

Poetic Function in Balinese Songs

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ABSTRACT: Language has many functions when it is used in communication, or literary works, as in Songs. As one of the literary works, songs are usually composed with language that will fulfil the aesthetic sense. Therefore, the language may consider has poetic function. This study aims to analyse the forms of language that has poetic function in Balinese songs. Qualitative method is applied in this study, and the data are collected by observation and note taking from Balinese songs that are famous nowadays in genre of *Pop* and *Koplo*. The poetic function of Jakobson (1966) is the basic theory of the analysis. The result shows that Balinese language that has poetic function in the songs can be in the form of figurative language, such as *sesawangan* and *sesenggakan* (metaphor and hyperbole), also *peparikan* (poem/rhyme).

I. INTRODUCTION

Using a language might not be separated from its function. Most people are familiar with language but they ignore the function of language that they use (Risdianto and Malihah, 2019). Some of them, in the other hand, will consider that language function is for communicating information and this is obviously to be noticed (Van 2021). Indeed, the language is a medium for human to do communication. Nevertheless, in this communication, people deliver a message or to get the message (Kanaza, 2020). Newmeyer (2000) also mentions that the primary function of language is to convey meaning. Therefore, function of a language cannot be limited just for doing the communication, but can be seen wildly with the consideration of the contexts, situation, or participants. This will help the use of precise words or sentences of a language in building or maintain a communication.

Form of communication can be in verbal communication, non-verbal communication, listening, written communication and visual communication (Vain, 2023). In term of written communication, literary works as, songs, can be used as communication form. Song, according to Hardjana (1983:486) is a variety of rhythmic sounds (in speaking, singing, reading, and so on). In addition, Andriessen (1965:170) said that songs in music are bound to language because of their content, form, and the sound relationship of words. A good song is the crystallization of music called the soul of poetry. Therefore, the beauty of the song will be seen if there are lyrics that have a high aesthetic element, which starts from a rhyme or poem.

Song lyrics are a form of expression of feelings just like poetry, because of the similarity of the elements that compose it. The lyrics of the song also use a condensed language, given a rhythm with a cohesive sound and an imaginative choice of words. Song lyrics also can be considered as the other form of poem, and vice versa. This is in line with Luxemburg's statement (1989:30), that poetry texts also contain proverbial phrases, advertising messages, political slogans, pop song verses and prayers. Poetry is hence; to fulfil the aesthetic sense, most songs use special form language such as figurative language.

Perrine (1977) states that figurative language or figures of speech, is a technique for giving words new meanings. Meanwhile, Mahmood (2014) explains, figurative language is a form of language in which words or sentences have abstract meaning. There 12 types of figurative language according to Perrine, those are allegory, metaphor, simile, apostrophe, synecdoche, hyperbole/overstatement, metonymy, symbol, irony, personification, understatement, and paradox. In Balinese language, figurative language is called Basita Paribasa. It consists of reprimands, teachings, reproaches, whippings, reprimands, and punishments (Yonatan, 2023). These kinds of figurative language often used to Balinese songs and lead to the poetic function on the lyrics that used ones.

Jacobson (1970) stated that there are six functions of language, those are referential, emotive, conative, metalingual, poetic, and phatic. Referential means the situation or context where language is used, Emotive focuses on the speaker in delivering his thought. Conative is the language function that observed from the interlocutor. Metalingual oriented to the language itself and how it can be understood. Poetic is when the language brings messages to the hearer and Phatic explains how language can maintain the communication. All of the function are used in the intentions of communication.

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This study focuses on the poetic function that appears on the lyrics of Balinese duet songs. The lyric of a song usually composed for aesthetic sense. The use of Basita paribasa or figurative language, the lyrics can deliver the poetic function of the language used on them.

II. METHOD

This study uses descriptive qualitative research. Specifically, a descriptive qualitative research design is used since the data analyzed and explained descriptively. Therefore, this study gives a detail explanation in the form of descriptions of the data. The data of this study are from 20 Balinese duet songs which were released in 2022 – 2024 with the genre of *pop* and *koplo*. The theme of the songs is various, such as love, life, belief or social. The reason of choosing the data source is because the songs used many figurative language on their lyrics, and therefore provide sufficient data for this study. Moreover, the songs are famous in Bali and used as music background of some social media posts or reels. The lyrics are taken from internet and by using note-taking technique, those lyrics that show poetic function is collected. The data analysed by using theory of Language function from Jacobson (1970) and also *Basita Paribasa* as the supporting theory. Informal method used to present the data in this article.

