

Analysis of Degung Sunda by Nining Meida (1988): Lexical Meaning, Contextual Meaning, and Figurative Language

Raisya Octavia Nurjannah¹, Otong Setiawan Djuharie², Andang Saehu³
^{1,2,3}Universitas Islam Negeri Sunan Gunung Djati Bandung

Author's Email: raisyadespius@gmail.com¹, otongsetiawandjuharie@uinsgd.ac.id², andangsaehu@uinsgd.ac.id³

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ABSTRACT

Traditional and regional songs play an important role in preserving language and cultural values. In Sundanese culture, popular songs function not only as entertainment but also as a medium for transmitting linguistic and cultural heritage. This study analyzes the linguistic elements of ten lyrical excerpts from Sundanese pop songs popularized by Nining Meida in 1988 through lexical meaning, contextual meaning, and figurative language. Using a qualitative method with content analysis, the study finds that the lyrics contain a rich vocabulary of romance and daily Sundanese life. The meanings are often symbolic and contextual, making literal interpretation difficult. Dominant figurative devices include metaphor, hyperbole, personification, and visual imagery. The findings indicate that these popular songs contribute significantly to preserving the Sundanese language and strengthening cultural identity.

Keywords: Sundanese Songs, Nining Meida, Lexical Meaning, Contextual Meaning, Figurative Language.

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INTRODUCTION

Language is a fundamental element of human life, serving as the primary medium for communication and social interaction. Through language, individuals express ideas, emotions, experiences, and the cultural values of their communities. One of the most accessible forms of language use in everyday life is song. As an art form that integrates sound, rhythm, and language, songs communicate specific messages through their lyrics. Lyrics serve a crucial expressive function, allowing songwriters to convey emotions, ideas, social critique, and cultural values.

Regional songs hold a particularly significant place in Indonesia's cultural heritage. Among the Sundanese people of West Java, the late 1980s marked a golden era for Pop Sunda, heavily influenced by the vocal styling of Nining Meida. In 1988, songs like *Kalangkang*, *Potret Manehna*, and *Manis* became massive cultural phenomena. These songs frequently evoke interpersonal relationships, love and longing, and expressions of youth romance. These messages are generally conveyed indirectly through symbols, analogies, and poetic expression, reflecting the high aesthetic and semantic depth of the Sundanese language.

However, as modern life has gradually diminished the use of classic regional vocabulary in daily communication, much of the linguistic richness embedded in these songs risks being overlooked. Many individuals appreciate the melodies of these songs without fully comprehending the semantic depth of their lyrics.

Against this background, the present study aims to analyze the linguistic elements in Sundanese song lyrics popularized by Nining Meida around 1988 through three primary lenses: lexical meaning, contextual meaning, and figurative language. It is anticipated that this analysis will deepen the understanding of the linguistic richness embedded in these songs and contribute to broader efforts to preserve the Sundanese cultural heritage.

The present study is grounded in three interrelated theoretical concepts within the broader field of semantics and pragmatics: lexical meaning, contextual meaning, and figurative language. A comprehensive understanding of these three layers is essential for decoding the messages embedded within literary and musical texts.

Lexical Meaning Lexical meaning refers to the inherent, dictionary-defined meaning of a word considered in isolation, independent of any sentence or contextual environment. According to Saeed (2015), lexical semantics examines the internal relationships of meaning within a language's vocabulary. It represents the denotative, foundational semantic unit of a language. Kroeger (2019) adds that understanding lexical meaning is the fundamental prerequisite for linguistic analysis, as it provides the base material upon which more complex layers of meaning are constructed. In the context of song lyrics, analyzing lexical meaning is highly significant, particularly when the texts employ regional dialects, archaic terminology, or culturally specific vocabularies that may no longer be universally understood by contemporary audiences.

Contextual Meaning Contextual meaning, conversely, moves beyond the isolated definitions of words. It arises dynamically from the interaction between a word or utterance and the specific situational, cultural, and co-textual environment in which it is articulated. Riemer (2015) explains that semantics cannot be fully separated from pragmatics, as the practical usage of language often dictates its actual meaning. Nurcihan and Amelya (2019) emphasize that in literary works and song lyrics, meaning is continuously negotiated. A word may carry vastly different implications depending on the emotional state of the speaker, the chronological setting, and the shared cultural knowledge between the songwriter and the listener. Syafitriyani, Mulyana, and Ramadhan (2020) further assert that contextual analysis bridges the gap between

what is literally said and what is functionally intended, unearthing the unspoken societal norms and values embedded within the lyric.

