feeling of pride and happiness is rooted in the songwriter's recognition of the abundant natural resources and rich cultural heritage that Lampung possesses.

The portrayal of Lampung's land as described in the lyrics *Bumiku Tanoh Lampungku lawi / Panjak wah-wah di Nusantara / Tani tukun sangun jak jebi / Tanoh Lampungku tanoh lado* serves to further underscore these emotions. Notably, the entirety of the "Tanoh Lado" lyrics does not convey any sadness.

In the song "Pung Kelapo Kupung," the songwriter depicts their inner turmoil upon learning that numerous young women are facing delays in finding a life partner due to their own misdeeds. The song reveals the songwriter's concern for these women who have lost good potential partners, whether due to rejection following deceptive marriage intentions or other circumstances. The songwriter advocates that these young women should surrender their concerns and trust in God to guide their destinies, as reflected in the lyrics *Mulei nayah sai buhung / Bejanjei ago bebai / Lamun kak takdir / Makko sai dapok cawo / Segalo jodoh / Dipegung sai kuaso*.

3. Tone and Nuance

The song "Mulang Tiyuh" conveys a melancholic mood, stemming from the people of Way Kanan Regency choosing to migrate and leave their hometowns. The core message of "Mulang Tiyuh" revolves around an invitation for these migrants to return to Way Kanan Regency and actively participate in its development, as reflected in the lyrics Way Kanan sai kaya raya / Jak unggak tigoh liba / Abdi juga wat dija / Jama jama upaya.

In contrast, "Tanoh Lado" exudes an atmosphere brimming with pride and delight. This song celebrates the land of Lampung and urges the entire Lampung community to safeguard their traditions, culture, and the abundant riches of Lampung's soil, encapsulated in the lyrics Meregai buai rik bahasa / nayah sina tanda ram kaya / Adat rik budaya / Suratni Ka-ga-nga / Jadi warisan jama-jama.

"Pung Kelapo Kupung" radiates a joyful ambiance, despite recounting a failed love story. This sense of happiness becomes apparent towards the end of the song, with lyrics that suggest releasing sadness by placing trust in divine destiny, as in Lamun kak takdir / Makko sai dapok cawo / Segalo jodoh / Dipegung sai kuaso.

4. Message

The song "Mulang Tiyuh" conveys a message specifically aimed at migrants from Way Kanan Regency. The songwriter reminds the migrants from Way Kanan Regency to return to their hometowns and contribute to the development of Way Kanan Regency. The natural wealth of Way Kanan Regency should be managed and utilized by the people of Way Kanan themselves. The song "Tanoh Lado" delivers a message to the people of Lampung that all the richness of Lampung's traditions and culture must be preserved and should never be lost. Every person from Lampung should take pride in their land, as the wealth it possesses encompasses not only their traditions and culture, but also the fertile land that yields abundant natural resources, which can be utilized by the community to create prosperous lives.

The message conveyed by the creator of "Pung Kelapo Kupung" emphasizes the importance of keeping promises, especially when these promises are related to serious matters. The song depicts that there are consequences for those who dare to break their promises, particularly those related to marriage. Furthermore, from a religious perspective, the song imparts the message that when faced with confusion and problems, it is good to surrender and seek help from God.

Conclusion

Based on the research conducted, the lyrics of the Lampung songs "Mulang Tiyuh," "Tanoh Lado," and "Pung Kelapo Kupung" have an inner structure comprising themes, emotions, tone and mood, and messages. The theme in the song "Mulang Tiyuh" is the hometown. In the lyrics of "Mulang Tiyuh," the songwriter expresses a feeling of hope. The mood present in "Mulang Tiyuh" is a somber one. The song "Mulang Tiyuh" serves as a reminder to migrants from Way Kanan Regency to return to their hometowns and contribute to the development of Way Kanan Regency. In the song "Tanoh Lado," the theme found is the natural wealth of Lampung. The emotion conveyed in the song "Tanoh Lado" is pride. "Tanoh Lado" depicts an atmosphere filled with pride and joy. The song "Tanoh Lado" conveys a message to the people of Lampung that all the traditional wealth and culture of Lampung must be preserved and should never be lost. The song "Pung Kelapo Kupung" carries the theme of sadness. The emotion expressed in the song "Pung Kelapo Kupung" is sadness. "Pung Kelapo Kupung" contains tones and an atmosphere of happiness. The message conveyed by the creator of "Pung Kelapo Kupung" emphasizes the importance of keeping promises.

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