

Aesthetic and Poetics Aspects: The Features of Language in Java Koplo Song Lyrics, Denny Caknan

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Abstract. This paper will discuss Denny Caknan's song lyrics in aesthetic and poetics aspects, in particular by observing linguistic characteristics, structural twists, and articulation which are a study of stylistic studies. The discussion of Denny Caknan's songs is important because, based on observations on social media, the songs have a high existence as evidenced by the high subscriber level. This problem becomes an interesting phenomenon because in this research hypothesis, the aspects that influence the success of Denny Caknan's songs in capturing the market are due to language aspects. The purpose of this study is to present data and analysis regarding aspects of language as a feature of the lyrics of Denny Caknan's songs. The theory used is the Stylistic theory with an emphasis on aesthetic and poetic aspects. This research is descriptive qualitative, with methodological steps 1. Observing the four most popular lyrics of Denny Caknan's songs, namely Kartonyono Medot Janji, Sugeng Dalu, Tanpo Tresnamu, and Sampek Tuwek. 2. Classifying the parts of the lyrics that represent linguistic characteristics in the form of dialects, structural manipulation, and parlance. 3. Analyze and interpret the data and discuss it with relevant studies. The results showed that his subordinates 1). Denny Caknan's regional aspects in the form of Javanese dialect, Javanese dialect, have significance in the lyrics of these songs. 2). Structural strategy that correlates with the pronunciation when sung consists of 9 in the lyrics of the song Kartonyono Medot Janji, 5 in the lyrics of the Sugeng Dalu song, 2 in the song Tanpo Tresnamu, and 7 in the lyrics of the song Sampek Tuwek. 3). In connection with the visualization, the forms of figure of speech that are presented predominantly are metaphors, personifications, paradoxes, hyperbole, and synekdoc which have significance in the effort to convey messages and poetic magnitude to convey aspects of emotional feelings.

Keywords: aesthetic & poetics aspect, characteristics of denny caknan's songs

INTRODUCTION

This paper will discuss the poetic and aesthetic aspects as linguistic features in the lyrics of the pop Koplo song by Denny Caknan. These works are interesting to observe because, apart from their popularity as an effect of the development of the internet as a feature of postmodernism, the lyrics of the song with the main language of Ngoko Java have a unique characteristic. It gives its own color to the songs and makes them loved by the younger generation. Saraswati (2017:2) Poetics according to Aristotle states that something is declared beautiful because it "follows the rules (order)" and has a magnitude or attraction. Meanwhile, according to Immanuel Kant (1984), aesthetics or beauty relates to imagination and certain concepts.

Denny Caknan's songs were first popular with a single titled Kartonyono Medot Promise (2019). As a young person, it was clear that the song was related to romance. The trend of broken hearts has resurfaced, especially with the rise of Didi Kempot with melancholic songs, so that he earned a new nickname as the godfather of broken hearts and has fans called laskar ambyar. The development of Javanese songs with shades of heartbreak in Fredric Jameson's perspective is referred to as cultural commodification. Akmal (2013:65) explains that adopting the theory of commodification, there is a possibility that culture has been poisoned by capitalism and has become a cultural industry. This is in line with postmodern developments that provide opportunities for everyone to seize opportunities

with a profit orientation, such as the use of the internet and youtube as did Denny Caknan in achieving existence.

As if being reincarnated, the themes of sadness, especially heartbreak, surface again. Unlike the case with Didi Kempot who exists as a Campursari stage musician with approximately 800 songs, Denny Caknan as a newcomer from Ngawi, East Java does not yet have a high track record as Didi Kempot. However, his first single, Kartonyono Medot Janji, has been viewed by netizens with more than 150 million views. Thus, in addition to postmodern problems that make it easier for people to exist and at the same time access people's existence, especially in this case through YouTube, the existence of the theme of heartbreak along with the figurative feelings that appear in the lyrics of the song is interesting to observe.

This paper will discuss the study of the lyrics of the song Denny Caknan. The theory used in this analysis is related to stylistics which focuses on the problem of language style. In an effort to obtain adequate data, the analysis of this research will take several songs of Denny Caknan which are also no less popular than his first single. It is hoped that in addition to the public understanding that the existence of Denny Caknan's songs was born in the era of internet media, this research will provide other information that aspects of language, especially in terms of style, have an interesting side and contribute positively to the existence of these songs.

Sulistyo (2018:78-79) explains that open access as a feature of postmodernism, provides an opportunity for anyone to take over and fight domination. Postmodern offers infinity of people's positions to gain perspectives and positions as it is not found or found in traditional and modern societies. Technology is really paving the way for backwardness in a more open direction. In a certain sense, there is no longer class opposition in society as Marx imagined, or capital in Bourdieu's perspective. Social class is not only dominated by upper class groups (bourgeois or capitalist), but this opportunity can also be taken by people who have historically been lower class people (proletariat/labor). This happens because of the openness of access and information which in Bourdieu's concept is only owned by people who have a certain social capital, both in terms of material, cultural, and intellectual aspects. This is similar to the success of Denny Caknan as a singer who was not formed conventionally as well as from stage to stage, but through a youtube account that broke through the limitations of space and time.

With regard to the theoretical aspect, Stylistics is a science that investigates the use or selection of language, by considering aspects of beauty in the language. Based on these problems, this study aims to show Denny Caknan's style of language in his song lyrics. Junus (1989:xvii) explains that stylistics is the study of the use of language in literary works. Stylistics as an amalgamation of linguistics and literature, in relation to the lyrics of the song Denny Caknan. Tuner (1977:7-8) says that stylistics is not only the study of stylistics in literature, but also the study of stylistics in language in general, although the focus of attention is on the most conscious and complex literary language. Tuner believes that stylistics is a part of linguistics that focuses on the use of language variations.

