

Tourist Attractions in *Campursari* Lyrics: Analysis of Figurative Language and of Meaning

Budi Purnomo¹, Nunun Tri Widarwati², Arini Hidayah³

Universitas Surakarta, Indonesia^{1,3}

Universitas Veteran Bangun Nusantara, Indonesia²

Email Correspondence: budipurnomo989@yahoo.co.id

Abstract

Background:

Many of Didi Kempot's *campursari* songs have the themes of tourist attractions. However, not many people know the figurative languages and meanings expressed in the lyrics of tourist attraction themed songs.

Methodology:

The *campursari* songs with the themes of tourist attractions were first studied. The lyrics taken from the seven songs were analyzed based on Gibbs' types of figurative language and Leech's types of meaning. Three expert raters who are fluent in Javanese, Indonesian and English were asked to review the accuracy and clarity.

Findings:

The types of figurative language in the lyrics of *campursari* songs with the themes of tourist attractions are personification, hyperbole, litotes, simile and repetition. The types of meaning contained in the lyrics of *campursari* songs are conceptual, connotative, social, affective, reflective, collocative and thematic meanings. The meanings related to Javanese ethics and attitudes include the attitudes of *narima* 'receptiveness', *sabar* 'patient', *tepa slira* 'tolerance', *aja ngaya* 'don't push yourself' and *aja srakah* 'don't be greedy'.


Conclusion:

The results of this study are expected to make the public better know and understand the figurative languages and meanings contained in the lyrics of *campursari* songs with the themes of tourist attractions.

Originality:

This study attempts to analyze the figurative languages and the meanings of the lyrics of *campursari* songs with the themes of tourist attractions, as never been previously done, and make the public better know and understand them. This research also intends to analyze the meanings associated with the ethics and attitudes of the Javanese in using figurative languages in their lives.

Keywords : tourist attractions; *campursari* lyrics; figurative language; meaning

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1. INTRODUCTION

Campursari has become popular music in Indonesia for the last five years. *Campursari* refers to a crossover of several contemporary Indonesian music genres, mainly *Javanese langgam Jawa* and *dangdut*. The word *campursari* was coined from the Javanese language, and literally means "mixture of essences" (Wallach & Clinton, 2013). *Campursari* music is popular and prevalent within the Javanese cultural sphere, especially in Central Java, Yogyakarta and East Java; and also in some regions where Javanese immigrants were abundant, such as parts of Jakarta, Lampung or even Suriname. It is related to modifying several musical instruments like *gamelan* combined with western musical instruments such as guitar and keyboard. As an addition, Dewi and Sufika (2020) stated that *campursari* songs are categorized as Javanese songs that are crisp, passionate and full of excitement.

Lyric is the words of a song which can include a series of verses, the longer sections of the song that tell the story, and a refrain, a short phrase repeated at the end of every verse (Delis, 2022; Hornby et al., 2010; Scherling et al., 2022). Song refers to pieces of music that have words, especially popular songs such as those one hears on the radio (Griffie, 1992; Han, 2021; Mangelsdorf et al., 2021). Songs can have a simple structure of one or two verses or a more complex one with multiple verses and refrains. Songs usually have a meter or beat. Whether we sing or speak the lyrics, we can feel a pattern or pulse in the way the words move the song forward. In an interview with Indonesian journalists on 7 September 2018, when he was awarded as a talented artist who produces songs with the themes of tourist attractions by the Indonesian Tourism Higher Education Association, Didi Kempot stated that many of his songs are inspired by tourist attractions in Indonesia, although the lyrics are often themed on heartbreak (Ari, 2018). There are at least seven tourist attractions whose beauty inspired Didi Kempot's songs, namely: (1) Malioboro Street, Yogyakarta, (2) Klayar Beach, Pacitan, (3) Gunung Api Purba, Nglanggeran, Gunung Kidul, (4) Cemoro Sewu, Magetan, (5) Klewer Market, Solo (6) Parangtritis Beach, Bantul and (7) Tawangmangu, Karanganyar.

The language style is how people use language communication, and it can be written or oral language. Language style refers to selecting a linguistic form to convey social or artistic effects. Wardhaugh and Fuller (2021) believed that language style relates to our choice to communicate, such as speaking formally or informally, influenced by circumstances. On the other hand, style in literature is the literary element that describes how the author uses words – the author's word choice, sentence structure, figurative language, and sentence arrangement all work together to establish mood, images and meaning in the text (Adjirakor, 2021; Lin & Chan, 2021).

