

Pragmatic meaning of *Mejikuhibiniu*'s color acronym illustrating shifting emotional dynamics throughout evolving expressions of love

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Abstract

language is no longer static, but changes following the social context and the emotion from the speaker. The term of "*Mejikuhibiniu*" at first is an educative acronym for helping the children memories and knowing the color sequence of rainbow, in "*Mejikuhibiniu*" song by Tenxi experience the pragmatic transformation becoming a metaphor of a love journey that having a complex and full of conflict. This research goal is for showing the meaning of pragmatic, implicature, assumption, and also the strategy of speech acts that emerge from the use of the color symbol in the lyrics. By using a qualitative approach to pragmatic discourse analysis, this research uses Yule's context theory, Grice's implicature, Leech's principles of politeness, Searle's speech acts, and Karttunen's assumptions in analyzing data in the form of official lyrics. The results of this research show that "*Mejikuhibiniu*" functions as an emotional marker that represents a shift in relationships from happiness into betrayal and emotional breakdown. In addition, found implicatures of jealousy and manipulation, assumptions of exclusive relationships, speech acts expressive based on emotion intentions, also strategy of color metaphor that smooth and sharpen the critic speaker to the conflict of love. Thus, this study confirms that the changes of symbols and culture in popular music show pragmatic dynamics that influence the social growth and psychologic modern speaker.

Keywords: Pragmatics, Implicature, Metaphor, Color Symbolism, Emotional Dynamics, Popular Culture.

Abstrak

Fenomena perubahan dalam makna musik populer menunjukkan adanya simbol-simbol bahasa yang semakin tidak lagi statis, namun berubahnya makna dengan mengikuti konteks sosial dan emosional penuturnya. Istilah yang awalnya adalah akronim edukatif yang digunakan anak-anak untuk membantu mengenali dan menghafal urutan warna pelangi adalah "*Mejikuhibiniu*", akan tetapi dalam lagu "*Mejikuhibiniu*" karya Tenxi mengalami transformasi pragmatik yang berubah menjadi metafora perjalanan cinta yang kompleks dan penuh konflik. Penelitian ini bertujuan untuk mengungkap makna pragmatik, implikatur, praanggapan, dan juga strategi tindak tutur yang ada dari penggunaan simbol warna dalam lirik lagu tersebut. Dengan pendekatan kualitatif analisis wacana pragmatik, penelitian ini menggunakan teori konteks Yule, implikatur Grice, prinsip kesantunan Leech, tindak tutur Searle, dan praanggapan Karttunen untuk menganalisis data berupa lirik lagu ini. Hasil dari penelitian ini menunjukkan

bahwa “Mejikuhibiniu” berfungsi sebagai penanda emosional yang merepresentasikan pergeseran hubungan dari kebahagiaan menjadi pengkhianatan dan kehancuran. Dengan tambahan, ditemukan implikatur kecemburuan dan manipulasi, praanggapan eksklusivitas dalam hubungan, tindak tutur ekspresif berbasis intensitas emosi, dan juga strategi metafora warna yang memperhalus sekaligus mempertajam kritik penutur terhadap konflik cinta yang terjadi. Dengan demikian, penelitian ini menegaskan bahwa adanya perubahan fungsi simbol budaya dalam musik populer mencerminkan dinamika pragmatik yang dapat dipengaruhi perkembangan sosial dan psikologis penutur modern.

Kata Kunci: Pragmatik, Implikatur, Metafora, simbolisme warna, Dinamika Emosional, Budaya populer.

INTRODUCTION

Music lacks the capability to depict anything in a specific and detailed manner, even on a symbolic level, because it does not possess the necessary tools or means to do so, unlike language or words. Without certain forms of expression, such as lyrics, music cannot communicate anything (Hanslick, 1986). Therefore, when lyrics are included in songs, they play a crucial role in expressing emotions, personal experiences, or cultural symbols. This leads to a linguistic phenomenon that can be analyzed through the use of metaphors in song lyrics. In semantic and pragmatic research, such as the association of colors with emotional symbols tied to human experiences (Lakoff & Johnson, 1980). For instance, the color red is frequently associated with anger and passionate love, while blue represents the sadness felt by an individual, and purple is viewed as a symbol of spirituality. By utilizing these color symbols as metaphors, songwriters can share their experiences through recognizable symbols.