III. RESULT AND DISCUSSION

Songs which composed by lyrics is known having their function as the emotional enticement (Schön et al, 2008). However, there are other linguistics functions can be observed from the song lyrics. Jacobson (1966) state there are 6 functions on communication, those are referential, phatic, poetic, metalingual, emotive, and conative. These functions also found in the Balinese duet song lyrics. Among those functions, Poetic function is dominantly seen from the lyrics. This finding is in line with the statement of Jakobson which mentions that although there are six functions that implicate in the verbal communication, it is impossible for only one function of language to take on a role. One function will stand out compared to other language functions, such as in a study conducted by Wijana (2018) on songs by Ismail Marzuki. He also found that poetic function is as the most function in the songs. With this function of language, the expression or expression of the composer's heart can be received by the listeners or connoisseurs with a sense of beauty.

Poetic function in Balinese duet song lyrics indeed express the aesthetic sense of the lyrics. To deliver this sense, the composers mostly use figurative language and similar rhymes to compose the lyrics. Santika et al. (2022) mention that the poetic function in Balinese songs has elements of poetry, aesthetics, and language style. These elements also found in duet Balinese songs in this study. There are some figurative languages found in the lyrics, also lyrics with rhymes (poem)

A. RESULT

The Balinese duet songs that are used as data source has theme of love, life and social, and belief. The theme also gives influenced on how the language function determined. The result of this study as follows:

Table 1. Result of the study

No	Lyrics	Form of Poetic
1	Jeg tengetan ken memedi	Methapor
2.	Kija beline sing ngenah uling ibi Kaja kangin kauh pejalane joh gati	Hyperbole
3	Bulane endag mesawang gading Ditu diduwur ambune Rase merawat ratih lan kame jaya Nuturang unduk tresna Iluh dini ngajak beli Rase petenge jani tanpe tepi	Hyperbole
4.	Beli sing lakar nyeledet ibulan Mapan bulan ane arepang Ade dipabinan	Hyperbole
5.	Sing perlu kopi manis Mapan kenyum beline State ngae manis hidup tiang bli Sing perlu terang bulan Mapan jegeg iluhe State ngae galang hidup beline	Hyperbole
6.	Sang Hyang Suryane Lantas metangi Ngangetin saha nyaputin	Personification
7.	Sing kerasa galahe trus mejalan	Personification
8.	Tresna iluh kel gisi beli Yening mula saja iluh enyak	Personification
9.	Munyin beline manis gati	Metaphor

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10.	Mekade mentik sayang beline	Personification
11.	Rasa tresna puniki ngancan tumbuh di hatin tiang	Personification
12.	Ngorang metirta yatra Mileh nguber betara Nanging tangkil ngajak mitr	Hyperbole
13.	Tiang sukserah ken ragan beli Lakar nuju lembaran ne bagia	Hyperbole
14.	Kokokan metali benang liligundi abut-abut Jeg pokokne iluh menang ulian beli sing demen uyut...	Rhyme (Pantun)
15.	Curik-curik sementara Alang-alang boko-boko Dek Ulik harus sabar Bli sing demen neko-neko	Rhyme (Pantun)
16.	Ngalih jukut di punyan gamal Meli kamen di Abasan Beli Ketut sing dadi nakal Tiang sing demen lebian alasan	Rhyme (Pantun)
17.	Nyungangak-nyungingit Gigi pungak nyegut batu De pragat ngejengit Ne iluh lebian cemburu	Rhyme (Pantun)
18.	Sang Hyang Suryane Lantas metangi Ngangetin saha nyaputin	Personification
19.	Bani keh tiang ngugu Munyin beline manis gati	Methapor
20.	Ceroring manggis Buluan batun salak Manying-manying gigis Sujatine iluh enyak	Rhyme (Pantun)
21.	Semut semut api Kije laku mulih Takut takut bani Takut buin salah pilih	Rhyme (Pantun)
22.	Yen keneh kenehang nyen ngidang tahan ngelah kurenan kedewan-dewan	Metaphor

The figurative language found in the lyrics are Metaphor, hyperbole, and personification. Besides, it is also found the rhyme used in the lyrics. That help give the aesthetic sense of the songs. Below are the examples of data analysis.

METAPHOR

Data 1:

Ngae luh emosi memedih ken Beli

Jeg tengetan ken memedi

(Make you, girl, mad at me. As scary as memedi)

Dek Ulik and Widi Widiana (Sing Mecaling)

Data 2:

Bani keh tiang ngugu

Munyin beline manis gati

(Can I trust your word, you sound so sweet)

Dek Ulik and Widi Widiana (*Sing Salah Pelih*)

Perrine (1977) mention Metaphor and simile are both used as a means of comparing things that are essentially unlike, where simile use phrase or word such as like, as, similar then, etc., but Metaphor does not. In the song lyrics found several lyrics use metaphor as presented by the three data above. There is no phrase or word that identify the comparison, but it is implied directly on the lyric itself. Data 1 mention phrase '*Jeg tengetan ken memedi*' (scary as *memedi*) which explain the woman can be scarier than *memedi*, a mythology creature that has been feared by Balinese people because it can harm and threat people who see it. At this point, the woman is compared to the creature when she gets mad to her husband.