Figurative language deviates from the literal meaning of words in order to produce more exciting writing. It evokes comparison, heightens emphasis and clarifies a new way of stating an idea or description. Gibbs and Colston (2006) stated that it refers to using words or phrases that stray from traditional meanings to convey complex meanings and produces images and beautiful meanings, strengthening and reviving inanimate objects. Simile, metaphor, metonymy, synecdoche, hyperbole, understatement, personification, puns, irony, sarcasm, and allusion are examples of figurative language. The main types of figurative language are used for different purposes, and understanding their strengths helps us use each one to its greatest possible effect (Issa, 2020; Jing & Amini, 2019).

In addition to figurative language, understanding the meaning of a lyric is also important for song lovers. Leech (1981) created seven types of meaning: (1) conceptual meaning, (2) connotative meaning, (3) social meaning, (4) affective meaning, (5) reflective meaning, (6) collocative meaning and (7) thematic meaning. Furthermore, Leech (1981) explained the seven types of meaning as follows. Conceptual meaning is widely assumed to be the central factor in linguistic communication. Connotative meaning is an expression's communicative value by virtue of what it refers to, over and above its purely conceptual content. The social meaning includes all the social circumstances regarding the use of a piece of language. Affective meaning deals with a way a language can reflect the speaker's personal feelings, which may include attitude to a listener or something he is talking about. It is the meaning that arises because of certain words or sentences. Listeners will have different feelings when they hear words that contain affective meaning. Reflected meaning arises in cases of multiple conceptual meanings when one sense of a word forms part of our response to another sense. The one sense of a word seems to 'rub off' on another sense. Collocative meaning consists of the associations a word acquires on account of words' meanings, which tend to occur in its environment. Thematic meaning refers to the way is communicated by the author formed and organized the message. It is also a matter of choice between alternative grammatical construction.

Up to now, there have been some interesting studies done on song lyrics. Logan et al. (2004), in their research entitled *Semantic Analysis of Song Lyrics* investigated the benefits of exploring song lyrics to compile playlists automatically. Using song lyrics taken from websites, they explained how to process a standard text to understand its semantic features and further determine the similarity of meaning of how the text is processed. Randle and Evans (2013) examined a mixture of narrative semantic theory to demonstrate systematic

ways for analyzing and structuring pop song lyrics into four major groups based on whether the song lyrics have implied or unimplied texts and specified or unspecified texts. Fell and Sporleder (2014) analyze and classify lyrics by experimenting well with more sophisticated features with different dimensions whose models of song texts, such as vocabulary, style, semantics, orientation to the world, and song structure. The results showed that they could be combined with features to gain performance advantage on different genre classification tasks, the distinction of the best and worst songs and the determination of the estimated time for song's publication.

The three research findings above have not revealed the language styles, and the writers will carry out their meanings in the song lyrics as the study. Therefore, this research is aimed to analyze the types of figurative languages and of meanings contained in the seven lyrics of the *campursari* songs with the themes of tourist attractions on *Didi Kempot & Sobat Ambyar Orchestra*–YouTube video with semantic analysis so that the overall content of the lyrics will be easily understood by his fans and other interested public.

2. METHODOLOGY

The semantic approach is used in this study since it studies or investigates meaning. The implied and explicit meanings in the lyrics of *campursari* songs will be identified using semantics.

The data source used is the lyrics of *campursari* songs with the theme of tourist attractions taken from *Didi Kempot & Sobat Ambyar Orchestra – YouTube*. The seven randomly selected song lyrics are *Bangjo Malioboro*, *Pantai Klayar*, *Banyu Langit*, *Cemoro Sewu*, *Pasar Klewer*, *Pantai Parangtritis* and *Tragedi Tawangmangu*. These songs are songs that are quite famous and often watched or sung by the public. Through the YouTube channel, the songs that are often enjoyed by the public will be seen from the frequency with which they are watched. The *campursari* YouTube channel entitled *Didi Kempot & Sobat Ambyar Orchestra – YouTube* (<https://www.youtube.com/watch?v=ESSiMqngCNM>) which was used as the data source in this research has been watched by 37,180,125 viewers on April 30,2022.