Figurative Language Figurative language encompasses the spectrum of stylistic and rhetorical devices through which language is manipulated beyond its literal sense to achieve heightened aesthetic, emotional, or communicative impacts. Colston (2015) and Dancygier (2017) highlight that figurative language allows creators to express complex, abstract concepts through relatable, concrete imagery. Furthermore, Gibbs and Colston (2020) argue that the deployment of figurative language in discourse and songs is not merely decorative but serves a profound cognitive function, allowing listeners to experience emotions viscerally. Common categories include metaphor (implicit comparison), hyperbole (deliberate exaggeration for effect), personification (attributing human traits to non-human entities), simile (explicit comparison), and symbolism (using concrete objects to represent abstract ideas). Studies by Hariyanto (2017) and Setiawati and Maryani (2018) consistently demonstrate that song lyrics rely heavily on these figurative devices to construct a deeper emotional resonance, enabling listeners to connect with the songwriter's intended atmosphere.

RESEARCH METHOD

This study employs a descriptive qualitative research design. A qualitative approach was deliberately selected because the primary objective of this research is not the numerical quantification of linguistic phenomena, but rather the deep, interpretive exploration of linguistic meaning, cultural context, and aesthetic formulation within song lyrics. This design is particularly well-suited for literary and linguistic studies where the nuances of human expression and cultural artifacts are the central focus.

Data Sources The primary data corpus consists of ten targeted lyrical excerpts from Sundanese pop songs popularized by Nining Meida during the peak of her popularity in 1988. These songs were purposefully selected based on their immense cultural footprint, enduring popularity, and the richness of their linguistic composition. The analyzed songs are categorized into ten unique analytical sets: *Manis*, *Potret Manehna*, *Kalangkang*, *Dua Saati*, *Kapaut Imut*, *Tibelat*, *Karembong Kayas*, *Mojang Priangan*, *Borondong Garing*, and *Es Lilin*.

Data Collection and Analysis Techniques Data collection was executed through comprehensive documentation and content analysis. The researcher functioned as the primary human instrument, systematically gathering the transcriptions of the song lyrics, repeatedly reading and listening to the audio recordings to capture the emotive delivery, and isolating the specific stanzas relevant to the research focus.

The data analysis procedure was conducted iteratively across three distinct linguistic variables. First, a lexical analysis was performed to isolate and define key Sundanese terminologies, relying on recognized Sundanese linguistic dictionaries to establish their denotative base. Second, contextual analysis was applied to determine how these lexical units operated within the specific thematic situations of the songs such as romantic longing, heartbreak, or cultural pride. Third, the utterances were categorized and evaluated based on established taxonomies of figurative language (Setiawati & Maryani, 2018; Hariyanto, 2017). Finally, the synthesized findings were interpreted and concluded to provide a comprehensive understanding of the songs' linguistic framework.

FINDINGS AND DISCUSSION

This section presents the comprehensive findings derived from the linguistic analysis of the selected Sundanese pop songs. The analysis systematically examines the lyrics across the three intersecting dimensions: lexical meaning, contextual meaning, and figurative language.

At a general level, the findings indicate that Nining Meida's popular songs from 1988 serve as a profound reflection of Sundanese societal characteristics, particularly in how romance, everyday life, and cultural pride are articulated. The lyrics demonstrate a distinct linguistic tendency: emotions are rarely expressed through blunt or direct declarations. Instead, the songwriters heavily utilized the rich semantic layers of the Sundanese language, employing natural elements, traditional clothing, and everyday communal activities as vehicles to convey complex emotional landscapes. This indirectness is a hallmark of Sundanese cultural politeness and aesthetic preference.

With respect to the lexical dimension, the corpus is saturated with specific regional vocabularies ranging from traditional fashion (*karembong*, *sinjang*) to nuanced emotional states (*bendu*, *duriat*, *ratug*) that offer a snapshot of 1980s Sundanese lexicon. In terms of contextual meaning, these lyrics consistently resist pure literal translation, requiring an understanding of Sundanese interpersonal dynamics to decipher the underlying messages of longing, sorrow, or affection. Consequently, figurative language is dominantly present to bridge this gap, with metaphor, personification, hyperbole, and vibrant imagery acting as the primary stylistic mechanisms. Table 1 below provides a structured summary of the key linguistic features identified within each analyzed song before transitioning into the detailed, stanza-by-stanza discussion.