The focus of this analysis is the song “Mejikuhibiniu” performed by Tenxi, Suisei, and Jemsii. This track, which is currently trending among TikTok users, utilizes the acronym “Mejikuhibiniu,” a term often used to assist children in remembering the colors of the rainbow. “Mejikuhibiniu” corresponds to the initial letters of (red, orange, yellow, green, blue, indigo, and violet) that frequently appear in children’s literature. This acronym is typically linked to themes of innocence, joy, and childhood. However, in the song “Mejikuhibiniu” by Tenxi, Suisei, and Jemsii, the context shifts significantly, portraying a romantic relationship fraught with difficulties, markedly different from its original innocent implications. This song employs the metaphor of “Mejikuhibiniu” to convey themes of jealousy, betrayal, and profound disappointment concerning love. The lyrics, “Mejikuhibiniu ku lihat kamu, hidup penuh warna-warni saat ku bersamamu” reference the initial stages of a romantic relationship characterized by joy. In contrast, the subsequent lyrics, “Kenapa ada dia diantara kau dan aku”, “Cuma kamu tiada yang lain, sekarang kamu sama yang lain”, and “Tak pantasanya bilang cinta kalo nggak bisa tahan” highlight the emotional shift from a once joyful partnership to turmoil and separation due to the involvement of a third party. This transformation exemplifies the changing emotional implicature, reflecting a shift in the implied meaning throughout the song that captures the evolving dynamics of a relationship (Grice, 1975).

Grice's implicature theory suggests that the meaning of sentences isn't always straightforward, but often arises from implied meanings that depend on the surrounding context. An article that aligns with Grice's 1975 concept is titled “Pragmatic meaning of “Mejikuhibiniu” color acronym illustrating shifting emotional dynamics throughout evolving expressions of love,” which demonstrates how colors can represent emotional transitions without being stated overtly, relying instead on inferred language. According to Grice's theory, implied meaning stems from the fulfillment of certain expectations; therefore, the article discusses how meaning emerges through symbolism, which

necessitates an understanding of the context in which implied meanings are conveyed as well as the cultural background that must be recognized. The colors featured in the lyrics of “Mejikuhibiniu” act as nonverbal implicatures that articulate feelings within romantic relationships, which can be readily interpreted by the audience of “Mejikuhibiniu”. Consequently, the article elaborates on Grice’s theory, illustrating that the principle of implicature applies not only in casual conversation but also in conveying implicit meanings to a broader audience through music. Implied meanings, particularly through the symbolism of colors, function as a vehicle for expressing emotions.

In the song “Mejikuhibinu” by Tenxi, Suisei, and Jemsii, the term 'Mejikuhibinu' is not associated with love directly; however, it suggests an implied meaning that love encompasses a spectrum of colors similar to that of a rainbow. The song employs conversational implicature to create profound interpretations within its lyrics. The songwriter subtly articulates that love is "rich in color," and through the use of “Mejikuhibinu,” listeners can derive this meaning in a pragmatic sense. This demonstrates how popular culture, through the use of implicature, can alter, broaden, and even transform the purpose of a statement.

However, songs of this type can create unexpected meanings that change the meaning and role of words, especially when educational symbols like colours are used in romantic settings. Colour symbolism in Indonesian popular song lyrics has been studied, supporting this observation. Sari & Wulandari's 2019 study on colour metaphors in dangdut music focusses on cultural emotions without a pragmatic context, indicating that while colour as a symbol in romantic contexts has been studied semantically, implicature has not. They focused on colour as a cultural symbol, while this study examines how romantic settings can change Grice's educational acronyms' implied meanings. This clarifies Indonesian popular music's shifting emotional implications. Colour usage in music is understudied, so this research is expected to contribute theoretically and practically to linguistic studies.

