Critical Discourse Analysis of Street Buskers' (Punk) Lyrics

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Abstract

The use of language is related and often influenced by the user community. The influence in question is the influence of the situation in its social context. From this phenomenon there was a diversity of forms of language in society. Through this variation of language can be seen the lack of education through the language that applies in the lyrics to the introduction of street singing (punk). The language used in the lyrics contains cant language variations in it. This shows that they want more attention to its existence with the lyrics. This study aims to determine the poverty portraits of the city of Bandung through analysis of language variations in the lyrics to the introduction of street musicians (punk). The method used in this study is descriptive qualitative, which relies on natural objects. So, this study will describe the variety of languages contained in the lyrics to the introduction of street musicians (punk).

Keywords: language variations, sociolinguistics, street singers.

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Introduction

The welfare of a community can be measured by the percentage of poverty. The lower the poverty level of a country, the more prosperous the country is. The indicators of poverty can be seen from the ability of the community to fulfill basic needs such as food, clothing, shelter, education, and health. There are 25.95 million poor people out of a total of 265 million people in Indonesia (BPS, 2018). Of the 25, 95 million poor people, 103,980 of whom are poor in the city of Bandung (BPS, 2017).

Those data of poor people can be improved with sociolinguistics data which presents lyrics of buskers when they want to beg money to audience. It can describe how high and sad poverty is in Indonesia especially in the city of Bandung because in this research I just collect the lyrics from punk buskers in Bandung. The method is pursued by the punk singers in the city of Bandung by inserting introductory lyrics street singers agreed to show their existence with poverty.

Based on Oxford Dictionary, punk (noun) is a loud, fast moving, and aggressive form of rock music, popular in the late 1970s. While punk (adjective) can be meant as poor condition. Punk (count noun) is also an admirer or player of punk rock , typically characterized by coloured spike hair and clothing decorated with safety pins or zips. It is the definition of punk related with England culture.

Meanwhile punk boy in Indonesia especially in the city of Bandung today more often wandering around as street buskers with the language style and the lyrics typical that shows of punk community.

The introductory lyrics of the singers in question are as follows.

1. *Ya permisi kakak bunda*
2. *Barangkali ada sedikit keikhlasannya ya*
3. *Harta benda takkan dibawa mati*
4. *Yang dibawa mati amal ibadah ya*
5. *Mohon maaf bila kami di sini mengganggu perjalanan anda*
6. *Anda tidak tuli kami juga tidak tuli*

7. *Anda punya perut kami juga punya perut*
8. *Gimana ya anak kalian nanti seperti kami*
9. *Mohon maaf bila kami di sini salah ucap*
10. *Ya seribu duaribu takkan jatuh miskin ya*
11. *Receh-recehnya ya buat tambah-tambah makannya ya*

(transcribed from the recording of the lyrics of the street buskers in *Leuwi Panjang* on May 18, 2019)

The lyrics to the introduction of the punk kids buskers contain various kinds uniqueness both in terms of language style and language variations. There are various the form of satire and ken language variations are packaged intelligently by lyric maker, introduction lyrics used simultaneously by punk kids that is. For this reason, I interested in conducting research related to language variations used in introductory lyrics to punk kids and how its relation to the actual social context that occurs in society Bandung.

Method
The respondents of this study consisted of five punk street buskers in Bandung. Each respondent has their own introduction lyrics of punk street singer. I took the data by recording silently in Bandung public transportation. After that, I followed them to take interview about the lyrics and their social life. I collect five different lyrics from five informant, I chose one lyrics which has complete pattern to be analysed. The pattern that found in that object will be applied to four other text to conclude the global pattern of introduction lyrics punk street singer. This research use descriptive qualitative approach. Sugiyono (2009) states that qualitative research methods are methods that rely on natural objects, researchers are the main key, and the results also emphasize meaning not generalization. I use sociolinguistics theory which relate to variations of language, especially ken variations of language..

Result and Discussion
The results and discussion in this study included an analysis of language variations in the introduction lyrics of street musicians (punk) and the poverty portrait analysis of the speakers of the lyrics supplemented by variations in language.

Language Variation
Chaer and Agustina (2010:62) say that there are two views regarding language variations. The first view is that variation or variety of languages can occur due to the existence of social diversity and diversity of language functions. Second, variation or variety of languages already exists and serves as a means of interaction in diverse community activities. The differences in views can be drawn from one equation, namely variation or variety of languages can occur because of the existence of social diversity and language functions in a social society.