Data 2 also a metaphor because it compares '*munyin beline*' (the boy's words) with the sugar taste '*manis gati*' (really sweet). This means the boy's words are as sweet as sugar that actually arise a hesitation in the woman's mind, as reflect by the previous lyrics '*bani keh tiang ngugu*' (can I trust your word).

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Hyperbole

This figurative language, as stated by Perrine (1977) also an overstatement, means simply exaggeration, but exaggeration in the service of truth. It might not have literal meaning but represent the condition of the speaker. The effect of this figurative language can be humorous or grave, fanciful or restrained, convincing or unconvincing.

Data 3

Ngorang metirta yatra **Mileh nguber Betara**

Nanging tangkil ngajak mitra

(You said going to pray, going everywhere to seek God), but you accompanied by other girl)

Ary Kencana and Nelly (Meli Dulang di Penginapan)

Data 4

Tiang sukserah ken ragan beli

Lakar nuju lembaran ne bagia

(I give myself to you, heading to a happy life)

Raka Sidan and Ocha Putri (Pada Tresna)

In data 3, the song is about a wife be suspicious of the husband's activity. He often goes to many temples for the sake of asking blessing from God, but he is accompanied by another woman. To express the husband religious trips, she uses phrase '*mileh nguber Betara*' (going everywhere to seek God). It is not a literal statement that God can be followed everywhere, but it is more to exaggerate the activity of the husband to visit and pray (*tangkil*) at many temples.

The other example of hyperbole is in data 4, in the sentence '*Tiang sukserah ken ragan beli*' (I surrender to your possession). This express the woman's feeling to a man, where she is willing to submit herself to the man. The statement is exaggerated due to her love to the man.

Personification

Perrine (1977:30) mention that personification means to give the attributes of a human being to an animal, and object, or a concept. It is quite similar with metaphor, which deliver the comparison in which the figurative term of comparison is always a human being.

Data 5

Sang Hyang Suryane Lantas **metangi**

Ngangetin saha nyaputin

(The God of Sun has waken up, covering and warming the universe)

Gung Mas Pelayun and Dek Ulik (Paswecan Widhi)

Data 6

Sesai iraga macapatan

Mekade **mentik sayang beline**

(We meet each other, makes my love grows to you)

Ary Kencana and Dek Ulik (Sing Sida Gelahang)

From the lyrics above there are some objects that are compared to human. In data 5, the comparison to human is the '*Sang Hyang Suryane*' (The God of Sun). When the Sun appears in the morning, it is described to be waken up in word '*metangi*'. Its light will warm the universe which described with words '*ngangetin saha nyaputin*'. Those Balinese words are the action verbs that are the action conducted by human. Meanwhile in data 6, the feeling of a man because of intensive meeting (*mecapatan*) with the girl is arise. This condition use personification which compares someone's feeling has growing in phrase '*sayang beline*' with word '*mentik*' (growing), although this word means the process of growing for a plant.

Rhyme

Rhyme also appears in songs as in poem to add the aesthetic value of the lyrics. It means the repetition of the accented vowel sound and all succeeding sounds (Perrine, 1970:72). Therefore, the song writers might use the words which has similar sound with words that express their idea. These are the examples:

Data 7

Kokokan metali **benang**

liligundi **abut-abut**

Jeg pokokne iluh **menang**

ulian beli sing demen **uyut...**

Dek Ulik and Widi Widiana (Sing Mecaling)

Data 8

Ngalih jukut di punyan **gamal**

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Meli kamen di **Abasan**

Beli Ketut sing dadi **nakal**

Tiang sing demen lebian **alasan**

Dek Ulik and Widi Widiana (Sing Dadi Nakal)

The rhymes showed by the lyrics above is end rimes because it comes at the end of the line (Perrine, 1977:72). On the lyrics in data 7 and 8 the riming words are at the ends of lines. In Data 7, word '*benang*' (string) has similar rhyme with word '*menang*' (win) and words '*abut-abut*' (pull something off the ground) in rhyme with word '*uyut*' (noisy). In data 8, the word '*Gamal*' (a tree called *Gliricidia Sepium*) has similar rhyme with '*nakal*' (naughty), and word '*abasan*' (an area in Denpasar City) in rhyme with '*alasan*' (reason). Both lyrics use a-b-a-b pattern, and in addition, meaning of the first lyric rhyme is similar with the third lyrics and the second lyric rhyme is similar with the fourth rhyme.