Abrams (1981: 192) divides stylistic features into phonology, syntax, lexical, and rhetoric. Meanwhile, Keraf (1991:112) explains that language style consists of choice of words (diction), phrases, clauses, sentences, and discourses. Pradopo (2004:9-14) divides it into intonation, sound, word, sentence, and discourse. Sayuti (2000:174) explains that stylistics is a linguistic element in an author's work which includes diction, imagery, and syntax.

It can be understood that the stylistic elements are manifested in linguistic signs in the form of phonemes, lexical or diction, sentences, discourses, images, and figurative language. In the application of stylistic studies, a strong linguistic basis is the main issue that must be considered. The basis is the contrast of the language of his time with the literary language (Wellek and Warren, 1995:221). Nurgiyantoro (1995:290) provides an explanation related to the study of stylistics, namely elements of language style consisting of lexical, grammatical, rhetorical, and cohesive elements.

This research focuses on the object of research in the form of language style that emphasizes rhetorical elements. The rhetorical elements in question include scrutinizing sentence structure and figuring out. Furthermore, both of them will be used as the basis for giving an assessment related to Denny Caknan's linguistic characteristics through the lyrics of the song. The song lyrics that will be used as material objects in this study are Kartonyono Medot Janji, Sugeng Dalu, Without Sliramu,

and Sampek Tuwek which are based on the level of popularity by observing the number of netizens who have watched the clips of these songs.

RESEARCH METHOD

is a descriptive qualitative research described by Moleong (1990) that qualitative research aims to understand phenomena holistically by means of descriptions in the form of words and language. Thus, the analysis in this study relates to the linguistic rhetoric of the data in the object under study, namely Denny Caknan's pop koplo songs, especially in terms of linguistic style. The steps in this analysis include: 1. Conducting in-depth observations of the song's lyrics to be classified in terms of linguistic style characterized by linguistic and figurative strategies; 2. Taking notes on song lyrics that show linguistic and figurative strategies, and 3. Grouping data in the form of linguistic style of song lyrics in linguistic and figurative strategies which will then be given meaning regarding linguistic characteristics as a representation of Denny Caknan's identity through the lyrics of his songs.

Although the number of figure of speech that can be analyzed will be large, the analysis in this study will limit it to certain figures of speech that are considered dominant and have significance in literary conventions. In addition, not all data will be analyzed but will be presented in the form of purposive sampling, regarding the figures of speech in each song's lyrics. However, the overall data included in each figure of speech will be presented in tabular form to facilitate the presentation of research results.

RESULT AND ANALYSIS

The results and discussion of this paper will describe the linguistic description of the lyrics of Denny Caknan's pop koplo songs in three stages. As well as the focus in this study on language style related to rhetorical aspects, the results and discussion in this study will be divided into three sub-analyses, namely sentence structure analysis, figurative language, and the use of language as a representation of Denny Caknan's linguistic identity.

Structuring sentence structure, including the use of certain dictions that are included in the lines of song lyrics that can be interpreted as part of a sentence in a linguistic context. It will be observed, for example, related to the use of diction in certain Javanese dialects as well as strategies for code switching and code mixing which are part of linguistic studies. In addition, it can also be observed in terms of deletion, the omission of certain letters in a word to facilitate pronunciation which is correlated with sound aesthetics and effectiveness.

Regarding the figurative language, it will be observed what figure of speech is used in the lyrics of the song along with the tendency of the figurative language that appears. Meanwhile, relating to language style as a representation of Denny Caknan's linguistic identity imagery, song lyrics that are mediated by language can provide an understanding that the following language stratagem strategy with figurative language can provide aesthetic and poetic effects which are assumed to have a major contribution to the existence of the song.

3.1. Linguistic Characteristics and Structural Analysis in Denny Caknan's Song Lyrics

With regard to the correlation between stylistics and aspects of linguistic strategy, Leech and Short (1984:13) state that stylistics is the study of forms of linguistic performance, especially those found in literary works. This is in accordance with what is described by Chapman (1977:15) who says that the purpose of stylistics is to determine how far and in what ways the language used in literature shows deviations and how the author uses linguistic signs to achieve special effects.

The deviation in question is related to the author's strategy in conveying ideas or messages. There are special analogies or reductions in words that make it easier to convey what you want to convey. In this case, the lyrics of the song certainly have a relationship with rhythm

and pronunciation so that deviations in terms of words certainly correlate with the harmony of pronunciation with rhythm and music. While the special effects in question are related to the meaning or influence that is present on the choices of diction chosen by the author in narrating the idea through the lyrics of the song.

There are many forms of figurative language that can be categorized as rhetorical "tools" called structural tactics, which include forms of repetition, parallelism, rhetorical questions, climax, anticlimax, asindenton, polysindenton, tautology, and others. However, among the forms style, it seems that the ones that are widely used in poetry are repetition and parallelism. In fact, parallelism itself is also a form of repetition. The form of repetition is a strategic rhetorical tool to achieve a rhetorical effect through various forms of repetition, either repetition of words (lexically), morphological forms of words, sentence phrases, lines, part or all of poetry stanzas. The form of repetition present is usually intended to emphasize something that is expressed, while parallelism is to show that the ideas put forward are equal.

Struggling sentence structure in a literary work as part of rhetoric is a form of deviation as a linguistic strategy. This deviation is intentional by the author to get an aesthetic effect and other effects for the reader. The use of sentence structures that are manipulated in literary works aims to obtain pressure and the effect of beauty (Badrun, 1989: 4). The translation of linguistic strategies in the lyrics of Denny Caknan's songs will be presented in dialect classification, structural analysis, and code mixing which includes Javanese Krama and Indonesian. Because the lyrics of these songs basically use the Javanese ngoko language, a small aspect of the representation of the regional language and Javanese Krama will be discussed in this article. data presentation, the songs will be abbreviated as Kartonyono Medot Janji (KMJ), Sugeng Dalu (SD), Tanpo Tresnamu (TT), and Sampek Tuwek (ST).