Chaer and Agustina (2010: 62) also classify language variations in terms of speakers, aspects of use, aspects of formality, and aspects of facilities. This research will classify existing data into the theory.

Variations in terms of Speakers
Language variations in terms of speakers in retrieving this data are variations of sociolec language. Sociolek language variations are variations of language related to the status, class, and social class of the speaker (Chaer and Agustina, 2010: 64). The language data of this study were taken from social groups of male-style punk street singers.

Language variations in terms of speakers in the lyrics of the introductory musician were found to have sociolect or social dialect. This introductory lyrics are spoken by the community of punk-style street singers. These introductory lyrics are usually spoken by men aged between 17 and 30 years. This age is the definition of the age of youth as stated in Law No. 40 of 2009 which reads "Youth are Indonesian citizens who enter an important period of growth and development aged 16 (sixteen) to 30 (thirty) years."

Income of speakers is in the range of Rp.50,000-Rp.150,000 in a day of busking. Based on the latest level of education, there are elementary school to junior high school graduates. With these social data, this study will discuss variations in group language with this social status seen from the type of sociolec variation.

In a variety of sociolec languages, a variety of languages called acrolect, basilect, vulgar, slang, colloquial, jargon, argot, and cant (Chaer and Agustina, 2010: 66) are proposed. This research found many variations of cant language in terms of the meaning that seemed to ask or whine something to the listener's speech.

Chaer (2013: 59) distinguishes meaning into several types. Based on his semantics, he distinguishes lexical meaning and grammatical meaning. Based on the presence or absence of referents on words distinguished by referential meaning and non-referential meaning. Based on the presence or absence of taste values in words differentiated denotative meaning and connotative meaning. Based on the accuracy of the meaning differentiated the meaning of terms and special meanings. Based on other criteria or points of view, associative, colloquial, reflective, idiomatic meanings are distinguished. In this study I will conclude the variation of cant language used by speakers by using

the type of meaning based on the presence or absence of taste values, namely connotative meaning and denotative meaning in each line of speech.

Cant language variation are denotative

Denotative meaning is an original, reasonable, and in accordance with the reality (Parera, 2004: 97). Ken's denotative language variations are 4 lines. The four lines are dominated by apologies and the rest are threats. The following numberings are the translation of the previous Indonesian transcriptions.

1. Yes, excuse me, sister (*Ya permisi kakak bunda*)
.

The sentence 1 above contains 4 words "yes", "excuse me", "brother", and "mother" which means denotative. So, the overall meaning of sentence 1 is as a request for permission to listeners, namely older people with mothers around.

5. Sorry if we here interfere with your trip (*Mohon maaf bila kami di sini mengganggu perjalanan anda*).
The sentence 5 above contains 9 denotative words. So, the whole meaning of sentence 2 is as an apology if the speaker has interrupted the listener's trip. This sentence also includes paradoxical sentences. According to KBBI edition V, the paradox sentence is a statement that seems to contradict public opinion or truth, but in reality it contains the truth. In this case, the speaker apologizes if it interferes with the trip even though the presence of speakers by asking for the money alone has disturbed the listener.

8.How if your children be like us? *(Gimana ya anak kalian nanti seperti kami?)*

Sentence 8 above contains 7 denotative words. So, the whole meaning of the sentence is to suppose what if the child of the listener is the same as the speaker. This supposition can also be meaningful as a prayer or a threat to those who hear it.

9. Sorry if we were wrong here (*Mohon maaf bila kami di sini salah ucap*).
Sentence 9 above contains 8 denotative words. So, the whole meaning of the sentence is as an apology when the speaker mispronounces unpleasant words.
   So, cant language variation is denotative in the lyrics to the introduction of street singing (punk), there are 4 sentences. Three sentences are apologies, but one sentence is a presupposition or prayer or even a bad threat to the listener when not giving money to the speaker. The four sentences are variations of cant language because they mean asking permission to

interfere, apologize, and ask for money with bad prayers or threats.

Cant language variations are connotative

The connotative meaning is the original meaning that has gained additional feelings and certain emotions (Parera, 2004: 98). The connotative meaning in the introductory lyrics of street musicians is in the following 6 sentences.
2. We wish for your generosity *(Barangkali ada sedikit keikhlasannya ya)*.
The sentence 2 above as a whole is connotative meaning that the speaker expects something to be given sincerely from the listener. Something that is expected is property or money. This is illustrated in the following sentences.