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able 1. Summary of Linguistic Findings

Song Title	Key Lexical Items	Dominant Figurative Language
<i>Manis</i>	<i>Bendu, nyingkah, raos</i>	Irony / Sarcasm
<i>Potret Manehna</i>	<i>Potret, dipiguraan</i>	Personification
<i>Kalangkang</i>	<i>Impenan, kalangkang</i>	Metaphor
<i>Dua Saati</i>	<i>Saati, pukah, wakca</i>	Synecdoche / Metonymy
<i>Kapaut Imut</i>	<i>Kapaut, ratug, gurilapna</i>	Hyperbole, Metaphor
<i>Tibelat</i>	<i>Duriat, peurah, masket</i>	Simile, Metaphor
<i>Karembong Kayas</i>	<i>Karembong, kayas, disawang</i>	Personification, Symbolism
<i>Mojang Priangan</i>	<i>Ngagandeuang, sinjang, keupat</i>	Visual & Kinesthetic Imagery
<i>Borondong Garing</i>	<i>Borondong, ider, katineung</i>	Metaphor, Symbolism
<i>Es Lilin</i>	<i>Dunungan, inggis, didorong</i>	Allegory, Metaphor

1. Analysis of Manis Lyric snippet: Nining bade angkat kamana / Tunya tanya siga kabarayana / Bendu pira kadar ditaros / Jung nyingkah kalahkah dagang waos // Akang bade angkat kamana / Tunya tanya bet siga kabapana / Bendu pira kadar ditaros / Jung nyingkah kalahkah hayang raos

• **Lexical Meaning:** The lyric of *Manis* contains rich and expressive Sundanese vocabulary.

Bendu means anger or irritation, conveying the emotional tension of the speaker. *Nyingkah* (to step

aside or leave) reveals the reactive behavior of someone who prefers to withdraw rather than engage in conflict. *Raos* (comfortable, satisfying, or feeling good) expresses the desired emotional state. *Kabarayana* (acting like a jealous woman) and *kabapana* (acting like a father) are culturally loaded comparisons that imply overprotective behavior. *Waos* refers to a betel nut seller, contextually suggesting someone carefree and unencumbered by romantic obligations.

● **Contextual Meaning:** The lyric portrays a playful yet tense interaction between two lovers. The first stanza shows a woman (Nining) asking her partner where he is going, and the man comparing her questioning to the jealousy of another woman (*kabarayana*). The second stanza flips the perspective: the man is now the one questioning, and his irritated response likens the woman to an overbearing father (*kabapana*). The repetition of *Bendu pira kadar ditaros* ("why get angry just for being asked?") across both stanzas creates a symmetry of mutual irritation, demonstrating that both partners are equally sensitive and possessive. The contrast between the woman preferring the freedom of a street vendor (*dagang waos*) and the man seeking emotional comfort (*hayang raos*) reveals different emotional priorities within the same relationship, reflecting a humorous yet realistic portrait of Sundanese courtship dynamics.

● **Figurative Language:** The dominant figurative device is situational irony: both partners accuse each other of the same behavior they are themselves exhibiting, namely jealousy and overprotectiveness. The comparison *siga kabarayana* and *siga kabapana* are similes that humorously exaggerate the partner's behavior by likening it to stereotypically controlling figures. This use of simile functions as mild social satire, gently mocking possessive tendencies in romantic relationships. The parallelism in lyric structure between both stanzas also functions as a rhetorical device (antithesis), emphasizing the mirror-image nature of the couple's insecurities.

2. Analysis of Potret Manehna *Lyric snippet:* Potret manehna / Nu katampa minggu kamari / Dipiguraan / Disimpen di hade-hade // Anteng diteuteup / Jadi batur dina simpe / Aduh endahna / Mapaesan taman hate

● **Lexical Meaning:** Key lexical items reveal the material and emotional dimensions of longing. *Potret* (photograph) is the central physical object around which the entire lyric is organized. *Dipiguraan* (placed in a frame) and *dihade-hade* (carefully kept, treated with great care) convey the sense of reverence attached to the photograph. *Simpe* refers to silence or solitude, establishing the emotional context of loneliness. *Endahna* (how beautiful) is an exclamatory adjective expressing admiration, while *mapaesan* (to adorn or beautify) and *taman hate* (garden of the heart) are particularly evocative terms in Sundanese, suggesting that the beloved's image brings aesthetic and emotional flourishing to the singer's inner world.

● **Contextual Meaning:** This lyric captures the intimate experience of someone separated from their beloved, finding solace only in a photograph received the previous week. The act of framing it (*dipiguraan*) and keeping it with great care (*disimpen di hade-hade*) contextually communicates an almost shrine-like devotion to the absent person. In Sundanese cultural practice, photographs are significant objects of emotional attachment, especially during periods of long-distance separation common in that era. The photograph is not merely a memento but becomes the primary medium of connection. The phrase *anteng diteuteup* (gazing at it quietly and intently) suggests a meditative, almost contemplative mode of missing someone. The final image of the photograph beautifying the "garden of the heart" (*mapaesan taman hate*) indicates that the

beloved's memory has a restorative, uplifting effect on the singer's emotional landscape even in their physical absence.