The research question that we see from that gap: How the function of “Mejikuhibiniu” shifted from the educative acronym becomes an implication of love symbolic and the conflict can show their semantic-pragmatic shift in Indonesian popular culture. To answer this research question, this study uses a pragmatic qualitative research method. The data that has been collected by the lyric song “Mejikuhibiniu” transcribed. Analysis in this study was carried out using Grice's theory about implicature, and combined with the semantic metaphor of color analysis (Lakoff & Johnson, 1980), for finding the shifting emotion contained in the song.

This study focuses on how the acronym Mejikuhibiniu is reinterpreted and repurposed in Tenxi’s song Mejikuhibiniu. Specifically, it asks how the term, which is traditionally known as an educational tool for remembering rainbow colors, functions meaningfully within the song’s lyrics. The research also explores how the sequence of rainbow colors is used to represent emotional shifts in romantic relationships. Finally, it examines how Mejikuhibiniu has undergone a semantic and pragmatic shift in Indonesian popular culture, transforming from a children’s learning acronym into a symbol associated with love, emotional tension, and conflict.

The main objective of this research is to analyze how Mejikuhibiniu is pragmatically interpreted in Tenxi’s song as an emotional metaphor rather than a literal educational term. This study also aims to explain how the order of rainbow colors reflects changing emotional states within romantic relationships as conveyed through the lyrics. In addition, it seeks to identify the broader semantic and

pragmatic transformation of *Mejikuhibiniu* in Indonesian popular culture, particularly how it has shifted from an educational mnemonic to a culturally loaded symbol of love and emotional struggle.

Theoretically, this study contributes to pragmatic and semantic research by highlighting how colors function symbolically in song lyrics. It supports and expands conceptual metaphor theory, particularly in the context of Indonesian popular music, while also offering insights into how conversational implicature operates in lyrical texts. Moreover, the research adds to existing linguistic literature on how familiar cultural symbols, such as acronyms, can evolve in meaning over time.

From a practical perspective, this research helps music listeners better understand the emotional meanings embedded in rainbow color symbolism within lyrics. It can serve as a reference for students and researchers interested in pragmatic analysis of contemporary music. The findings may also inspire lyricists to creatively use color symbolism in expressing emotions, and assist educators in demonstrating how linguistic meanings shift depending on cultural and social contexts.

PRAGMATIC

Pragmatics is a field within linguistics that examines the meaning of language as determined by the context in which it is utilized. Yule (1996) states that pragmatics prioritizes the meaning that a speaker intends to convey ("speaker meaning") over mere lexical meaning. Consequently, the interpretation of language is influenced by situational elements, social relationships, and communicative objectives. When analyzing song lyrics, pragmatics serves as the primary tool for uncovering implied meanings, metaphors, and figurative expressions that are not expressed literally. This method allows researchers to decode the emotional messages that songwriters aim to share with their audiences (Thomas, 2015). For instance, the expression "*Mejikuhibiniu*", while educational in its direct connotation, can acquire emotional significance within a romantic context.

IMPLICATURE

Implicature, a concept introduced by Grice (1975), refers to the additional meaning that a listener is expected to grasp even when it is not explicitly articulated. This idea highlights the listener's capacity to comprehend the speaker's intent through context and shared knowledge. In the analysis of songs, implicature can be instrumental in examining how certain words or phrases imply meanings. For example, the phrase "*Mejikuhibiniu*," which literally describes the color sequence (red, orange, yellow, green, blue, indigo, violet), can invoke romantic feelings when featured in love-centered lyrics. It is this implicature that underlies the pragmatic analysis aimed at illustrating the transition in meaning from a purely educational context to an emotional or romantic one (Levinson, 2000; Yule, 2010).

COLOR AS A REPRESENTATION OF EMOTION (COLOR EMOTION THEORY)

Psychological studies indicate that colors carry specific emotional associations. Valdez and Mehrabian (1994) found that each color can trigger particular active responses: Red: Love, passion, Blue: Calmness or sadness, Yellow: Happiness, Green: Stability or comfort, Purple: Intimacy or imagination. In linguistic and pragmatic research, colors are frequently regarded as symbols of emotion rather than just visual elements. Therefore, when "*Mejikuhibiniu*" appears in romantic lyrics, listeners interpret it as an emotional metaphor instead of merely a sequence of colors in a rainbow. This illustrates that the meaning can shift from an educational perspective to a romantic one. Hence,

color psychology theory supports the concept that the significance of colors can transform based on the emotional associations they evoke.