3. You will not bring your wealth to death (*Harta benda takkan dibawa mat)i,*
4. Only your good deeds would count *(Yang dibawa mati amal ibadahnya ya)*.
Both sentence 3 and 4 as a whole connotative have meaning that remind the listeners of the religious beliefs where only the good deeds will count in the afterlife. Thus, the speaker intends to ask for money by reminding. Implicitly, speakers want to advise listeners not to be stingy in spending their money.

6. We are both not deaf *(Anda tidak tuli, kami juga tidak tuli.*
The sentence 6 above as a whole connotative means that the speaker asks the listener to hear the speakers' anxiety through the introductory lyrics. Speakers insinuate listeners that they still have ears to hear so speakers ask the attention of listeners not to ignore the presence and voice of speakers.

7. We both have Stomach to fill (*Anda punya perut, kami juga punya perut)*.
The sentence 7 above as a whole is connotative meaning that the speaker asks for equality of social position by comparing the existence of the stomach which is owned by both speakers and listeners. Speakers want to remind listeners that not only listeners have stomachs to be filled with food, but speakers also have stomachs that need food. For this reason, speakers ask money to listeners with the intention of telling them that the money will be used for food.

10. One thousand or two will not make you fall to poverty *(Ya seribu duaribunya takkan jatuh miskin ya)*.
The sentence 10 is overall connotative, namely that speakers ask for money by insinuating listeners that spending a thousand or two rupiah will not make

them poor. Speakers also again insinuated listeners so as not to be stingy to spend a thousand or two thousand rupiah.

11. The small change will help for our food *(Receh-recehnya buat tambah-tambah makannya aja ya).*
The sentence 11 above as a whole is connotative meaning that the speaker asks for money by lowering himself by choosing the word "receh-recehnya" which means the lowest value currency. Speakers also humbled themselves because previously it was said "thousands" of money with "seribu duaribu", but in the closing election he said "receh-recehnya".

So, cant language variations are connotative meaning there are 6 sentences in the lyrics to the introduction of street singing (punk). The six sentences have cant language variations because they mean asking and whining. Viewed from cant language variations, it is connotative meaningful, the way to ask for it is to expect the sincerity of listeners, lecture listeners, insinuate listeners, ask for equality of social status, and humble themselves to the speakers themselves.

For this reason, cant language variations in the introductory lyrics of street musicians (punk) from sentences that mean denotative or connotative have a pattern used by speakers. The pattern is to apologize, give bad or threatening prayers, expect sincerity, lecture, insinuate, demand equality of social status, and humble themselves.

I will present similar comparative data regarding the lyric pattern for introducing street singers. From the table 1, it can be seen that overall the lyrics to the introduction of street singers have a similar pattern. However, the similarity still contains variations in language or characteristics possessed by each busker. These characteristics are possessed by street singers who are used as objects of study, namely the pattern of asking for social equality.

Variation in terms of usage
Nababan (1984) says that language variants related to its use, usage, or function are called functionolek. That is, this variation is related to the problem for what language is used. Dewi (2012) adds that this variation is related to the particular field of language used. In this study found a variation of language that is identical to buskers.

The word "keikhlasan" in the sentence "Ya barangkali ada sedikit keikhlasannya ya" related to the term buskers who always ask that other people give him money sincerely.

The phrase "harta benda" in the sentence "Harta benda takkan dibawa mati" is a term that represents "money and wealth" so that this speech is told so that other people give it money because money will not be taken away.

The word "perut" in the phrase "Anda punya perut kami juga punya perut" is also identical to the term busker to convince others that they are asking for money because of filling his stomach.

Table. 1 patterns and proof of lyrics to the punk street singers

No.	Patterns	Proof data
1.	Apologize	*Mohon maaf dengan keadaan kami di sini* (text 3)
2.	Give bad or threatening prayers	*Daripada kami yang di jalan panjang tangan, lebih baik panjang suara ya* (text 1); *Daripada kita menodong, mencopet, menjambret, masih mending kita panjang suaranya ya* (text 2)
3.	Expect sincerity	*Saling berbagi rezekinya, seikhlasnya aja* (text 2); *Ikhlas bagi anda insya allah halal bagi kami* (text 4);
4.	Lecture	Kota Bandung bukannya kebanyakan pengamen ya Dikarenakan penganggurannya sudah meraja luas ya (text 1)
5.	Insinuate	*Ya mungkin di balik kerapihan anda tersimpan jiwa sosialnya ya* (text 1)
6.	Demand equality of social status	-
7.	Humble themselves	*Buat makannya aja bunda (teks 1); Sekedar buat tambah-tambah untuk menyambung kehidupan kami karena hanya di jalanan kami berkarya dan mencari nafkah* (text 4)