The data collection technique used in this research is tapping, followed by listening and note-taking techniques. The tapping technique is a basic technique in the listening method to obtain data by tapping the use of the language of someone who is an informant. Listening technique is a method used to obtain data by listening to the use of language. After that, the lyrics taken from the seven songs were analyzed based on Gibbs' types of figurative

language and Leech's types of meaning. Finally, the researchers hired three expert raters fluent in Javanese, Indonesian, and English to review the accuracy and clarity of the analysis of the figurative languages and meanings.

3. FINDINGS

3.1. Types of Figurative Language

The types of figurative language in the lyrics of Didi Kempot's *campursari* songs include personification, hyperbole, litotes, simile and repetition.

3.1.1 Personification

It is a figurative language used to describe inanimate objects or creatures other than humans as if they have human-like traits and characteristics. The following is an example of personification in *campursari* lyrics with the song title *Bangjo Malioboro*.

Datum 1

Malioboro seksenono lelakonku 'malioboro watch my fate'

nganti sprene tresnaku mung nggo sliramu 'until now my love is only for you'

In the above lyrics, the word Malioboro which is a name of the main street and the main tourist destination in Yogyakarta City is considered a human being who is asked to be a witness for the life journey of the songwriter.

Another example of personification in *campursari* lyrics with the song title *Pantai Klayar* is as follows:

Datum 2

birune segoro kutho pacitan 'the blue sea of pacitan city'

pantai klayar sing nyimpen sewu kenangan 'klayar beach that holds a thousand memories'

In the above lyrics, the phrase *pantai klayar* 'klayar beach' is considered a human being that can hold a thousand memories of the songwriter.

3.1.2 Hyperbole

It is a figure of speech used to suppress, intensify, or give an exaggerated impression. The following is an example of hyperbole in *campursari* lyrics with the song title *Cemoro Sewu*.

Datum 3

ning cemoro sewu ‘at cemoro sewu’

kowe lan aku runtuh sak suwene wektu ‘you and I lay (on the ground) forever’

In the above lyrics, the expressions *runtuh sak suwene wektu* ‘lay forever’ were used to give impression for exaggeration. Normally people lie down at tourist spots, such as at *Cemoro Sewu* only temporarily to unwind while enjoying the beauty of nature. But because s/he lied with his/her lover, it was exaggerated forever.

Another example of hyperbole in *campursari* lyrics with the song title *Pasar Klewer* is as follows:

Datum 4

pasare komplet tenan ‘the market is really complete’

pingin opo ning kono mesti ono ‘anything you want there is definitely available’

In the above lyrics, the expressions *pingin opo ning kono mesti ono* ‘anything you want there is available’ also gave an impression for exaggeration. In fact, *Klewer Market* only sells fabrics and clothes made from written and stamped batik with various motifs and prices. If visitors want items other than those, it is inevitable that they will not be available.

3.1.3 Litotes

It is a language style used to express something to demean oneself. The following is an example of litotes in *campursari* lyrics with the song title *Bangjo Malioboro*.

Datum 5

yen sliramu nigggal aku ‘if you leave me’

nggolek gantine awakku ‘looking for someone else to replace me’

karo uwong seje ‘with someone else’

sing pantes lan duwe ‘who is worthy and rich’

bedo ro aku ‘different from me’

sing koyo ngene ‘which is just like this (unworthy and poor)’

In the above lyrics, the expressions *sing koyo ngene* ‘which is just like this (unworthy and poor)’ were used to demean himself. The expressions revealed the difference between him and another person who was more deserving and richer.

Another example of litotes in *campursari* lyrics with the song title *Tragedi Tawangmangu* is as follows:

Datum 6

lemes awakku ‘my body limps’

koyo ilang balungku ‘like missing my bones’

peteng ndhedhet sing ono jroning mripatku ‘what darkness is in my eyes’

In the above lyrics, the expressions *koyo ilang balungku* ‘like missing my bones’ were used to demean himself. The expressions were to say that he was very weak.

3.1.4 Simile

It is a figurative language used to describe a situation by comparing it to something else. The words commonly used in simile are like, as, for example, and similar. The following is an example of simile in *campursari* lyrics with the song title *Pantai Parangtritis*.