Regarding code mixing, Suwito in Akhii (2018: 47), explains that if there are two or more languages used interchangeably by the same speaker, language contact will occur, resulting in code mixing and code switching. In such conditions, there is mutual contact between one language and another (language contact). Thus, it can be categorized that the mixing of two aspects of language in communication can be categorized as code mixing and code switching. Observations of code mixing or code switching in the lyrics of the songs also need to be observed which will then be given meaning regarding the presence of these conditions in the song lyrics.

The following will describe the linguistic features in the lyrics of Denny Caknan's songs. The presentation is sequentially starting from the song title, East Javanese dialect, structural strategy, Javanese Krama language, and Indonesian which are presented in the table below.

Tabel. 1. Linguistic features in Denny Caknan song lyrics

Song Title	Ciri Kebahasaan			
	<i>East Java Dialect</i>	<i>Structural Tactics</i>	<i>Javanese Manners</i>	<i>Bahasa Indonesia</i>
KMJ	3	9	-	4
SD	1	5	3	2
TT	2	2	2	-
ST	5	7	2	2

Based on the table above, sequentially the data dominance of the four songs from the most to the least is the structural strategy (23), the East Javanese dialect (11), and the same number (7) for the Javanese Krama language and the dominance of the songs with linguistic characteristics from the highest number to the lowest number, namely Sampek Tuwek (16), Sugeng Dalu (11), and the same number (6) for the songs Tanpo Tresnamu and Kartonyono Medot Janji.

In terms of linguistic characteristics, the first song, Kartonyono Medot Promise (KMJ) has 3 dictions which represent the East Javanese dialect, namely in the 1st stanza of the 2nd line "sambat belara ono attention", the 2nd stanza of the 3rd line "wes ra kajok me", and the 8th

stanza of the 2nd line "ojo until lali". Diction (ono) can be compared with diction (enek/eneng), diction (kajok) with diction (surprised), and diction (sample) with diction (ngasi/nganti).

Regarding the structural strategy, there are four dictions that can be found in the song. 2nd stanza, 3rd line "suk nek wis by dressingmu" in diction (suk) which is intact (mbesuk) and diction (wis) which is in its whole form (uwis). The 2nd stanza of the 4th line "wes ra kajok aku" on the disc (wis) which is in its intact form (uwis) and in the diction (ra) which is in its complete form (ora). In the 2nd stanza of the 4th line "mergo wes tau, wes tau jeru" in the first and second diction (wes) with intact form (uwes) and diction (jeru) which is a form of strengthening of diction (jero) which means really jero (very deep). The 3rd stanza of the 1st line "mbiyen I jek feel at home" in diction (jek) in its full form (ijek). The 4th stanza of the first line "mbiyen wes tak wanti-wanti" in the diction (wes) in the full form (uwis) and the 5th stanza in the 3rd line "sak kabehane wes takikuti" in the diction (wis) in the full form (uwis).

In the lyrics of the song, there is no diction in the Javanese Krama language as a form of code mixing. But there are 4 dictions in Indonesian, namely in the 1st stanza of the 2nd line "sambatbel ra ono attention" in diction (attention) is an Indonesian diction with the equivalent of a word in Javanese (perhatekne/perhatekno). The 4th stanza of the 3rd line is "but in fact it goes away", the three dictions are Indonesian. Diction (but) has the equivalent of (nanging) , diction (reality) has the equivalent of the word (versity/kasunyatane), and diction (go) with its equivalent (lunga).

The second song, Sugeng Dalu (SD), has 1 diction which is part of the East Javanese dialect, namely in the 4th stanza of the 3rd line "masio sometimes fills kelingan" with diction (masio) which has the equivalent word (senajan/nanging) . The lyric structure analysis of the song is in the 1st stanza, in the 3rd, 4th, and 5th lines respectively, "wis suwe we ra rene", "we lungo mung a trivial problem", and "we golek liyane " Structuring the structure in the 3 lines is diction (we) with the full form (kowe). In the 2nd stanza of the 2nd line "sure we teko add sengsoro", namely diction (we) which has a complete form (kowe). The 6th stanza of the 1st line in the dialogue section between the two characters "we arep neng ndi to" is diction (we) also in full form (kowe).

The use of Krama Javanese diction as a form of code mixing in the lyrics of the song is the title of the song, namely Sugeng Dalu (good night) and the 5th stanza in the 2nd and 3rd lines "Mpun kadung mbekas neng dodo" and "perihe ati sing mbok paringi", namely diction (mpun) which has an equivalent in Javanese Ngoko (uwis) and diction (paringi) which has an equivalent word (wenehi). While the Indonesian diction in the lyrics song

two dictions, namely in the 3rd stanza of the 1st line "aku wis ora kata" which consists of 2 dictions, namely (kata) in Javanese Ngoko (ukara) and (luka) which in Javanese Ngoko (lara). Finally, the 4th stanza of the 4th line "kowe sing tak Sayang-sayang" is diction (Sayang-sayang) which is in Javanese Ngoko (eman-eman).

The third song, Tanpo Tresnamu, has two aspects of the East Javanese dialect in the lyrics of the song, namely the 1st verse of the 4th line "Ngambyarno ngimpiku nyanding slirahmu", namely diction (ngambyarno) which has the equivalent of words with diction (ngambyarne/ngambyarke). Next is the 5th stanza of the 3rd line "Kepiye maneh caraku nglalekno esem guyumu", namely diction (nglalekno) which has the equivalent of words with diction (nglalekne/nglalekake). Structuring the structure in the lyrics of the song is in the 1st verse of the 3rd line "saiki wes bedo kowe ro wong liyo", namely diction (wes) which has a complete form (uwis) and diction (ro) which has a complete form (karo). as in the previous lines.