The phrase "seribu duaribu" in the sentence "Ya seribu duaribu takkan jatuh miskin ya" also represents "money" that the speaker asks the listener. Speakers specify the money they want by saying "one thousand two thousand". The word "harta benda" in the sentence also indicates the intention of the speaker to remind listeners that a thousand two thousand will not make the rich poor. The intention of the speaker in asking for money and the use of the word "harta benda" reinforces the evidence that

"harta benda" in question is a situation like that experienced by speakers.

The phrase "receh-recehnya" and "makan" in the sentence "receh-recehnya ya, buat tambah-tambah makannya ya" reinforces the evidence that the speaker is very persistent in conveying his intention, namely asking for money. After the initial phrase "harta benda" is used which represents money, then the speaker tries to specify it with the phrase "seribu duaribu", the last speaker increasingly specifies it with the phrase "receh-recehnya" which makes the impression of the meaning "the lowest value of money". At the end, speakers use the word "makan" as a form of specification for the previous word selection "perut". The way that speakers try to specify word selection is proof that there is a strong intention of the speaker to convey to the listener that the speaker really asks the listener's money.

So, in the introductory lyrics of street singers (punk), there are variations in the language of street singers, namely sincerity, property, stomach, one thousand two thousand, poverty, loose change, and food.

Variation in terms of formality

Martin Joos (1967) divides language variations into five styles based on the level of formality, namely the frozen, formal, consultative, casual, and intimate. The variety of languages used in the text is a variety of business or consultative.

Variety of business is a variety of languages commonly used in talks in schools, meetings, or results-oriented or production-oriented talks. This variety is the most operational variety (Chaer, 2010: 71). In this study, the introductory lyric texts included the results-oriented lyrics. The results that are oriented by speakers are in the form of money. The lyrics from the beginning to the end of the orientation are asking the listeners for money.

Chaer (2010: 71) also said that the variety of businesses is between a formal variety and informal variety or casual variety. In the text also illustrated there are some sentences that are classified as formal and there are also classified as informal sentences.

The use of the word "ya permisi" and the mention of "kakak bunda" in the sentence "permisi kakak bunda, barangkali ada sedikit keikhlasannya ya" Without abbreviations is an example of a formal sentence. However, in the sentence "harta benda takkan dibawa mati" there is the word "takkan" which is a shortening of the phrase "tidak akan" so that it indicates a relaxed variety in the text. The sentence "yang dibawa mati amal ibadahnya ya" includes a variety of non-formal because it removes the word "adalah".

The next lyrics "Mohon maaf bila kami di sini mengganggu perjalanan Anda" included in the formal range because the syntax rules are complete and there are no shortened verbs. However, in the phrase "Anda punya perut kami juga punya perut" there is the word "punya" which is a relaxed variety of the word "mempunyai". However, choosing the word "Anda" is an example of a formal variety of words. Next, the choice of the word "gimana" which is shortened from the word "bagaimana" in the sentence "gimana ya bila anak Anda seperti kami " included in the relaxed variety.

The sentence "Mohon maaf bila kami di sini salah ucap" is an apology that can be included in a formal variety. The phrase "seribu duaribu takkan jatuh miskin ya" is a variety of non-formal sentences because there are phrases that are omitted that are "membuat Anda" so that the sentence if in formal form becomes "Seribu duaribu tidak akan membuat Anda jatuh miskin ya" The sentence "Receh-recehnya ya buat tambah-tambah makannya aja ya" is a non-formal variety sentence because it is not in accordance with the syntactic rules.

So, the variety of introduction lyric punk street singer in terms of formality is dominated by a variety of relaxed, but there is also a formal variety when the speaker apologizes if it has been disturbing. This is to convey the orientation of the importance of speakers to get what they want, namely money. Thus, street singers (punk) as a whole use a variety of business or consultative.

Variations in terms of facilities

Language variations in terms of facilities in the introduction to street musicians (punk) that I found are oral and written facilities. Both are used to ask for money and sincerity to listeners.