STUART HALL'S REPRESENTATION THEORY

Stuart Hall (1997) argues that meaning is not intrinsic to the symbol but is created through a representation process, which involves how culture encodes and decodes a sign. Songwriters produce meaning through their choice of symbols and contextual framing, while listeners reinterpret that meaning based on their social experiences and knowledge. In this investigation, the acronym “Mejikuhibiniu” undergoes re-encoding when it is incorporated into lyrics, transforming symbols that originally served an educational function into emotional metaphors. Consequently, listeners engage in a decoding process, resulting in a shift in meaning that reflects love and emotional experiences.

METHOD

This Study uses qualitative technique with pragmatic discourse analysis. Qualitative technique was chosen because to support the study it focuses on revealing pragmatic meanings related to implicature, presupposition, speech acts, and the metaphorical meaning of color in the song lyrics “Mejikuhibiniu” by Tenxi. It helps to understand the phenomenon in depth and examine how language choices create emotional meanings and interpersonal relations, so it is suitable for tracing the emotional dynamics and conflicts reflected in the lyrics.

This study is focused on four main aspects: (1) the metaphorical meaning of “Mejikuhibiniu” as a pragmatic strategy to show intensified emotions; (2) The expressive acts about feelings are represented through color metaphors; (3) conversational implicatures, especially in lines that contain conflict such as “Kenapa ada dia diantara kau dan aku” (“why is there someone between you and me”); and (4) presuppositions that appear through repetition, explicit statements, and expressions that confirm commitment or disappointment in the relationship.

The lyrics of “Mejikuhibiniu” serve as the primary object of analysis. The research was conducted from November 2025 to December 2025 at UNESA Campus 5 and involved several stages, including data collection, literature review, data analysis, and report writing. Data was gathered through documentation and literature study. Documentation ensured access to verified and official lyric sources, while the literature study provided theoretical grounding, particularly Yule’s concepts of context and deixis, as well as Grice’s theory of conversational implicature. These theories guided the identification of pragmatic elements such as implicatures, presuppositions, expressive acts, indirect meanings, emotional intensification through repetition, and color metaphors.

In qualitative research, the researcher acts as the main instrument responsible for selecting data, interpreting context, and constructing meaning. Several supporting tools, including an implicature identification sheet, a speech act classification table, a presupposition analysis table, and contextual notes, were used to maintain analytical consistency.

The data analysis followed the interactive model proposed by Miles and Huberman, consisting of data reduction, data display, and conclusion drawing. During the reduction stage, relevant data were selected based on physical, social, and psychological contexts in the lyrics, such as themes of romance, betrayal, disappointment, and emotional intensity. The analysis of implicature revealed indirect meanings, including jealousy in the line “Kenapa ada dia diantara kau dan aku” and emotional dependence in “awalnya ku cuma

cobain tapi ku ketagihan.” The presupposition analysis identified underlying assumptions, for example, the repetition of “cuma kamu,” which emphasizes loyalty, and the line “sekarang kamu sama yang lain,” which assumes the existence of a previous exclusive relationship. Meanwhile, the analysis of pragmatic metaphors interpreted “Mejikuhibiniu” as a representation of an emotional spectrum, initially bright and positive, but gradually shifting into tension and conflict.

Finally, the conclusions were formulated through verification and cross-checking of all findings based on the applied pragmatic theories. The validity of the data was ensured through theoretical triangulation, adequate referencing, peer discussion, and the maintenance of an audit trail, which documents the entire analytical process and allows each step to be traced clearly.