The form of code mixing in the lyrics of the song regarding the existence of the Javanese Krama diction is in the 1st stanza of the 4th line "Ngambyarno ngimpiku nyanding sliramu" namely diction (sliramu) in Javanese Ngoko has the equivalent word (kowe/awakmu). The next Krama Javanese diction code mix is in the 2nd stanza of the 4th line "Yen nyawang sliramu nyanding wong liyo", the same as the previous case the diction (sliramu) has the equivalent word (kowe/crewmu) in Ngoko Javanese. Unlike the lyrics of other songs, the song Tanpo Tresnamu does not contain code mixing with elements of the Indonesian language.

The last song lyrics, namely Sampek Tuwek, has 4 dictions in the East Javanese dialect, namely the title song "sampek tuwek" which has the equivalent (ngasi tuwo). Diction in another East Javanese dialect in the 2nd stanza of the 5th line "rasah nduwe roso aku ninggalno "is

diction (ninggalno) which has an equivalent word (ninggalne/ninggalke). The next East Javanese dialect diction is the 3rd stanza of the 1st line "Sampek tuwek we ra would not culno" which is the repetition of the title (Sampek tuwek) which has the equivalent of the word (ngasi tuwo) and the diction (culno) which has the equivalent word (culke). In the 3rd stanza of the 2nd line "masio wes ra wancine darling-sayangan neng kene" is a diction (masio) which has an equivalent word (najan/senajan).

Structural tactics in the 1st stanza of the 5th, 6th, and 7th lines, "wes tak angen-angen", "we will be my mate", "wes tak angen-angen" are diction (wes) on line 5th and 7th complete form (uwis) and diction (we) complete form (kowe) in the 3rd stanza of the 8th line "kowe dadi my choice". Next, sequentially in the 3rd stanza of the 1st and 2nd lines, "sampek tuwek wera will not culno" are diction (we) which has a complete form (kowe) and diction (ra) which has a complete form (ora). . Meanwhile, in the second line, "masio wes ra wancine Sayang-Sayangan Neng kene" is the diction (wes) and (ra) which have the complete form (uwis) and (ora).

Mix the Javanese Krama code in the lyrics of the song sequentially in the 1st stanza of the 3rd and 4th lines "nyanding sliramu" and "sayang sliramu" both of which are in diction (sliramu) which has the equivalent word (kowe/awakmu). While the code mixing in Indonesian diction is in the 1st stanza of the 4th line and the 3rd stanza of the 2nd line "Sayang sliramu" and "masio wis ra wancine Sayang - Neng kene" which are both in diction (sweetheart) and (Sayang which has equivalent words (happy / tresno).

3.2. Explanation in Pop Koplo Song Lyrics Denny Caknan

Rhetoric means is a poetic tool which is a trick of the author's mind by using language construction in such a way that readers or listeners are required to think (Pradopo, 2000:93). Poetic tension will arise when a work is read or sung. This is what makes researchers try to capture and think about the meaning of the effects caused by the author. The medium of expression in the form of language tries to put forward the beauty that it wants to achieve. This becomes a natural and absolute if language is used to exploit, manipulate, empower and get around in order to achieve this beauty. The means of rhetoric in question include forms of expression (figures of thought), imagery (imagery), and structural stratagems (figures of speech).

Broadly speaking, figure of speech can be divided into three, namely comparison, linkage and equation. Comparative figure of speech in the form of indirect comparison (metaphoric form) and direct comparison (simile form), linking figure of speech in the form of metonymy-synecdote and similarity figure of speech in the form of personification that is often used and found in song lyrics and poetry. Sayuti (1985: 75) illustrates that the use of figurative language gives the intention to present something that has many dimensions in the shortest possible form.

Badrun (1989:26), Pradopo (2000:62), Fananie (2000:37-40), Kerat (1996:138-145), Nurgiyantoro (1995:298-300) and Waluyo discuss many types of figure of speech. (1995:84-86). Broadly speaking, these sources state that the types of figure of speech include simile, metaphor, personification, synecdoche, metonymy, symbol, allegory, epic parable, irony, sarcasm, satire, hyperbole, paradox, and many others that are not mentioned. in this article.

This study will not analyze the lyrics of the song with the overall universe of expression. Some of the figures of speech that will be studied in this study include metaphor, personification, paradox, hyperbole, repetition and parallelism, and synecdoche. The selection of these figures of speech as formal objects in this sub-analysis is because based on the results of the research, these figures of speech are clearly and massively reflected in the lyrics of songs by Denny Caknan, especially those reflected in the four song lyrics as material objects in this study.

a. Metaphor

Metaphor is a figure of speech that equates or equates something with another without using comparative words. Previously, Cuddon (1979:275) said that the most basic figurative language of literary works is metaphor. This is also conveyed by Hawkes (1980: 1) that "metaphor is traditionally taken to be the most fundamental from figurative language". Nurgiyantoro (195:299) interprets metaphor as a relationship between something stated first and the second is only suggestive, there are no words indicating an explicit comparison. Pradopo (2000:66) explains that the metaphor directly replaces the thing compared to the comparison.

Gives a broader meaning and gives a better picture when compared to simile figure of speech.

Metaphor is a figure of speech that uses short and dense sentences to compare two different things in an implicit way. Metaphors can be divided into two, namely explicit and implicit. Explicit form of metaphor, the word "is" is used as a comparison element. discussion of metaphors for the lyrics of Denny Caknan's songs will be sorted from the songs of Kartonyono Medot Promise, Sugeng Dalu, Tanpo Tresnomu, and Sampek Tuwek. In the four lyrics of Denny Caknan's songs, there is no explicit comparison metaphor. discussion of the implicit metaphor in these songs is as follows, which begins in the lyrics of the song Kartonyono Medot Promise.

