

Metonymy in Slank Song Lyrics with Political and Social Themes: A Cognitive Linguistic Study

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A B S T R A C T

Metonymy is a form of figurative language that is widely used in everyday life and mass media, including in song lyrics. In political and social contexts, song lyrics can be a means of expressing critical messages and community aspirations. This study aims to reveal how metonymy is used in slank song lyrics with political and social themes using a cognitive linguistic approach. The data collection methods used in this research are literature review and textual analysis. The data collected is then analysed through the stages of identification, classification and interpretation. The results show that metonymy is used in Slank's song lyrics, which feature political and social themes, including the metonymy of places representing objects, institutions representing officials/responsible persons, generics representing specifics, and places representing circumstances. the use of metonymy in song lyrics is a powerful form of rhetoric in conveying social and political messages. In addition, the use of metonymy in song lyrics can also enrich the meaning and provide a deep inner experience for the listener. Overall, this study contributes to our understanding of the use of metonymy in political and socially themed song lyrics and its cognitive implications.

Keywords: cognitive linguistics; metonymy; politics; Slank; social.

INTRODUCTION

Metonymy is a form of language use that is often found in various types of texts, including in song lyrics with political and social themes. (Chen et al., 2022; Uno et al., 2019). Metonymy is considered one of the important aspects of cognitive linguistics because it reflects how the human mind understands the world and the relationship between objects in it (Alduais et al., 2022; Yao & Su, 2021; Younes & Altakhaineh, 2022). The use of metonymy in song lyrics with political and social themes is interesting to study because it can provide an overview of how people construct political and social thoughts through language (Liu & Tay, 2023).

Political and social-themed songs are often the medium used by singers and songwriters to convey messages about social and political issues that exist in society (Alexander & Sugiono, 2021; Lestari et al., 2022; Muzakka, 2019; N.N.D. Narayukti et al., 2021; Rahmiati, 2011). Such songs usually contain critical and controversial messages. In this context, the use of metonymy in political and social-themed song lyrics can have a great influence on the meaning to be conveyed.

The use of metonymy in song lyrics with political and social themes needs to be further researched because the language construction and the meaning contained in it can influence people's political and social thinking. Previous research that has been conducted on metonymy in

language does not specifically examine its use in song lyrics with political and social themes. Therefore, this research aims to fill the knowledge gap by focusing on the use of metonymy in Slank song lyrics with political and social themes.

Although the use of metonymy in song lyrics has become a research topic in cognitive linguistics, there is no research that specifically examines the use of metonymy in song lyrics with political and social themes in Indonesia. In addition, research on metonymy in Indonesian is generally limited and needs to be expanded by considering social and political contexts.

This research is expected to make an important contribution to the development of Indonesian grammar science, especially in the field of cognitive linguistics. In addition, this research can also contribute to the understanding of how metonymy is used in song lyrics with political and social themes in Indonesia. The results of this study can be used as reference material for other researchers who are interested in examining language use in social and political contexts in Indonesia. In addition, the results of this study can contribute to the development of better and quality Indonesian language education.

METHOD

The method used in this research is descriptive method and presented qualitatively. This means that the data obtained is not judged as true and false, it is presented as it is in accordance with the lingual facts obtained. The use of this descriptive method is in line with what Sudaryanto (2015, 2018) explains that the data obtained is the result of the author's observations without judging whether the data is true or false.

The stages of this research are divided into three stages, namely the data provision stage, the data analysis stage, and the stage of presenting the results of data analysis.

The research implementation of this study begins with the provision of data carried out by the method of listening (Sudaryanto, 2015). Some of the techniques used in this method include tapping, *libat cakap*, *simak bebas libat cakap*, *rekam*, and *mencatat*. The data described in this paper are in the form of Indonesian-language song lyrics - in this case focussing on Slank song lyrics with social criticism themes, and non-Indonesian-language song lyrics - in this case English and French song lyrics - as comparison data.

The flow of data provision goes through at least the following stages.

- (1) Find and mark sentences containing metonymic expressions.
- (2) Recording every sentence that contains metonymic expression
- (3) Classifying the metonymic expressions in the data.
- (4) To interpret the corpus of sentences containing metonymic expressions.

RESULTS AND DISCUSSION

In this section, the song text that becomes the data is analysed to be able to answer the problem questions in this research. Each analysed song stanza is numbered as a stanza marker

without brackets. The analysis in this section is carried out on each stanza that contains metonymy. Each type of metonymy analysed is given a number mark and each array of each stanza analysed is given a number mark with brackets. For example, the type of metonymy is coded 2.1.1 and the array code in the analysed stanza is coded (1), (2), (3), and so on. The song lyrics data were obtained from a collection of Slank song lyrics with political and social themes.