● **Figurative Language:** The most prominent figurative device is personification. The photograph is described as *jadi batur dina simpe* (becoming a companion in silence), attributing the human quality of companionship to an inanimate object. This personification is emotionally powerful because it bridges the gap between presence and absence. The phrase *taman hate* (garden of the heart) is a vivid metaphor that conceptualizes the heart as a living, cultivable space that can be beautified or adorned. The repeated, quiet contemplation (*anteng diteuteup*) also creates a mood of lyrical imagery, painting a picture of solitude transformed by love into a quiet form of joy. Overall, the lyric employs both personification and extended metaphor to communicate the depth of romantic longing.

3. Analysis of Kalangkang Lyric snippet: Mungguhing dina impenan / Geuning sakitu deudeuhna / Kanyaaah nu wening bersih / Satia jadi kakasih // Mungguhing dina impenan / Geuning sakitu leahna / Pameunteu marahmay manis / Teu isin kaambung damis // Rambut panjang nu ngarumbay / Disangkeh panangan nyampay / Lalaunan raray tanggah / Rangkulan karaos pageuh

● **Lexical Meaning:** The lexicon of *Kalangkang* operates across emotional, physical, and sensory registers. *Impenan* (dream) is the foundational setting of the entire lyric, establishing the unreality of the described encounter. *Deudeuhna* (how affectionate, how dear) and *leahna* (how gentle, how yielding) are intensifiers expressing the lover's idealized qualities within the dream. *Kanyaaah* (affection, love) combined with *wening bersih* (pure and clean) form a compound aesthetic judgment. *Pameunteu* (face), *marahmay* (radiant, glowing), *damis* (cheek), and *ngarumbay* (flowing down, as of hair) are precise physical descriptors that give the dream figure a vivid bodily presence. *Rangkulan karaos pageuh* (the embrace felt firm/strong) is the culminating sensory phrase, grounding the dreamscape in a physical sensation of warmth and security.

● **Contextual Meaning:** The lyric is structured around an idealized dream encounter with a beloved. The song's title, *Kalangkang* (shadow or silhouette), frames the beloved as an elusive, not-quite-real presence. In the dream, the lover is perfectly affectionate (*sakitu deudeuhna*), gently yielding (*sakitu leahna*), and their love is described as pure and loyal (*wening bersih, satia jadi kakasih*). The radiant, smiling face (*pameunteu marahmay manis*) and the intimacy of physical contact — long hair cascading down (*rambut panjang nu ngarumbay*), arms around the shoulder (*disangkeh panangan nyampay*), the face tilting upward (*lalaunan raray tanggah*), and a firm embrace (*rangkulan karaos pageuh*) — together construct the peak of a romantic daydream. Contextually, this lyric speaks to the phenomenon of idealization in love: the dreaming mind perfects what reality may deny, suggesting that the waking relationship is perhaps less ideal or has been lost entirely. The contrast between the unguarded intimacy of the dream and the implicit incompleteness of waking life is a recurring Sundanese literary and poetic theme.

● **Figurative Language:** The central metaphor of the lyric is the *kalangkang* (shadow) itself, implying that the beloved is a half-presence, an image that is visible but untouchable. The description of love as *wening bersih* (pure and clear water) is a nature metaphor drawing upon the Sundanese aesthetic of clarity and natural purity to convey uncorrupted devotion. The vivid physical imagery in the third stanza (long flowing hair, a face gently lifting, a firm embrace) constitutes a sequence of kinesthetic and visual imagery, immersing the listener in the sensory world of the dream. The repetition of *Mungguhing dina impenan* (only in a dream) at the opening

of two successive stanzas functions as anaphora, reinforcing the unreachable nature of this idealized love and deepening the lyric's melancholic tone.

4. Analysis of *Dua Saati* *Lyric snippet*: Waktu kuring panggih, jeung manehna / Hate leutik nyarita, aduh manisna / Waktu kuring wawuh, aduh bagjana / Hate nganteur manehna, aduh endahna // Babarengan, sauyunan, silih asih saati miheman / Paheut jangji moal pukah deui / Unggal sabtu sore datang kamanehna // Waktu kuring wakca kamanehna / Resmi ngajak tunangan, paheut micinta / Ukur rangkul tresna pikeun jawabna / Kuring eujung manehna, hiji sa-ati

● **Lexical Meaning:** The lexicon of *Dua Saati* traces the progression of a romantic relationship through precise Sundanese vocabulary. *Panggih* (to meet or encounter for the first time) marks the lyric's temporal origin. *Hate leutik* (the small heart, i.e., one's inner voice or feelings) personifies the heart as a speaking entity. *Wawuh* (to become acquainted) and *bagjana* (how fortunate) describe the joy of early familiarity. *Sauyunan* (harmonious, in agreement) and *silih asih* (mutual love, to love one another) express the balanced reciprocity of the relationship. *Paheut jangji* (to make a firm promise) and *moal pukah deui* (will never break apart again) convey commitment. *Wakca* (to speak frankly, to confess) and *tunangan* (engagement) mark the formal stages of the relationship. *Tresna* (deep, devoted love) and *sa-ati* (one heart) are the lyric's culminating terms, signifying the complete union of two individuals.