The first metaphor in the lyrics of Kartonyono's song Medot Promise is in the section "Mergo wes tau, wes tau jeru" (because it's been there, been there once). This expression is a metaphorical figure of speech because it replaces the intended meaning, namely having been hurt, or having a broken heart. The heartbreak is so deep, it makes the singer or songwriter reluctant to return to the intended object and makes this an experience when later they will start a new love story. The full meaning of the term can be seen from the previous lyrics, namely "wes ra kajok Aku" (I'm not surprised).

In the next part, the metaphor in the song is in the section "Ambruk cagakku nuruti angen-angenmu" (collapse my pole according to your wishes). Cagak in Javanese means pillar. The pole is described as a support for the relationship between the two. In this case, of course, the partner's imagination is too high or too big to knock down the pillar they built. The pole here can be interpreted as the initial agreement of a relationship that has been considered and agreed upon by both parties. The second possibility, cagak in the lyrics can be interpreted as all abilities (endurance, emotion, reason, material, etc.) possessed, so that following the wishes of "your dreams" exceeds the ability of the singer (me).

The next metaphorical figure of speech is in the lyric "Metu kono, turn left, go straight wae" (exit through there, turn left, go straight). When invited to a talk show at a national TV station hosted by Tukul Arwana, Denny Caknan said that turning left means choosing the wrong path. While straight wae is when you choose the wrong path, stay there first so you can take lessons and gain valuable experience to decide the next step, which is to stay on that path or choose another decision.

In the next part of the lyrics, namely "Ra sah nyawang your sepiion sing marai ati adds burden" (no need to look at your mirror which makes the heart even more burdened). Through the lyrics of the song, the word mirror in the lyrics of the song means the past. Mirrors or mirrors, used on vehicles to see the back straight and rear right or left side. The straight back is the past that was considered right, while the right side is the good that has been done together, and the left side is the bad thing done together or one of the loving partners. In this case, the past does not need to be remembered for good or bad, because it will only make it harder for the heart to decide which path to take in the future. Your mirror is also the past from the point of view of the partner of the singer of the song. Of course, the singer (me) and the couple have different points of view in dealing with conflict, as evidenced by the end of the relationship. The end of the relationship is influenced by communication or thoughts that are no longer in line and cannot be tolerated by one or both parties.

The metaphorical figure of speech can also be found in the lyrics of the song Sugeng Dalu, namely in the lyric part of "Udan cries ati saiki wis rada bright" (the rain of tears in the heart, now it is a bit lighter). Crying like rain, rain means more heavily than drizzling, so crying by shedding a lot of tears, can also mean deep sadness now wis a bit brighter which means that it has gradually improved, heading to its original state or in children's language now, it can be done move on. However, it has not fully recovered, it still needs to be determined to forget the past.

Furthermore, in the lyric section "Mpun kadung mbekas ning dhadha" (already imprinted on the chest), is also a metaphorical figure of speech. The pain given by a partner or ex-spouse cannot be simply forgotten, because it is already deep and leaves a wound in the heart. The pain given by a partner seems to have made an imprint on the heart so it is difficult to forget or treat. The lyric part of the song shows that the reflection of the deep wounds obtained from the relationship between the two has ended.

The lyric part of the song Tanppo Tresnamu, does not escape the use of metaphorical

figures of speech in it. This is reflected in the lyrics in the second verse, the third and fourth lyrics, namely “ngambyarno ngimpiku nyanding sliramu” which has the meaning of destroying all dreams to marry “yourself”, namely the female character who was originally the lover of my character. It is undeniable that metaphor is one of the figures of speech that is quite significant in the lyrics of Denny Caknan's songs.

The lyrics of the song Sampek Tuwek, “Rangkulen I'm not nggo sangu turuku”(hug me for sleep) is a metaphorical figure of speech. The lyrics are an illustration that a lover's hug is used for sleeping supplies. A person when he wakes up from sleep, will first remember the most important thing or problem that is being thought about. In this case, a hug before bed replaces the term longing for a lover's hug.

The next part of the lyrics, namely “Awake dewe wis dadi siji”(we have become one) is also a metaphorical figure of speech. United, in the sense of one mission in the bond of marriage. Unite two hearts in marriage. He and his lover are like one, he belongs to his lover while his lover also belongs to him. This is reinforced by the representation in the video clip that depicts the relationship between a husband and wife who are both aging but still show happiness with the simplicity they have.

b. Personification

figure of speech equates inanimate objects to have human or human characteristics. Pradopo (2000:75) said that personification is a figure of speech that describes inanimate objects, as if they have human characteristics. Sayuti (1985:94) also said that the form of this figure of speech is almost similar to metaphor and simile but has a direct and certain comparison, namely the giving of human traits or characteristics to inanimate objects, animals or an idea.

representation of the personification figure of speech in Kartonyono's song Medot Kontak, is in the song section, namely “Kartonyono ning Ngawi medot your promise” (Kartonyono in Ngawi breaks your promise). The lyrics represent a place in Ngawi Regency called Kartonyono, which is considered to be able to break someone's promise. Kartonyono is a monument at the intersection in Ngawi, which used to be the Adipura Cup monument, now replaced with the Gading Gajah monument as a new icon in the city of Ngawi. Tugu Kartonyono, in the lyrics of this song, is likened to breaking the promise of lovers.