RESULTS AND DISCUSSIONS

Pragmatic Analysis of the Acronym “Mejikuhibiniu” Based on Grice’s Theory (Maxims & Implicature)

According to Grice’s Cooperative Principle, speakers are expected to follow four maxims, quantity, quality, relevance, and manner. However, in the lyric “Mejikuhibiniu ku lihat kamu / Hidup penuh warna-warni saat ku bersamamu,” the acronym “Mejikuhibiniu” is not used in a literal way. This non-literal use creates several maxim violations that generate new pragmatic meanings and conversational implications.

Violation of the Maxim of Quantity

In this lyric, the speaker does not give information directly. Instead of describing emotions in simple terms, the speaker uses a long acronym containing seven colors.

Literal meaning: “Mejikuhibiniu” refers to the colors of the rainbow. Pragmatic meaning: The rainbow symbolizes a bright, colorful life filled with varied and intense emotions.

Implicature: By choosing all seven colors, the speaker implies that the relationship carries complex and mixed emotions. The intensity is much deeper than simply “being happy.” The acronym functions as an emotional shortcut to express a layered and dynamic feeling that cannot be conveyed through ordinary words.

Violation of the Maxim of Relevance

At first glance, the rainbow acronym seems unrelated to themes of heartbreak and emotional conflict. However, this apparent irrelevance is intentional and adds meaning to the lyric.

Implicature: The rainbow becomes a metaphor for the early phase of the relationship, beautiful, bright, and full of hope. As the narrative develops and conflict emerges (presence of a third person, lies, disappointment), the rainbow shifts into an ironic symbol: something once beautiful that has now lost its meaning. This shifting relevance reflects the emotional transformation from hope to heartbreak.

Violation of the Maxim of Manner

The maxim of manners requires clarity, directness, and avoidance of unnecessary complexity. The use of a metaphorical color acronym is indirect and forces the listener to interpret the meaning beyond its literal form.

Implicature: The speaker avoids saying “I was happy at the beginning of our relationship” directly. Instead, the choice of symbolic color highlights emotions that feel more poetic and personal. This form of expression conveys feelings that are difficult to express directly, ineffable emotions, and therefore relies on metaphor to communicate deeper emotional nuances.

Implicit Violation of the Maxim of Quality

The rainbow acronym does not factually describe the state of the relationship. The speaker knowingly uses an expression that is not “true” in a literal sense but reflects a deeper emotional truth.

Implicature: The speaker acknowledges that human emotions cannot be fully explained through literal language. Metaphor becomes necessary to reveal what is emotionally true, even if it is not factually accurate. The use of “Mejikuhibiniu” thus represents emotional authenticity rather than literal truth.

Pragmatic Meaning of the Acronym *Mejikuhibiniu*

In the opening line “*Mejikuhibiniu ku lihat kamu / Hidup penuh warna-warni saat ku bersamamu,*” the acronym *Mejikuhibiniu*, which is normally used as a mnemonic device for children to memorize rainbow colors, undergoes a shift in its pragmatic function. In Yule’s framework of context, the acronym no longer serves a referential purpose to describe actual colors. Instead, it becomes an interpersonal metaphor that expresses the range of emotions experienced by the speaker when being with their partner.

From a pragmatic perspective, the use of “*Mejikuhibiniu*” generates a metaphorical implicature. It symbolically represents a relationship that begins with joy, warmth, and a variety of positive feelings, similar to the bright colors of a rainbow. By drawing on the associative meanings connected to the seven colors (red to violet), the speaker conveys that the relationship is “colorful,” meaning emotionally rich, complex, and intense. The rainbow image therefore functions as a representation of a full emotional spectrum within the relationship.

Furthermore, the acronym communicates an intensification of emotion. It captures the shift from an initial phase filled with beauty and vivid emotional variety to a later stage marked by conflict and emotional breakdown. Through this metaphor, “*Mejikuhibiniu*” becomes a tool for constructing interpersonal meaning: it signals emotional closeness, personal vulnerability, and the speaker’s attempt to articulate feelings that are difficult to express directly.

Thus, the pragmatic meaning of the acronym does not concern the literal description of a rainbow. Instead, it reflects multilayered emotional experiences and the gradual transition from harmony to chaos within the relationship.