● **Contextual Meaning:** This lyric is a chronological narrative of a complete romantic journey from first meeting to formal engagement. The first stanza establishes the initial encounter (*panggih*) and the instant emotional response: the heart speaks of the beloved's sweetness (*aduh manisna*) and the joy of getting to know them (*aduh bagjana*). The second stanza captures the stable, harmonious period of courtship: going together (*babarengan*), being in agreement (*sauyunan*), and the weekly ritual of visiting (*unggal sabtu sore datang kamanehna*), a routine that grounds the romantic abstraction in the concrete habits of real Sundanese courtship life. The third stanza narrates the decisive moment of proposal (*wakca*), the formal engagement (*tunangan*), and the beloved's wordless but unambiguous answer: a loving embrace (*ukur rangkul tresna pikeun jawabna*). The lyric ends with the declaration of becoming one heart (*hiji sa-ati*), marking the consummation of an emotional and social commitment. Contextually, the lyric reflects Sundanese courtship norms of the 1980s, where weekly visits, gradual familiarization, and formal declarations were the accepted path to engagement.

● **Figurative Language:** The phrase *hate leutik nyarita* (the small heart speaks) is a striking personification, rendering the internal emotional experience as a dialogue between the self and the heart. *Silih asih saati miheman* uses repetition and parallelism to reinforce the mutuality of the relationship. The pivotal image of the beloved answering the proposal only with an embrace (*ukur rangkul tresna pikeun jawabna*) is an example of metonymy: the physical gesture of the embrace stands in for the entirety of an emotional and verbal "yes." The final phrase *hiji sa-ati* (one heart) is a synecdoche: the heart represents the totality of the self, mind, soul, and will, suggesting a complete merging of two persons into one unified being. The lyric's temporal structure also functions as a narrative arc, a form of lyrical progression rarely articulated this explicitly in traditional Sundanese song.

5. Analysis of *Kapaut Imut* *Lyric snippet*: Nya didieu naha hate geus kapaut / Nu teupira salira, nenggorkeun imut / Ngadak ngadak jadi benten raraosan / Hate ratug cacakan tepang dadakan // Nya ayeuna

kapentang panah asmara / Sorot soca sinar cinta tembus rasa / Gurilapna lir inten pinuh permata / Hate ngangkleung kabawa imut salira

• **Lexical Meaning:** The lexicon of *Kapaut Imut* is charged with the vocabulary of sudden romantic captivation. *Kapaut* means to be caught, ensnared, or emotionally captivated, establishing the involuntary nature of the falling-in-love experience. *Salira* is a refined Sundanese pronoun meaning "your person" or "you" (in a respectful register). *Nenggorkeun* (to display or radiate) describes the smile as something actively projected. *Ratug* (pounding, as in a racing heart) is a precise somatic word for physical anxiety or excitement. *Ngangkleung* (floating, swaying, or feeling suspended) describes the dizzy euphoria of being in love. *Kapentang* (to be struck or pierced, as by an arrow) and *panah asmara* (arrow of romance) invoke the classical imagery of Cupid's arrow. *Gurilapna* (its sparkle or glimmer) and *lir inten pinuh permata* (like a diamond full of jewels) are aesthetic superlatives in the Sundanese tradition.

• **Contextual Meaning:** The lyric captures the experience of *love at first sight*, specifically, the moment a smile (*imut*) triggers an immediate and total emotional transformation. The first stanza questions this occurrence: "why here has the heart become captivated by someone whose presence is not even extraordinary?" (*nu teupira salira*). This self-questioning reflects the irrational, unpredictable nature of attraction. The sudden change in emotional state (*ngadak-ngadak jadi benten raraosan*) and the racing heart from an unexpected encounter (*hate ratug cacakan tepang dadakan*) are rendered as a kind of emotional shock. The second stanza escalates: the singer is now "shot by the arrow of romance" (*kapentang panah asmara*), the eyes of the beloved shoot out love like light piercing through sensation (*sorot soca sinar cinta tembus rasa*), and the heart floats, carried away by that smile (*hate ngangkleung kabawa imut salira*). Contextually, this lyric represents a universal Sundanese romantic trope: that genuine love strikes suddenly, without warning, and overwhelms all rational resistance.