Place Representing Objects

Song title: Atjeh (Investigation)

1st verse

- (1) Who is GAM and how is it different from KHUNSA?
- (2) The ruler of the golden triangle has many troops
- (3) They sell marijuana to Jakarta in exchange for weapons
- (4) Buy bullets in Java production PINDAD
- (5) The TNI died from the bullets of their own friends

Array (2) mentions the ruler of the golden triangle. The Golden Triangle is a name for an area covering about 367,000 square miles in Southeast Asia that is one of the world's largest centres of opium production and dates back to the beginning of the 20th century. The hills in the Golden Triangle region are far from major cities, making it an ideal place for illegal opium cultivation and smuggling. Slank associates GAM with being the ruler of the Golden Triangle. The metonymic symptom in array (2) above lies in the mention of an area that is associated with 'illicit' objects, namely cannabis and opium. So identical is the golden triangle with the largest opium sales in the world, it's no wonder Slank calls cannabis and opium the golden triangle. Here is the mapping of the golden triangle metonymy.

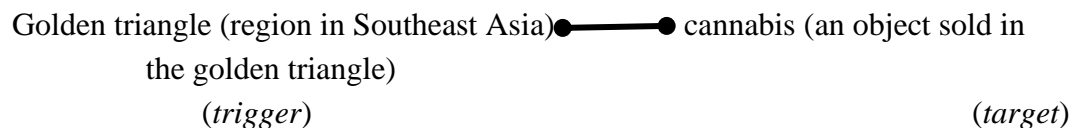


Figure 1. Golden Triangle Metonymy Mapping Scheme

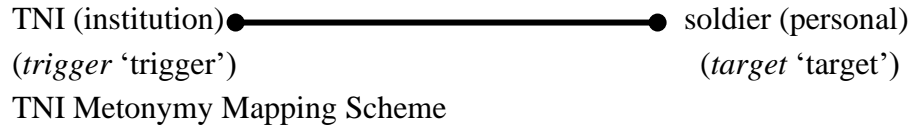
Institution Representing Official/Person in Charge

Song title: Atjeh (Investigation)

1st verse

- (1) Who is GAM and how is it different from KHUNSA?
- (2) The ruler of the golden triangle has many troops
- (3) They sell marijuana to Jakarta in exchange for weapons
- (4) Buy bullets in Java production PINDAD
- (5) The TNI died from the bullets of their own friends

Array (5) mentions the TNI being killed by bullets. TNI as one of the institutions in this country is associated with one soldier who is given responsibility by the institution to perform a task. What is addressed by the word TNI in array (5) above does not refer to the institution as a whole, but to one or several soldiers. The metonymic symptom in array (5) above lies in the mention of an institution that is associated with the person in charge, namely the soldier. The following is a mapping of TNI metonymy.



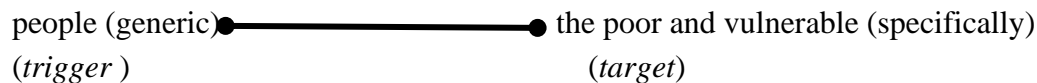
The General Represents the Specific

Song Title: The Intellectual Actor

1st Verse

- (1) I want to cry when I look around
- (2) What is happening?
- (3) The people are being trampled underfoot
- (4) This atmosphere and these circumstances
- (5) Set my heart ablaze, making me tremble

Line (3) “The people are being trampled upon” indicates that the people are in a lowly position and are suffering oppression. Line (3) “The people are being trampled upon” highlights the misery of the people being trampled upon both accidentally and intentionally. In other words, the suffering experienced by the people today occurs in two ways: intentionally and unintentionally. The metonymic feature in line (3) above lies in the word “people.” The word “people” refers to a group of people that is still general and whose specifics are not yet clear—who exactly is being trampled and by whom. This feature falls under generic metonymy, representing the specific. The “people” mentioned in line (3) above refers to a group of people with specific characteristics, namely the weak, the poor, and those without power within societal practices. The following is a mapping of the metonymy of “people.”



Metonymic Mapping Scheme of the People

2nd Verse

- (1) How wicked my people are;
- (2) how cruel my people are;
- (3) Where has my people’s hospitality gone;
- (4) Where has it gone?