DISCUSSION

In a song, the aesthetic element is the main thing because it connects the songwriter's ideas with the listener. Bezugla (2022) mentions that a text that has poetic function involves aesthetics, emotiveness, fictionality, self-reference, iconicity, musicality, **substance** capacity, nonlinearity and **different elucidations** are **nowadays** considered in terms of cognitive. Therefore, in the lyrics of the Balinese language duet songs used in this research, the function of Poetic language was found to be presented in several forms, such as figurative language in the type of metaphor, hyperbole and personification. Apart from that, several song lyrics were also found that used the form of poetry or rhymes, which used the rhythm a-b-a-b.

The language style of similes or comparisons in the Balinese language is included in *Basita Paribasa*. Paryatna and Aryana (2022) stated that *Basita Paribasa* is the same as the language style of Indonesian, but has different terms. This type of language is an oral tradition that is used daily by Balinese people when talking, joking, playing puzzles, or in literary life. In addition, Simpen (2010:3) says that *basita paribasa* is speech or words that contain teachings, reprimands, reproaches, rebukes, whippings, and punishments.

Two types of *Basita Paribasa* that often appear in everyday communication, including in song lyrics, are *Sesenggakan* for metaphorical figures of speech, and *Sesawangan* for hyperbolic figures of speech, and personification. Trisnayanti et.al (2023) also explained that *Sesenggakan* and *Sesawangan* are imagery. In their research on *Basita Basita* in Ketut Bimbo's song, *Sesenggakan* leads to parables that are as bright as possible by taking comparisons from nature, and *Sesawangan* is a parable or metaphor regarding the state of a person's character, movements, condition of body parts and so on, compared to the natural surroundings.

Metaphors, hyperbole, and personification are used to describe the situation brought about by the lyrics of the songs. Example in song lyrics *Sing Sida Gelahang*: '*Sing kerasa galahe trus mejalan*' (time passes unnoticed). The personification language style in the lyrics states that the man and woman in the song have been together for a long time without realizing it. Simile language can also be applied to describe someone's situation, as in the lyrics '*Jeg tengentan ke memedi*' in the song '*Sing Mecaling*'. The lyrics use a metaphor spoken by the man to describe the condition of the woman; if she is angry, it will be appealing. Jaeka and Ilmi (2021) also found that the figurative language style can describe the character's condition in the story '*Cupak Gerantang*'. The words used to describe the characters are the words '*seperti*' and '*bagaikan*' (both meaning 'like'), and this characterizes the use of similes and exaggerates a person's character.

Another example of the use of Hyperbole is in the lyrics of the song '*Beli sing lakar nyeledet ibulan, mapan bulan ane arepang ade di pabinan*' in the song '*De Kije Kije*' which exaggerates the beauty of the woman a man admires, as the moon. This was also mentioned by Apriyani (2020), in research on Balinese stories (Balinese stories) found that the main aim of an author using language style is to beautify his work and will be able to bring readers directly experience the atmosphere or circumstances in the story.

The last form of poetic function found in the songs is Rhyme. Jacobson (1966:7) mention that poetic function ventures the rule of proportionality from the pivot of choice into the hub of combination. Rhyme provides the combination of words sound from one line to another line of the song lyrics, which creates aesthetic sense when the singers sing them. Perrine (1977:72) states that rhyme is the repetition of the accented vowel sound and all succeeding sounds. In addition to this, Lea et al. (2021) mentions that rhyme may be an inescapable highlight not as it were of conventional verse but moreover of trademarks or melody verses. In Balinese language, rhyme is called *Peparikan*. The rhyme words found in the Balinese song lyrics created in the form of Quatrain. Most of the lyrics of Balinese songs use riming words at the end of the line. For example, as shown in data 7, in the song '*Sing Mecaling*', the first line uses the end word '*benang*' which rhyme with the end word of the third line '*menang*'. The quatrain has mostly four lines, where the two beginning lines (couplets) are the squirt and two other lines are the content of quatrain.

CONCLUSIONS

In the Balinese song lyrics used as data in this study, the poetic function helps listeners to get an aesthetic sense of the song. The poetic function is conveyed in the form of figurative language and rhyme. In Balinese grammar, the figurative type found in the data can be categorized into *Sesenggakan* which is similar to metaphor and *Sesawangan* which is close to hyperbole. The Balinese songs also use rhyme with four lines, which in Balinese is called *Peparikan*. The theme of the song also affects the use of these poetic function forms. Love-themed songs use rhyme more often.

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