Datum 7

rasane kepengin nangis yen kelingan parangtritis ‘want to cry when (I) remember parangtritis (beach)’

rasane koyo diiris naliko udan gerimis ‘it’s like being sliced when it’s drizzling’

In the above lyrics, the expressions *rasane koyo diiris* ‘it’s like being sliced’ were an attempt of the song lyricist to express his feelings of sadness when it was drizzling indirectly, namely by comparing his feelings of pain like being sliced into pieces.

Another example of simile in *campursari* lyrics with the song title *Pantai Klayar* is as follows:

Datum 8

koyo tresno, tresnoku sing ono dhodho ‘like love, my love in the chest’

ora ngalih senajan dirayu wong liyo ‘doesn’t switch even if seduced by someone else’

In the above lyrics, the expressions *koyo tresno, tresnoku sing ono dhodho* ‘like love, my love in the chest’ were used to indirectly express the song lyricist’s feelings indirectly by comparing love to his love in his chest.

3.1.5 Repetition

It is a figurative language that repeats the same words, phrases, or clauses in a sentence to give a more imprint and deep impression on the hearts of those who hear it. The following is an example of repetition in *campursari* lyrics with the song title *Cemoro Sewu*.

Datum 9

kancanono aku kancanono ‘accompany me (please) accompany’

oyo lungu aku kancanono ‘don’t go (please) accompany me’

In the above lyrics, the word *kancanono* ‘accompany’ was repeated to emphasize the request that his lover obey the wishes of the song’s lyricist.

Another example of repetition in *campursari* lyrics with the song title *Tragedi Tawangmangu* is as follows:

Datum 10

pa...coban ra ngerti tekane ‘calamity cannot be understood when it came’

esuk awan, wengi opo sore ‘morning, noon, evening or afternoon’

oh pa...coban ra ngerti tekane ‘oh calamity cannot be understood when it came’

namung Gusti ingkang pirso sedayane ‘only God knows everything’

In the above lyrics, the sentence *pacoban ra ngerti tekane* ‘calamity cannot be understood when it came’ was repeated to remind listeners that calamities come at any time, so that we do not know but only God knows.

The frequency of figurative language used in *campursari* lyrics is presented in the following table.

Table 1 Frequency of the Types of Figurative Language

Types of Figurative Language	Song Titles of <i>Campursari</i>						
	<i>Bangjo Malio boro</i>	<i>Pantai Klayar</i>	<i>Banyu Langit</i>	<i>Cemoro Sewu</i>	<i>Pasar Klewer</i>	<i>Pantai Parang tritis</i>	<i>Tragedi Tawang mangu</i>
Personification	4	4	7	5	5	6	7
Hyperbole	2	3	1	8	3	2	5
Litotes	2	2	1	3	2	1	2
Simile	1	3	2	4	2	4	2
Repetition	8	10	16	18	6	8	14
Total	17	22	27	38	18	21	30

3.2 Types of Meaning

Figurative language includes conceptual meaning, connotative meaning, social meaning, affective meaning, reflective meaning, collocative meaning and thematic meaning.

3.2.1 Conceptual Meaning

The following is an example of conceptual meaning in *campursari* lyrics with the song title *Banyu Langit*.

Datum 11

Ademe gunung merapi purba ‘the cold of ancient volcano’

Sing neng Langgran Wonosari Yogyakarta ‘which is located at Langgran Wonosari Yogyakarta’

In the above lyrics, the phrase *gunung merapi purba* has the conceptual meaning of an active volcano in ancient time.

Another example of conceptual meaning in *campursari* lyrics with the song title *Bangjo Malioboro* is as follows:

Datum 12

lampu bangjo ‘traffic lights’

neng prapatan malioboro... ‘at the intersection of Malioboro (Street)...’

In the above lyrics, the phrase *lampu bangjo* ‘traffic lights’ has the conceptual meaning of red, yellow and green lights which function as traffic controllers.

3.2.2 Connotative Meaning

The following is an example of connotative meaning in *campursari* lyrics with the song title *Pantai Klayar*.

Datum 13

sekedhep netro aku ora lilo ‘a blink of eyes I’m not sincere’

yen kowe nganti gandheng ‘if you get hold of’

karo wong liyo ‘with someone else’

In the above lyrics, the phrase *sekedhep netro* ‘a blink of eyes’ has a connotative meaning, even if only for a moment.