The personification in the song Sugeng Dalu is found in the first verse of the second lyric, namely “Ati seng biyen tau ngelarani”. In that context, the Ati (heart) which is a human organ, seems to be able to act like a human as a whole, namely hurting oneself as the personification of the character Aku. Although Ati can also be categorized as a synecdoche, but in that context it can also be a personification because it is as if the heart, which is an object, does something that makes the heart hurt. Unlike the previous two song lyrics, there is no personification figure of speech in the lyrics of the songs Without Tresnamu and Sampek Tuwek.

c. Paradox

Paradox according to KBBI Online, is a statement that seems contradictory (contrary) to public opinion or the truth, but in fact contains the truth or is paradoxical. Thus, paradox is a figure of speech whose content is contrary to what should happen. It is intended that in order to understand and find paradox figure of speech in the text, it is necessary to look for data that contains two things that are opposite or contrary to general conventions, but it can be understood the truth of this which is also reflected in the text.

Some of the paradoxes contained in the lyrics of Kartonyono's song Medot Promise, one of which is in the section “Mbiyen I feel at home, suwe-suwe wegah” (I used to still feel at home, after a while I didn't want to). The words feel at home and wegah show a paradox where one side shows at home (comfortable), but in the diction wegah (don't want to) is the antithesis to the diction at home itself. The lyrics of the song show that in the past, the character Aku still wanted to last a long time, but instead the female character left. The two are opposite words that the poet uses to describe the state of a love story that makes it unable to last much longer. This is because couples have high hopes, missions that are not in line and are not what they used to be.

Next part of the lyrics is “Mbiyen wes not warning, ojo ngasi lali” (I warned you before, don't forget it). Wanti-wanti to be reminded really, but then just means neglect or forget. The two have conflicting contexts, namely a pair of lovers who have been really reminded to survive

in all circumstances, forgets about the promise they made and leaves.

The paradox in the lyrics of the song Sugeng Dalu is found at the beginning of the lyrics of the song. In the second stanza, the first and second lines are "Add loro, sure we teko will add sengsoro" (it hurts more, I'm sure you come to add misery). The lyric part of the song shows a paradox, that the presence of someone who was once loved will actually bring "added loro" in the character of Aku. This is reinforced by the next line, which is "sure kowe teko adds sengsoro" (sure you come to add misery) which shows that the presence of the kowe actually presents an unfavorable condition for my character.

The next paradox in the lyrics of the song is in the third, third, and fourth stanzas. In the lyric "Perihe ati seng mbok paringi, wes quite ra will not baleni" (the pain of the heart you gave, I will not repeat enough), is a form of paradox. On the one hand, something is given by his ex, but on the one hand what is given is not good for my character, so he doesn't want to do it again, which is reminiscing and repeating the past story that he had with his ex-girlfriend.

In the lyrics of the song Sugeng Dalu, Denny Caknan also uses a paradoxical figure of speech with a comparison of udan-light (rain-light/rea). This is reflected in the lyric "udan cries ati, saiki wes rodo light" (the rain of tears of the heart, now it is a little brighter) which presents an inverse comparison between udan (rain) and light (reda).

The lyrics of the song Sampek Tuwek, there is also a paradox in it, namely in the lyrics of the song "together" (happy together, hard together). The lyric part of the song represents the desire to be happy and miserable together through a love story, both now and in the future. The next paradox in the lyrics of the song is in the section "Tenang, ra sah sepaneng" (calm, don't be too late), which means calm and there is no need to be tense or think too hard. The two are opposite to convince their lover to believe in his loyalty and want to take their relationship to the next stage which is marriage.

In addition to the lyrics of the song Sampek Tuwek, the terms "happy" and "difficult" are also appeared in the lyrics of the song Tanpo Tresnamu as a form of paradox. It is found in the first stanza, "biyen is happy with karo kowe, biyen is difficult to stay with kowe" (used to be happy with you, used to be difficult to stay with you). The lyric part represents a paradox because there is a comparison between happy biyen (formerly happy) and difficult biyen (formerly difficult) both of which are still with you, namely a female character who comes from the past of my character. In addition, in the first verse of the third line, there is a saiki (now) in the lyrics of the lyrics "saiki wes bedo, kowe ro wong liyo" (now different, you are with other people), which is a comparison to the biyen (formerly) in the first line. and second, with the context of the comparison of past and present.

b. Hyperbole

Hyperbole is a way of saying that aims to emphasize the intention of deliberately exaggerating (Nurgiyantoro, 1995: 300). Hyperbole does not refer to words but rather to the implied meaning of exaggeration. Moeliono (in Tarigan, 1985:86) says that hyperbole is used to enlarge reality or emotion and is a way to show the importance of a problem.

The hyperbole figure of speech in the lyrics of Kartonyono's song Medot Promise, is found in the second verse, the third line, namely "mergo wes tau, wes tau jeru" (because it's been there, been once). Although the lyrics seem ordinary and not exaggerating, apart from the diction (jeru) which has a very deep meaning and is different from the diction (jero) which means deep, the context of the song's lyrics describes a condition that presents wounds and cannot be cured.

The next hyperbole figure of speech in the lyrics of the song is in the fourth stanza and the second line. "Close my cagak according to your angen-angen" (collapse my pillar according to your wishes), represents the destruction of the pillar of self-esteem or the limit of my character's ability, so that obeying her lover's dreams is beyond one's ability. The lyric quote from the song represents hyperbole figure of speech to strengthen the taste effect.

In the lyric section of the song Sugeng Dalu, there are several representations of the hyperbole figure of speech presented by Denny Caknan in the song. "Destroying the order of the heart" (damaging the order of the heart) is a form of hyperbole, which shows an exaggerated depiction of recalling feelings and memories in the past. The lyrics of the song have the meaning that the heart has an order, as if it is a system that is interconnected and connected. The presence of her figure, as if to damage the heart that has been set to try to forget it.