Lines (1), (2), and (3) contain metonymic elements. Line (1)—"My people are so wicked"—actually does not refer to the nation as a whole. Rather, it refers only to certain segments of the Indonesian people who have tarnished Indonesia's reputation through their various actions and behaviors. Similarly, line (2)—"my people are so cruel"—implies that it is not the people as a whole who are cruel, but only a few individuals among the people who exhibit cruel behavior. The type of metonymic expression found in this stanza is structural metonymy. This type of metonymic phenomenon associates specific characteristics with the identity of a particular group, community, or set of concepts. The following is a mapping of the metonymy between "nation" and "people."

nation (generic) ●————● the individual who committed the heinous act
(*trigger*) (specific)
(*trigger*) (*target*)

Metonymic Mapping Scheme of a Nation

people (generic) ●————● cruel people (specifically)
(*trigger*) (specific)
(*trigger*) (*target*)

Metonymic Mapping Scheme of the People

Song title: Anarchy in Indonesia

3rd Verse

- (1) There's entertainment and a game
- (2) The crowd's emotions are running high
- (3) Try to guess what it is
- (4) The crowd is going wild on the field

Line (4), "a hysterical crowd in the field," contains a metonymic reference to a crowd that does not refer to the general population in a specific area, but rather to a group of people who are present and watching the entertainment and matches taking place in the field. The entertainment and matches referred to in line (1) are associated with a gathering of people that creates a lively atmosphere. In this context, the crowd and commotion referred to are a group of people demonstrating or protesting in the field in an atmosphere of extraordinary hysteria. This is reinforced by line (4) in the stanza above. The following is a mapping of the metonymy of the crowd.

mass (generic) ●————● a group of protesters
(specific)
(*trigger*) (target)

Mass Metonymy Mapping Scheme

Position Representing the Officeholder

Song Title: Intellectual Actor

- (1) Those closest to them
- (2) Government officials

anxiety and is an unwelcoming city for newcomers. So far, this discussion has focused only on metaphorical figures of speech. The metonymic figure of speech is evident in the phrase "the eastern part of the country" (line 2). This phrase refers to people from the eastern regions of Indonesia, such as the islands of Sulawesi, Maluku, and Papua. The metonymic figure of speech here is a case of metonymy where a place represents a person or a group of people.

Here is a map of the eastern part of the country.

the eastern part of the country ●————● people from ethnic groups in
eastern Indonesia (Sulawesi,
Maluku, dan Papua)

(*trigger*)

(*target*)

Metonymic Mapping Scheme of the Eastern Region

Level: Representing a Person or Group of People

Song Title: Tong Kosong

Verse 1

- (1) Knows a little but claims to understand everything
- (2) Does a little work but wants to be seen as a big shot
- (3) Has a mind still like a kindergartener's
- (4) Yet claims to be a college graduate
- (5) Talks about other people
- (6) Acting like a know-it-all

This verse describes people who often talk a lot without any real knowledge. People like this essentially have very little knowledge, as depicted in lines (1), (2), (3), and (4). Their knowledge is still limited, yet their behavior is outrageous. They know a little but act as if they know a lot. Line (3)—“Their brain is still like a kindergartener’s”—and line (4)—“Why do they claim to be a college graduate?”—further emphasize that people like this have very little knowledge, yet their behavior is sky-high and excessive. The type of metonymy in this stanza is evident in line (3), “a brain still like a kindergarten.” The abbreviation “TK” in this line refers to the lowest level of education in Indonesia. Here, “TK” is associated with a person or a group of people, not a level or stratum.

The following is a mapping of the “TK” metonymy.

TK (level) ●————● people in kindergarten

(*trigger*)

(*target*)

Schematic Mapping Metonymy TK

CONCLUSION

This study analyzes Slank’s songs with political and social themes, focusing on the use of metonymy in song lyrics. The types of metonymy found in these songs include metonymy of place for object, institution for official/person in charge, generic for specific, and place for state. The results of the

study indicate that the use of metonymy in song lyrics is a powerful rhetorical device for conveying social and political messages. Furthermore, the use of metonymy in song lyrics can enrich meaning and provide a profound emotional experience for listeners. In employing metonymy, Slank effectively utilizes simple words that carry strong connotations and associations, thereby creating appeal and imparting deeper meaning. Future research could further analyze the use of metonymy in Indonesian-language songs other than those by Slank. Additionally, research could involve listeners or music enthusiasts in analyzing the effectiveness of metonymy in song lyrics.

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