Another example of connotative meaning in *campursari* lyrics with the song title *Banyu Langit* is as follows:

Datum 14

banyu langit sing ono ndhuwur kayangan ‘sky water above the sky of gods’

watu gedhe kelingan mendunge udan ‘big stone remembers the cloudy rain’

In the above lyrics, the phrase *banyu langit* ‘sky water’ has a connotative meaning of rain water in the sky and the phrase *watu gedhe* ‘big stone’ also has a connotative of a mountain under the sky.

3.2.3 Social Meaning

The following is an example of social meaning in *campursari* lyrics with the song title *Cemoro Sewu*.

Datum 15

adheme kabute sore ngancek wengi sing awe awe ‘the cold afternoon fog until the night is calling’

selimut kandel ing pedhut howo adhem soyo njegut ‘a thick blanket in the fog, the air is getting colder’

In the above lyrics, the words *ngancek* ‘until’ and *njegut* ‘colder’ contain social meanings based on East Javanese dialect with a distinctive pronunciation.

Another example of social meaning in *campursari* lyrics with the song title *Pantai Parangtritis* is as follows:

Datum 16

Parangtritis...neng kono ono wong manis ‘Parangtritis...there is a cute girl’
yen eling kowe reneo gelis ‘if you remember come here quickly’

In the above lyrics, the word *gelis* ‘quickly’ contains social meaning based on Javanese dialect of *Banyumasan* with a distinctive pronunciation.

3.2.4 Affective Meaning

The following is an example of high affective meaning in *campursari* lyrics with the song title *Banyu Langit*.

Datum 17

sworo angin ‘sound of wind’
angin sing ngeridu ati ‘the wind that blows heart’
ngelingake sliramu sing tak tresnani ‘remind you whom I love’

The word *sliramu* ‘you’ has a more elegant and classy impression in the above lyrics.

The next example is the use of words that have a friendly affective meaning in *campursari* lyrics with the song title *Cemoro Sewu* as follows:

Datum 18

senenge seneng atiku kowe nang sandingku ‘I’m glad I’m happy you’re beside me’
rasane tekaning ati kowe gelem ngancani ‘it feels like it has entered (my) heart (because) you’re willing to accompany (me)’

In the above lyrics, the word *kowe* ‘you’ was chosen because it is often used in everyday interactions with others and feels more friendly so that it makes the atmosphere more intimate and relaxed.

The next is an example of the use of words that have a rough affective meaning in *campursari* lyrics with the song title *Pasar Klewer*.

Datum 19

polahe ora karuan ‘(their) behavior is bad’
eeee koyo wong edan ‘uh like crazy people’

In the above lyrics, the use of word *edan* ‘crazy’ instead of *owah* ‘being insane’ because it has a negative meaning and is often used in daily conversation.

3.2.5 Reflective Meaning

The following is an example of reflective meaning in *campursari* lyrics with the song title *Tragedi Tawangmangu*.

Datum 20

suwanten tangis ‘sound of crying’

sing mireng raose miris ‘those who listen (to it) feel anxious’

lemah longsor tengah wengi ‘landslide in the middle of the night’

In the above lyrics, the expressions *suwanten* ‘sound’ and *mireng* ‘listen’ are related to etiquette in Javanese culture for tragedy in Tawangmangu. So, the song lyricist used Javanese high speech level *krama inggil* for the word *suwanten* instead of low speech level *ngoko* with the word *sworo* and middle speech level *krama madya* for the word *mireng* instead of low speech level *ngoko* with the word *krungu*.

Another example of reflective meaning in *campursari* lyrics with the song title *Cemoro Sewu* is as follows:

Datum 21

ning cemoro sewu ‘at cemoro sewu’

kowe lan aku runtuh sak suwene wektu ‘you and I lay (on the ground) forever’

In the above lyrics, the expressions *runtuh* ‘lay (on the ground)’ raises ambiguity for listeners, whether what the song lyricist was ‘laying on the ground together’ or ‘having intimate relations’ (from the meaning reflected), which therefore tends to be avoided in other contexts.

3.2.6 Collocative Meaning

The following is an example of collocative meaning in *campursari* lyrics with the song title *Banyu Langit*.