Only a powerful object or figure can destroy an order. The term order is taken with certain considerations. The words above seem to describe that he was a very important person in the past so that it still makes a little impression on the heart until now and if he was present just once, the heart that had been arranged to forget him seemed to melt again, old memories came back, with a sense of pain experienced. The lyric part of the song "Udan cries ati" (rain cries of the heart) represents the tears in the heart of a man who was abandoned by his lover so hard as rain. Men who by convention rarely cry, so they are described as crying inside. But with heavy tears like rain, because my character was very hurt when his lover left him. In reality, however, that is an exaggeration of hyperbole, as the tears don't actually flow as fast as the rain.

The lyrics of the song Sampek Tuwek, also do not escape the presence of linguistic features that use hyperbole figure of speech. It is found in the section "Siji-sijine wong sing gawe ayeme ati" (the only person who can make the heart at peace). Although the lyrics of the song look ordinary, it seems as if the world only belongs to the two of them so that only the figure of their lover can give a sense of peace of mind. Because it is possible in my character's life, under certain conditions that can also provide peace and happiness such as friends, parents, and family.

In the lyrics of the song Tanpo Tresnamu, Denny Caknan also presents hyperbole figure of speech to strengthen the poetic aspect that he wants to present. This is reflected in the lyrics of the song "Ngambyarno ngimpiku nyanding sliramu" (destroying my dreams, side by side with you). The lyric part of the song represents a dream that is described as if it could fall apart, that is, it is broken and crushed. The depiction is more towards making an object break down into the smallest particles. Something that has been described has fallen apart, is very difficult to return to its original form and requires time, patience, and patience.

The next part of the song's lyric which represents hyperbole is the lyric part "saiki I dewe neng kene, ming lonely without your tresnamu" (now I'm alone here, only lonely without your love). The lyric part of the song is included in the hyperbole category because it seems as if the character of Aku lives alone without anyone else so that it presents a lonely effect after parting with his lover. This is an exaggeration because of course it is different from the reality in which humans live and interact with other people.

c. Synecdoche Pars Pro Toto

According to Altenbernd (in Mulyono, 2014), Synecdoche is a figure of speech that mentions an important part of an object to represent the whole thing itself. Synecdoche Pars Pro Toto is a figure of speech characterized by the mention of a part for the whole. Meanwhile, Synecdoche Totem Pro Parte is a figure of speech that mentions the whole for the part. In this analysis, we will describe the existence of the Sinekdoke Pars Pro Toto figure of speech which is widely found in the lyrics of Denny Caknan's songs. In particular, the figure of speech Sinekdoke Pars Pro Toto is not found in the lyrics of the song Sampek Tuwek.

The lyric part of Kartonyono's song Medot Promise, Sinekdoke Pars Pro Toto's figure of speech is found in the lyric section of "Obviously I need your heart" (obviously I need your heart). Of course, humans do not only need their hearts in establishing a relationship, but the whole body and soul know completely and thoroughly. In that context, this section is a mention of one organ that is owned by humans and seems to have covered the entirety of that human existence.

The lyrics of the song Sugeng Dalu, the figure of speech Sinekdoke Pars Pro Toto are contained in the lyrics section of "ati seng mbiyen tau ngelarani" (a heart that once hurt). The lyric part of the song is the mention of the heart that seems to live apart from the whole body of the owner and one side represents the whole person of the owner of the heart. This is reinforced by the lyric part of the next song, namely "wis suwe we ra rene" (you haven't been here for a long time) which is an explanation of the existence of the heart as a representation of the whole self. The heart seems to be able to walk everywhere so my character mentions that the heart has not visited it for a long time.

The next part of the lyrics is "Karo gedhe duwure balunganmu" (with your big and tall bones/your stature). The data is part of the figure of speech Sinekdok Pars Pro Toto because it seems that only big and tall in stature as a complete self-representation. This is similar to the mention of the term "nose bridge" as a representation of the mention of a part of the self for the whole self.

The next part of the lyrics is "Perihe ati sing mbok paring" (the pain of the heart you gave). This includes the figure of speech Synecdoche Pars Pro Toto because, the end of the relationship not only gives pain in the heart, but the whole character of Aku. The end of a relationship certainly puts pressure on the mind and can have an impact on other illnesses, including the body which begins to be disturbed in terms of health.

The lyric Tanpo Tresnamu, the representation of the figure of speech Sinekdok Pars Pro Toto is in the lyric part of "Sak tenane ati iki ora lilo" (actually this heart is not willing). This is a part of the Sinekdok Pars Pro Toto figure of speech because of the willingness of the ex-girlfriend who is now with someone else, of course, not only in the heart, but in all parts of the person's self, including the mind as the control center in humans.

The following will be presented in tabular form, all of the figures of speech that have been analyzed in the four songs above are metaphorical figure of speech, personification, paradox, hyperbole, and synecdoche. Each figure of speech contained in each song will be calculated sequentially starting with the songs Kartonyono Medot Janji, Sugeng Dalu, Sampek Tuwek, and

Tanpo Tresnamu

Table.2. Language Style as a Linguistic Characteristic and Identity Representation
Denny Caknan

Type	Song title			
	KMJ	SD	ST	TT
Metaphor	3	2	2	1
Personification	1	1	0	0
Paradox	2	3	2	2
Hyperbole	2	2	1	2
Synecdoche	1	4	0	1

Relating to language as a representation Denny Caknan's identity which is reflected in his songs, shows a significant characteristic. These linguistic characteristics certainly have significance with the characteristics of Denny Caknan as a singer who has existed for the past few years. This can be observed from the aspect of linguistic characteristics as well as in terms of the presence of figures of speech in the lyrics of the song. Although it is not discussed specifically in the analysis of the description above, in the lyrics of the songs composed and sung by Denny Caknan, they use repetition and parallelism to achieve a rhetorical effect. Something that wants to be expressed is realized in the form of repetition, while the ideas that want to be expressed are shown by parallelism that is equal in nature. Repetition and parallelism that exist is a tactic of sentence structure that is deliberately done to achieve an aesthetic effect for the reader or listener. This is in accordance with the opinion of Badrun (1989:4) which states that the use of structured sentence structures in literary works aims to obtain pressure and the effect of beauty.