Representation of “Shifting Emotional Dynamics” Through the Sequence of Rainbow Colors

The acronym representing the colors of the rainbow follows a fixed sequence, and this order functions as a metaphorical frame for illustrating the emotional dynamics within the relationship. Each color symbolically corresponds to a specific emotional stage. **Red** signifies passion and strong emotional intensity, reflecting the early phase of the relationship where life is described as “full of colors.” **Orange** represents warmth, capturing the period of mutual comfort and emotional support. **Yellow** symbolizes hope and happiness, aligning with the optimistic beginning of the relationship. **Green** indicates stability, which resonates with the expression of commitment seen in the line “*cuma kamu tiada yang lain.*” The emotional tone shifts in the later colors: **blue** marks the emergence of sadness, especially when the speaker questions “*kenapa ada dia di antara kau dan aku.*” **Indigo (nila)** reflects deeper emotional wounds associated with conflict, dishonesty, and betrayal. Lastly, **violet** represents loss and a sense of spiritual surrender, illustrated through the line “*yang tau semuanya ya cuma Tuhan.*”

These symbolic associations demonstrate a clear pattern of shifting emotional dynamics. The rainbow, which initially symbolizes positivity and emotional brightness, gradually transforms into a spectrum of negative feelings as the narrative progresses. The appearance of the later colors, blue, indigo, and violet, signals the transition from love to disappointment and eventual emotional collapse. In this sense, the acronym “*Mejikuhibiniu*” operates as a pragmatic tool that maps the emotional journey of the relationship in a sequential and coherent manner.

The Semantic Pragmatic Shift from an Educational Acronym to a Symbol of Love and Conflict

The acronym “*Mejikuhibiniu*” was originally created as a mnemonic device for elementary school students to memorize the sequence of rainbow colors. Its semantic, or denotative, meaning remains the same: it refers to the standard order of colors in the rainbow. However, in Tenxi’s song, the acronym undergoes a significant semantic–pragmatic shift, moving beyond its educational function and adopting new contextual meanings.

At the pragmatic level, “*Mejikuhibiniu*” transforms into a metaphor for happiness, a symbolic representation of the development of a romantic relationship, and a marker of shifting emotions. It also functions as an indicator of emotional intensity and eventually becomes a symbol of irony when the relationship deteriorates. This shift illustrates how the acronym moves from an objective educational tool to a subjective expression of inner emotional experiences. The transition can be described as a movement from education to emotion, from a memory aid to a medium for articulating personal feelings.

The shift also reflects deeper changes in meaning: the rainbow moves from literal color representation to psychological color expression, where the spectrum symbolizes mixed emotions. What is normally a neutral or universally positive symbol becomes charged with conflict within the song. While a rainbow typically evokes beauty, harmony, and positivity, here it evolves into a symbol of pain and emotional collapse.

This semantic–pragmatic transformation highlights a broader trend in Indonesian popular culture, where educational symbols are increasingly merged with mature emotional themes. Such transformations create new localized metaphors and assign romantic and conflict-driven meanings to simple, everyday terms. Through this process, “*Mejikuhibiniu*” becomes more than an acronym; it becomes a cultural symbol representing the emotional complexity of modern relationships.

The use of the acronym “*Mejikuhibiniu*” in Tenxi’s song illustrates a broader social shift in how contemporary audiences construct and reinterpret the meanings of symbols that were once strictly educational. In Stuart Hall’s framework of representation, meaning is not fixed; rather, it emerges through processes of encoding by the producer and decoding by the audience. The acronym, originally functioning as a mnemonic device for children learning the colors of the rainbow, undergoes significant recontextualization as it is moved from a pedagogical domain into an emotional and aesthetic space within popular culture.

Through this representational process, Tenxi not only introduces a visual metaphor but also demonstrates how modern society increasingly renegotiates the functions of common symbols to meet emotional and aesthetic needs. The song therefore illustrates the capacity of popular culture to reshape the social meanings of signs, enabling simple educational terms to acquire far more complex emotional connotations.