Datum 22

janjine lungane ra nganti suwe suwe ‘the promise is that s/he won’t be gone for long’

pamit esuk lungane ra nganti sore ‘say goodbye in the morning to travel not until the afternoon’

janjine lungo ra nganti semene suwene ‘the promise was long gone until now’

nganti kapan tak enteni sak tekane ‘until whenever I wait for your arrival’

In the above lyrics, *ra nganti suwe suwe*, which means "not too long," rhymes with *esuk ra nganti sore*, which means "morning not until evening," and *ra nganti semene suwene*, which means "not so long."

Another example of collocative meaning in *campursari* lyrics with the song title *Pasar Klewer* is as follows:

Datum 23

dandanane ugal-ugalan ‘how to dress up recklessly’

polaha ora karuan ‘(their) behavior is bad’

eeee koyo wong edan ‘uh like crazy people’

In the above lyrics, the words *ugal-ugalan*, which means "recklessly," and *wong edan*, which means "crazy people," are used together.

3.2.7 Thematic Meaning

The following is an example of thematic meaning in *campursari* lyrics with the song title *Bangjo Malioboro*.

Datum 24

malioboro seksenono lelakonku ‘malioboro watch my (love) story’

nganti seprene tresnaku mung nggo sliramu ‘until now my love is only for you’

In the above lyrics, the expressions *tresnaku mung nggo sliramu* ‘my love is only for you’ are the sentence's emphasis that gives the thematic meaning to the whole sentence.

Another example of thematic meaning in *campursari* lyrics with the song title *Tragedi Tawangmangu* is as follows:

Datum 25

yen kowe cedhak ra adoh soko mripatku ‘if you are close not far from my eyes’

sing tak jaluk imbangono katresnanku ‘what I ask for is balance my love’

In the above lyrics, the expressions *imbangono katresnanku* ‘balance my love’ are the sentence's emphasis that gives the thematic meaning to the whole sentence.

The frequency of the types of meaning used in *campursari* lyrics is presented below.

Table 2 Frequency of the Types of Meaning

Types of Meaning	Song Titles of <i>Campursari</i>						
	<i>Bangjo Malio boro</i>	<i>Pantai Klayar</i>	<i>Banyu Langit</i>	<i>Cemoro Sewu</i>	<i>Pasar Klewer</i>	<i>Pantai Parang tritis</i>	<i>Tragedi Tawang mangu</i>
Conceptual	5	11	19	13	9	6	11
Connotative	7	8	4	9	4	5	9
Social	7	14	16	12	12	9	19
Affective	19	15	7	10	2	2	5
Reflective	3	0	1	3	0	2	11
Collocative	13	21	34	10	18	10	27
Thematic	8	9	11	4	5	8	7
Total	62	78	92	61	50	42	89

4. DISCUSSION

The writers will discuss the findings in the following sections by interpreting and relating them with the empirical contexts, theories of figurative language and of meaning, and the previous studies.

The lyrics in the *campursari* songs with the themes of tourist attractions created by Didi Kempot, better known as “The Godfather of Broken Heart” who use Javanese, are easier to understand after their fans understand the meanings and styles of language used. He is one of the singers who makes *campursari* songs liked by all people as the findings of Ayu and Hariyanto (2022) on another themed song with the title *Pamer Bojo* which is representative of the pain of being left by his lover. An ex-lover’s arrogance with a new partner makes the heartache worse. All ages have the potential to experience this heartache, including young people. Although the lyrics of *Pamer Bojo* are in Javanese, this song can still convey the message in the lyrics of the song well.

Apart from the song *Pamer Bojo*, Didi Kempot also conveys the sadness of a man who has left his lover in the lyrics of the songs with the theme of tourist attractions. The freedom and courage of women to reverse the logic and patriarchal gender relations are indeed felt in her songs. However, the discursive message conveyed re-stereotyped women actually as subjects who began to leave Javanese values (Setiawan et al., 2020). In addition, the lyrics of the songs also contain the image of personification. Personification imagery has three functions, evoking images in mind and senses, giving clear images, and evoking special atmospheres such as happy, sad, tragic and tense situations (Ismail et al., 2020).