Pedagogic reflection from the lyrics

"Portrait" in KBBI edition V is a picture or painting. So, 'portrait' is a picture or representation of something that is represented. It can be said that portraits have a picture of reality so that portraits are only a small part of the picture. The poverty according to Chamsyah (in Machmud, 2016: 281) is a state of closure from all forms of fulfillment of personal needs both physical and non-physical. As for Friedman (in Machmud, 2016: 281) poverty is an inequality of opportunity to formulate social power in the form of assets, financial resources, social political organizations, social networks, goods or services, knowledge and skills, and information. So, this study describes or represents the state of limitations of a group in the city of Bandung seen from the introductory lyrics of street musicians (punk). The

representation is presented with a variety of languages found in fragments of the lyrics.

Overall, the introductory lyrics of street musicians (punk) contain variations of sosiolect language, namely cant because the sentences contain the meaning of requesting money to the listener. The ways in which speakers speak of the money demand varies. The pattern is to apologize, give bad or threatening prayers, expect sincerity, lecture, insinuate, demand equality of social status, and humble themselves.

In terms of usage, various vocabulary commonly used by street buskers are found, namely sincerity, property, stomach, one thousand two thousand, poor, small change, and food. Overall, the lyrics used a variety of relaxed languages, but there are also a variety of formal languages. The variety of languages that are among a variety of non-formal and formal languages is a variety of businesses. In this case, the variety of businesses is used because speakers try to ask the listeners for money. As for the facilities, the facilities used are oral means.

Oral speech, the variety of businesses used, the vocabulary commonly used in the environment, and the efforts of the singers to ask the listeners for money are a picture or a small portrait of poverty that the speaker wants to voice as a punk street singer.

According to Suharto (in Machmud, 2016: 285), the causes of poverty are divided into four schools, namely:

1. individual explanation. As a result of the character of the poor themselves such as laziness, wrong choices, failure to work, congenital defects, not ready to have children, etc .;
2. familial explanation. As a result of heredity, recurrent misfortune occurs mainly due to education;
3. subcultural explanation. As a result of the character of his environmental behavior which results in moral community;
4. structural explanation. As a result of the assumption that poverty is a product of society that creates imbalances by differentiating status and rights.

Based on this theory, the causes of poverty experienced by speakers of lyrics introducing street musicians (punk) are familial explanation. Poverty experienced by speakers due to misfortune recurs because his parents were a construction worker and the last speaker carried out education only to elementary school. The income of speakers a day can range from Rp.100,000. With this income, if speakers are eager to sing more often, they should be able to pay for their daily needs and continue their education. However, this was not done so that there was an indication of individual explanation factors, namely from the lazy character of the speaker itself.

Rosyidi (1996: 146) says that poverty has two kinds, namely subjective poverty and objective poverty. Subjective poverty is poverty that applies individually. This poverty has nothing to do with property ownership or spending money to make ends meet. This poverty depends on how a person sees himself as a poor person or someone who is enough. In this case, speakers assume that they themselves are classified as poor.

The objective poverty is poverty that can be analyzed because it is a social phenomenon that can be seen. Usually this objective poverty depends on how other people see someone who is poor (Rosyidi, 1996: 146). Objectively, when viewed from a day's income, speakers should be able to get out of the poverty line. However, what is seen in the introductory lyrics of street musicians (punk) is a portrait of poverty that the facts occur.

So, lack of education that reflected in introductory street performer lyrics (punk) besides being proven by variations in language, are also associated with the identity of speakers as parties who want to voice the lyrics. Speakers both subjectively and objectively belong to the poor. However, this should still be overcome given that speakers can produce one hundred thousand dollars per day and their physical condition is still healthy.

Portrait of poverty in Bandung can be seen from the many street punk communities who beg for money with the introductory lyrics of the buskers. The introductory lyrics of the buskers also reflect the lack of education pursued by them. For this reason, it is hoped that they can be given more attention by the government, academics, and the society so that they can get the highest education possible.

Conclusion

Portrait of poverty in lyrics introducing street singers (punk) is depicted in the variety of languages used by them. These language variations have similar patterns of apologizing, giving bad or threatening prayers, hoping for sincerity, lecturing, insinuating, and humbling oneself. However, each busker has his/her own characteristic language variations as one of the singers uses the pattern of asking for social equality in the lyrics.

Apart from variations in language, portraits of poverty can be seen based on the identity of the speaker. Subjectively and objectively, speakers belong to the poor. Even so, speakers as street singers who still have a healthy body should be able to try to get out of the poverty line with a better spirit.

For that, I give advice if people want to help in the field of poverty of street buskers, all they need is

the spirit of taking education to become more positive human beings.

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