• **Figurative Language:** This lyric is among the richest in figurative language within the corpus. The metaphor *kapentang panah asmara* (struck by the arrow of romance) draws from classical mythological imagery (Cupid's arrow) translated into Sundanese emotional vocabulary. The phrase *sorot soca sinar cinta tembus rasa* (the gaze of the eyes, the light of love, piercing through feeling) uses synesthesia: the sense of sight is merged with a tactile, penetrating sensation, evoking how a look can physically impact one's emotional state. The simile *gurilapna lir inten pinuh permata* (sparkling like a diamond full of jewels) is a hyperbolic simile that elevates the beloved's smile to the aesthetic status of the most precious gemstones. Finally, *hate ngangkleung* (the heart floats/sways) is a kinesthetic metaphor that renders the emotional experience of euphoria as a physical sensation of weightlessness. These layered figurative devices collectively create an experience of being overwhelmed by love that transcends mere description.

6. Analysis of Tibelat *Lyric snippet:* Ukur sareret teuteup saliwat / Tapi duriat tumapel masket / Matih lir peurah diri sumerah / Kumambang asih / Neang pangeunteupan deudeuh // Diri ngambang kabandang kajamparing ku manehna / Diri nguyung kapentang ngalanglayung ku manehna / Kamana atuh kamana / Neang manehna / Metik atina // Sareret jeung saliwat / Mawa tibelat / Sesah hilapna

• **Lexical Meaning:** The lexicon of *Tibelat* is dense with rare and evocative Sundanese vocabulary. The title *tibelat* itself means a deeply ingrained wound or an obsessive attachment, something that has become embedded in one's being and cannot be easily released. *Sareret* (a brief, sideways glance) and *saliwat* (in passing, fleeting) together emphasize the brevity of the initial

visual encounter. *Duriat* refers to a deep, soul-level love, stronger in connotation than ordinary affection. *Tumapel masket* (to cling tightly and strongly) describes how this *duriat* affixes itself. *Peurah* (venom or poison, especially of a snake or scorpion) conveys the lethal power of the love. *Sumerah* (to surrender completely, to yield without resistance) marks the emotional capitulation of the subject. *Kumambang* (to drift, to float aimlessly) and *ngalanglayung* (to be adrift, to wander without direction) reinforce the disorienting effect of love. *Kajamparing* (pierced by an arrow) echoes the archery metaphor, and *metik atina* (to pluck her heart) uses the metaphor of harvesting or picking fruit to describe the act of winning someone's love.

● **Contextual Meaning:** The entire lyric of *Tibelat* explores the paradox of a love that begins with something utterly insignificant, a single, fleeting glance (*ukur sareret teuteup saliwat*) and grows to become an inescapable obsession. The word "only" (*ukur*) emphasizes the disproportion between the cause and its emotional effect. The love (*duriat*) does not simply develop; it clings tightly (*tumapel masket*), immobilizing and overpowering the subject. The second paragraph deepens the imagery of being hunted or trapped: the self is carried away (*kabandang*, as game is caught in a net), pierced by an arrow (*kajamparing*), and left wandering aimlessly (*ngalanglayung*) as a result of the beloved. The desperate search (*kamana atuh kamana / neang manehna*) reflects an irresolvable longing. The final couplet (*sareret jeung saliwat / mawa tibelat / sesah hilapna*) closes the lyric with the core insight: even the briefest encounter can leave an unforgettable mark. Contextually, this lyric speaks to the Sundanese understanding of love as something that can strike powerfully and permanently with minimal provocation.

● **Figurative Language:** *Tibelat* is perhaps the most figuratively concentrated lyric in this corpus. The central simile is *matih lir peurah* (deadly/potent like venom), comparing the effect of love to the paralyzing power of animal poison, an unconventional and striking image that conveys how love can disable rational agency. The phrase *kumambang asih* (love that drifts/floats) is a metaphor that renders an abstraction (love) as a physical substance adrift in space. The hunting metaphors, *kabandang* (caught in a net), *kajamparing* (shot by an arrow), *kapentang* (struck) form an extended metaphor of being a hunted creature, with love as the predator and the singer as unwilling prey. *Metik atina* (plucking her heart) inverts this, imagining love as an act of harvest, suggesting that winning someone's affection is like carefully picking the ripest fruit. The closing lines function as an epigram, delivering the entire lyric's thesis in three brief, metrically tight lines, a technique borrowed from classical Sundanese pantun poetry.