The repetition in the lyrics of the song Sampek Tuwek is found in the lyrics section of "Happy, happy together" (happy, happy together). The lyric part of the song shows that there are repetitions that give the impression of emphasizing that in every happiness the two will be together, not least in difficult conditions of course. This is referred to in Aristotle's concept as magnitude, which is an emphasis that gives a certain effect that is in line with the characteristics of the song Sampek Tuwek which has a cheerful nuance.

In the lyric section of the song Tanpo Tresnamu, there is a form of repetition, namely in the lyric section of the song "Mbiyen is happy with karo kowe, mbiyen is difficult to stay karo kowe" (used to be happy with you, used to be difficult to stay with you). The repetition of the diction "biyen" for both happy and sad representations shows that there is an aspect of nostalgia, which in the current condition "biyen" as a representation of the relationship between the two no longer exists or has ended. The magnitude gives a poetic effect to the lyrics of the song with a strong emphasis on the emotional aspect, which is in line with the spirit or theme raised in the lyrics of Denny Caknan's song which is similar to the current zeitgeist, which is related to the emotional aspect.

The use of the East Javanese dialect of Javanese is another feature in the lyrics of Denny Caknan's songs. Nevertheless, it is a continuation of the legitimacy of the East Javanese singers who still maintain their locality color with the dialect and choice of diction presented. It can be understood that the trend of stage songs in Javanese is rife in East Java with the presence of stage singers such as Inul Daratista, Demmy, Via Valen, Nela Kharisma, and dangdut koplo groups in Palapa, Sera, and others. Although Denny Caknan's presence is different from previous singers, namely by starting a career through YouTube, but in terms of song content and linguistic characteristics, this is nothing new.

Regarding the aesthetic aspect, Denny Caknan's songs show a lot of structural tactics to give a beautiful effect in terms of hearing and harmony with the tempo when sung. This is certainly a characteristic of song lyrics that must consider aspects of the stage and intonation that are adjusted to the rhythm so that it can blend with the arrangements presented to strengthen the message to be conveyed through the lyrics of the song. Song lyrics with different genres and poetry, of course, have differences, because they not only have to be recited or read, but also need to consider the time delay.

Observing the data above, the linguistic characteristics in the lyrics of Denny Caknan's songs are a combination of market language combined with a good structural strategy along with the presence of figurative language to strengthen the message to be conveyed. The dominance of figure of speech as a linguistic feature in the lyrics of Denny Caknan's songs is metaphorical and hyperbolic figure of speech, which has a simile significance and strengthens affective elements or feelings. It certainly gives its own color to the younger generation, because it gives a "magnitude" effect that inspires the younger generation today. As a feature of stage music, one side of success is determined by the quality of the song's lyrics, but on the one hand it can't be separated from how the lyrics of the song can be performed on stage because the aesthetics of the stage and the written text are certainly different.

Understanding the needs of the millennial generation is one of the keys to Denny Caknan's success in popularizing his songs. In addition to the analogies of personification and spatiality which have also been widely carried out by Didi Kempot who had previously succeeded, Denny Caknan also raised regional aspects such as the Kartonyono monument and locality aspects in the form of East Javanese diction as his trademark so that it has a special market segmentation, namely.

CONCLUSION

Based on the results and discussion in this article, it can be concluded that the linguistic characteristics of the lyrics of the Javanese pop Koplo song, Denny Caknan, have characters in terms of the use of the Javanese language, the East Javanese dialect and the stratagem of the This is reflected in the table above, which shows that there are 5 East Javanese dialects for the song

Kartonyono Medot Janji, 1 for the lyrics of the song Sugeng Dalu, 2 for the lyrics for the song Tanpo Tresnamu, and 5 for the lyrics for the song Sampek Tuwek.

In relation to structural tactics by reducing letters or syllables, there are 9 structural tactics in the lyrics of the song Kartonyono Medot Janji, 5 in the lyrics of the song Sugeng Dalu, 2 in the song Tanpo Tresnamu, and 7 in the lyrics of the song Sampek Tuwek. The existence of the East Javanese dialect of Javanese is influenced by the cultural background of Denny Caknan who is an East Javanese Ngawi person, so that it becomes normal with the East Javanese dialect which is of course different from the characteristics of the lyrics of Didi Kempot's songs who are Solo people. It needs to be investigated further, whether there is market awareness of Denny Caknan in making song lyrics to include regional elements to seek regional sensitivity so that it has an impact on its popularity. Meanwhile, the structural strategy in the lyrics of Denny Caknan's songs has significance because it has an orientation to be sung that considers the aesthetics of sound, and the time delay when sung.

Explanations in the lyrics of Denny Caknan's songs include metaphors, personifications, paradoxes, hyperbole, synecdoche. These figures of speech are present in the lyrics of Denny Caknan's songs as an effort to express the depth of taste. Denny Caknan's songs, which are known to be characterized by sadness, certain figures of speech will give the effect of the strength of the feeling or message to be conveyed so that it has an impact on the magnitude or surprises originating from the analogy of language which is also one of the poetic factors that serves to strengthen the aesthetic or beauty. The success of Denny Caknan's songs is not only influenced by the effects of postmodernism, the development of stage music with the theme of sadness, it is also due to the regional aspects reflected in the lyrics of these songs. This is also strengthened by choosing the right diction, as well as the effect it presents in conveying an emotional message. Through figures of speech that seem excessive, but affect the younger generation, especially for those who want to feel the freedom of expression in matters of love

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