The lyrics of Didi Kempot's *campursari* songs also helped develop the use of the Javanese language, especially among his fans. According to Maruti (2020), the Javanese language development was divided into two forms. The first form was graphitization through the establishment of pronunciation and spelling by intensifying Latin words to write either vocal or consonant Javanese words. The second form was modernization through lexicon extension. The Javanese language underwent a shift in old terms and language extensification marked by the emergence of novel words or terms. The Javanese language development forms were affected by some factors, including the development of the Javanese society's social life as well as the Indonesian language intervention and integration. This has become part of a shared agreement to maintain the Javanese language's existence both in the present and future.

From the point of view of Javanese culture, Didi Kempot's songs about tourist attractions have moral lessons in the form of Javanese ethics, such as *narima*, which means "receptiveness," *sabar*, which means "patience," *tepa slira*, which means "showing a sense of sympathy or solidarity," *aja ngaya*, which means "don't push yourself," and *aja srakah* 'don't be greedy' where language is used in life by showing different languages and styles of language used when talking to different people at different times and places (Saputry &

Kholidah, 2022). These moral values are also like the singer's expectations for the woman he loves, who should have a noble character or personality. Javanese women are often thought to speak softly, be calm and quiet, dislike conflict, value harmony, uphold family values, be able to understand and be understood by others, be polite, have a lot of self-control, be able to take a lot of pain, play a role in the economy, and be loyal. Javanese women are women who really uphold Javanese culture. Some other characteristics of Javanese people are patience and *neriman* 'patience and acceptance with grace' (Fadilah et al., 2021). This is contrary to the findings of research conducted by Chandra (2017), which reveals that there are currently many *campursari* songs produced by several local East Javanese artists lacking morality. The works emphasize sexuality, attitudes fighting against norms in society (fraud), polygamy, unemployment, scandals unfolding and prestige humiliation (Chandra, 2017).

Concerning the development of information media and technology, Didi Kempot's *campursari* songs still exist today, although it undergoes decreased interaction in the community. Media Communication has also succeeded in influencing people's communication behavior to interact. This is because the development of media and technology makes it easier for the public and accelerates the dissemination of information (Putra et al., 2022). New concepts are needed in radio media as reported by Nurhidayati et al. (2022) in his research which found the fact that *campursari* programs on the radio had changed concepts such as interactive programs and off-air activities to maintain and increase listeners. Moreover, Achmad et al. (2020) reported that cultural programs and *campursari* music reinforce the reliability of radio to preserve local culture. There is a means of keeping identities local to stem global culture. No matter how hard the invasion of foreign culture, it cannot disrupt the local tastes of people. *Campursari* music proliferation is a modification to traditional music to serve the people's tastes and avoid its extinction. *Campursari* music must be able to adapt to the current era. The radio cultures in East Java make *campursari* music a primary commodity to attract radio listeners and as part of the lives of local people.

Finally, in relation to the fans who are members of *Sobat Ambyar*, Didi Kempot's lyrics represent the feelings of *ambyar* young people in having a love relationship such as being cheated, broken promises, disappointment, and harbored a longing. The background of this *ambyar* phenomenon is due to a lack of concern or commitment in establishing relationships, economic factors, establishing long-distance relationships, remembering memories with ex-lovers, etc. (Achsan, 2019). *Sobat Ambyar* identifies themselves with the feelings, attitudes and emotions of the songs sung by Didi Kempot. These identities tend to be sad, and they proud of that sadness. *Campursari* has become a commodity for industry and is popularized through modern culture, simulated and marketed. It is suggested that *Sobat Ambyar* remains authentic to counter mass culture that the younger generation is not aware (Qorib & Dewi, 2021).

5. CONCLUSION

In Didi Kempot's *campursari* lyrics with the themes of tourist attractions, it is found that there are types of figurative language and of meaning. The types of figurative language contained in the Didi Kempot's *campursari* lyrics from the highest to the lowest are repetition, personification, hyperbole, simile, and litotes. In addition to the figurative language, there are also types of meaning from the highest frequency to the lowest one is collocative, social, conceptual, affective, thematic, connotative and reflective meanings. After knowing the types of figurative language and the meaning of *campursari* lyrics with the themes of tourist attractions, it is suggested for future researches to analyze the relationship between knowledge of tourist attractions in *campursari* lyrics and the interest of tourists to visit there. The next researches could be whether YouTube videos of *campursari* songs with the themes of tourist attractions which is easy to find on internet so that many people watch them can help promoting tourist destinations and whether the promotion of tourist destinations has a positive impact on the development of tourist objects and the surrounding community.

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