7. Analysis of Karembong Kayas Lyric snippet: Duh aduh karembong kayas / Disawang matak kagagas / Baheula keur jeung manehna / Karembong teh jadi saksina // Duh aduh karembong kayas / Dianggo ku mojang kota / Loba nu matak kabita / Kunu nganggo karembong kayas // Mojang Bandung / Loba nu matak kaduyuh / Ku wanoja Sumedang / Matak kagambang

● **Lexical Meaning:** The lexicon of *Karembong Kayas* bridges fashion, memory, and cultural identity. *Karembong* is a traditional Sundanese shawl or stole, worn by women over the shoulder. *Kayas* is a shade of pink, immediately associating the garment with femininity and romance. *Disawang* (to behold, to gaze upon from a slight distance) carries an aesthetic, almost appreciative connotation. *Matak kagagas* (causing one to be moved or nostalgic) and *matak kabita* (causing one to be attracted or desirous) indicate the shawl's dual emotional triggers: nostalgia in the singer and attraction in observers. *Baheula* (in the old days, in the past) places the memory temporally. *Saksina* (witness, testimony) elevates the garment to a legal and moral status. *Mojang*

kota (city girl) and *wanoja Sumedang* (woman of Sumedang) introduce regional identity markers, while *kaduyuh* (to feel drawn or attracted) and *kagembang* (to blossom in admiration, to feel uplifted) complete the emotional spectrum of the lyric.

● **Contextual Meaning:** The lyric uses a pink shawl (*karembong kayas*) as the central narrative anchor. In the first stanza, the shawl triggers profound nostalgia (*matak kagagas*): seeing or remembering it recalls a past romantic moment, and crucially, the shawl is positioned as a *witness* (*saksina*) to that relationship. This elevates the garment from a fashion item to an artifact of relational history. In Sundanese culture, traditional clothing carries significant social and emotional meaning; a gift or shared wearing of traditional clothing between couples is an act of intimacy. The second and third stanzas expand the lyric's scope: the *karembong* is now seen on women of the city (*mojang kota*), and specifically the women of Bandung and Sumedang, two cities historically associated with Sundanese feminine beauty and refinement. Contextually, the lyric thus functions simultaneously as a love song and as a celebration of Sundanese female identity and fashion culture, linking the personal (a lost love) to the collective (the cultural pride in Sundanese women who wear traditional garments).

● **Figurative Language:** The central figurative device is personification: the shawl is called *saksina* (a witness), attributing to it the human cognitive capacity of observation and memory. This is not merely decorative but serves a profound narrative function, making the garment a repository of the couple's shared history. The repetition of *Duh aduh karembong kayas* (an exclamation of emotional intensity before "pink shawl") across two stanzas functions as an anaphoric refrain, reinforcing the shawl's emotional weight each time it is named. The shawl itself operates as a symbol: in the first stanza, it symbolizes past love and memory; in the second and third, it symbolizes Sundanese feminine beauty and regional pride. This dual symbolic function gives the lyric its layered meaning. The aesthetic verbs (*kaduyuh*, *kagembang*, *kabita*) also form a progression of emotional imagery, from attraction to admiration to blossoming uplift.

8. Analysis of *Mojang Priangan* Lyric snippet: Angkat ngagandeuang / Bangun taya karingrang / Nganggo sinjang dilamban / Mojang Priangan // Umat-imut, lucu / Sura-seuri, nyari / Larak-lirik, keupat / Mojang Priangan // Diraksukan kabaya / Nambihan cahayana / Dangdosan sederhana / Mojang Priangan

● **Lexical Meaning:** The lexicon of *Mojang Priangan* is a concentrated catalogue of Sundanese feminine aesthetics and cultural identity. *Mojang* refers to a young Sundanese woman, while *Priangan* is the highland region of West Java, the cultural heartland of Sundanese civilization. *Ngagandeuang* (to walk gracefully, swaying gently) and *karingrang* (worry, unease) in the phrase *bangun taya karingrang* (as if without any worry) convey effortless confidence. *Sinjang* is a traditional batik-patterned cloth wrapped around the lower body, while *dilamban* (to be wrapped or draped) describes the method of wearing it. *Umat-imut* (sweet, demure smiling), *sura-seuri* (cheerful laughter), and *larak-lirik* (glancing sideways, coquettish looking) are reduplicated behavioral descriptors evoking playful, charming conduct. *Keupat* (the elegant swinging of the arms while walking) is a highly specific kinesthetic term. *Kabaya* is the traditional Sundanese/Javanese blouse, while *diraksukan* (wearing it properly and becomingly) and *nambihan cahayana* (adding to her radiance) indicate that the traditional clothing enhances rather than merely covers the wearer. *Dangdosan sederhana* (modest or simple adornment) celebrates understated elegance as a virtue.