This cultural shift can also be understood through an expanded application of Grice’s theory of implicature. In Grice’s original formulation, conversational implicature arises when a speaker deliberately violates or *flouts* a maxim to convey a meaning beyond what is literally said. In Tenxi’s lyrics, the use of “*Mejikuhibiniu*” clearly flouts the maxims of Quality and Relevance, as the rainbow acronym bears no literal connection to themes of love or relational conflict. However, it is precisely this literal irrelevance that generates a non-literal implicature: the representation of love as a spectrum of dynamic, layered emotions, symbolically mirrored through the rainbow’s sequence of colors.

Consequently, Grice’s framework needs to be expanded to account not only for implicatures arising from literal linguistic expressions but also for those generated through symbols, metaphors, cultural icons, and other non-linguistic semiotic forms. The non-literal implicature produced by Tenxi demonstrates that meaning-making is shaped by cultural associations, collective memory, and evolving social constructions. The song shows how an educational sign can be transformed into an emotional expression through mechanisms of implicature activated by the context of popular culture.

This process aligns with Hall’s concept of re-articulation, whereby a sign is detached from its original meaning and reattached to a new one. In this case, “*Mejikuhibiniu*” is re-articulated across multiple stages:

1. from an educational mnemonic,
2. to a symbol of intimate relationships,
3. to a metaphorical framework for emotional dynamics, and
4. finally to a representation of irony and heartbreak.

This transformation reveals how Indonesian popular culture is beginning to develop localized metaphors, not merely borrowing from Western conceptualizations of love but instead infusing national educational symbols with mature emotional significance.

Furthermore, the shifting emotional dynamics encoded through the sequential rainbow colors (red to violet) reinforce the function of the acronym as a culturally encoded emotional map. Each color is reinterpreted not as a visual entity but as a psychological marker of a relational journey, from passion and warmth to disappointment, sadness, and eventual collapse. This narrative reflects a broader phenomenon in which the public increasingly accesses and articulates emotional experiences through symbols that were previously neutral or instructional.

The urgency of this study lies in the scarcity of research that integrates pragmatic linguistics, cultural representation, and Indonesian popular music analysis. The phenomenon surrounding “*Mejikuhibiniu*” in Tenxi’s work demonstrates how an educational term can shift to convey powerful emotional implications and how popular culture serves as an arena for negotiating meaning. This research offers a theoretical contribution to the development of pragmatic studies, particularly to the expansion of non-literal implicature, and enriches our understanding of symbolic dynamics in contemporary popular culture.

CONCLUSION

The analysis of the use of the acronym “*Mejikuhibiniu*” in Tenxi’s song demonstrates that popular culture plays a significant role in shifting, expanding, and reconstructing the social meanings of signs. Drawing on Stuart Hall’s theory of representation, this study shows that an acronym originally functioning as an educational mnemonic undergoes processes of recontextualization and re-articulation. Through these processes, it is redefined as an emotional symbol that maps the dynamics of romantic relationships. This transformation illustrates how cultural practices enable the renegotiation of meaning, allowing ostensibly neutral symbols to acquire new affective and aesthetic functions.

From a pragmatic perspective, the findings reveal that flouting Grice’s maxims, particularly the maxims of quality, relevance, and manner, triggers the emergence of non-literal implicatures. In the context of Tenxi’s song, the use of “*Mejikuhibiniu*” is not literally related to themes of love; however, this very irrelevance gives rise to metaphorical associations that frame the emotional spectrum through the sequence of rainbow colors. Consequently, implicature is shown to extend beyond purely linguistic interactions and can also emerge through cultural symbols, visual metaphors, and non-referential signs embedded in popular music.

Overall, this study underscores the urgency of further pragmatic inquiry within the domain of Indonesian popular culture. The findings highlight how simple educational symbols can undergo functional transformation into expressive devices through representation, collective interpretation, and ongoing social construction. Moreover, this research offers theoretical contributions to the

expansion of non-literal implicature analysis in multimodal and cultural contexts, while also opening avenues for future investigation into the interrelations among language, emotion, and cultural representation in contemporary musical works.

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