● **Contextual Meaning:** This lyric is a formal cultural celebration of the Sundanese Priangan woman, functioning simultaneously as a portrait song and a statement of regional identity. The structure moves through three layers of representation: physical movement (walking gracefully, the sway of her hips, the swing of her arms), behavioral expression (smiling, laughing, casting glances), and material culture (the *sinjang*, the *kabaya*, and modest adornment). Each of these layers contributes to a composite portrait of an idealized Sundanese woman who embodies the cultural values of grace, warmth, and dignified modesty. *Bangun taya karingrang* (as if without any worry) contextually speaks to an inner composure and ease of being that Sundanese culture regards as a sign of good upbringing and emotional maturity. The final stanza emphasizes that the *kabaya* does not merely cover the woman but actually increases her radiance (*nambihan cahayana*), suggesting that traditional clothing is an amplifier of natural beauty rather than a concealment of it. *Dangdosan sederhana* (modest adornment) serves as a cultural counter-statement to excess or artificiality, reflecting Sundanese aesthetic values that prize simplicity and natural elegance. Contextually, this song functions as a kind of cultural preservation document, celebrating Sundanese womanhood and traditional dress at a moment when modernization was beginning to erode traditional sartorial practices.

● **Figurative Language:** The lyric is dominated by visual and kinesthetic imagery organized with exceptional conciseness. Each descriptive unit in the second stanza, *umat-imut*, *sura-seuri*, *larak-lirik*, uses sound-symbolic reduplication (a characteristically Sundanese linguistic feature) to evoke behavioral sequences rather than static states: repeated, ongoing, rhythmic actions that together create a moving, animated portrait of the woman. The word *keupat* is itself a kinesthetic image, evoking the precise, elegant movement of arms that accompanies the Sundanese walking style. The phrase *nambihan cahayana* (adding to her radiance) is a light metaphor: the *kabaya* is imagined as a source or amplifier of luminosity. The closing phrase *dangdosan sederhana* functions as an oxymoronic image, adornment that is simultaneously simple celebrating the paradox that true elegance requires no excess. The lyric's three-stanza structure itself (movement, expression, dress) functions as a triptych of imagery, each panel adding a new dimension to the composite portrait.

9. Analysis of Borondong Garing Lyric snippet: Borondong garing / ider kota pilemburan / mekar lumaku diri / anu dagang bari mimitran // Borondong garing / haleuang katineung ati / jerit ciptaning ati / jeung hiliwirna angin peuting

● **Lexical Meaning:** The lexicon of *Borondong Garing* operates on two simultaneous semantic levels: the literal and the figurative. *Borondong garing* is a specific traditional Sundanese snack, a roasted puffed corn or rice treat, dry and crispy in texture, sold by wandering vendors. *Ider* (to wander or roam) and *kota pilemburan* (the city and the village/rural areas) together paint the geographic scope of the vendor's daily journey. *Mekar lumaku diri* (blooming as one walks one's path) combines the botanical metaphor of flowering (*mekar*) with movement (*lumaku*), suggesting that the vendor's life is itself a form of flourishing. *Mimitran* (to befriend, to make friends) introduces the social dimension. *Haleuang* (to sing or hum, often a melancholic tune) is a rich term combining the act of vocalizing with a mood of longing. *Katineung ati* (the longing of the heart) and *jerit ciptaning ati* (the cry of the heart's yearning/aspiration) move from emotion to desire. *Hiliwirna angin peuting* (the blowing of the night wind) is a sensory image that grounds the abstract emotional content in a physical, nocturnal environment.

● **Contextual Meaning:** The lyric of *Borondong Garing* operates simultaneously as a documentary portrait of Sundanese street vendor culture and as a metaphorical reflection on longing and human connection. In the first stanza, the borondong seller wanders through both urban and rural spaces (*ider kota pilemburan*), and this daily journey is framed not as hardship but as a form of flourishing (*mekar lumaku diri*). The seller is not merely trading; they are building human connections (*dagang bari mimitran*). In the second stanza, the mood shifts: the seller hums a melancholic song (*haleuang katineung ati*), and this humming is revealed to be an expression of the heart's deeper cry (*jerit ciptaning ati*). The night wind (*angin peuting*) accompanying this lament adds a sensory dimension that amplifies the lyric's emotional atmosphere. Contextually, the lyric reflects the Sundanese tradition of embedding social commentary and emotional depth within songs about ordinary people and trades. The borondong seller becomes a representative of the Sundanese common people whose daily life, though simple, is rich with emotional interiority and community bonds. The "garing" (dry) quality of the snack may also contextually suggest the "dryness" or longing in the seller's heart.

● **Figurative Language:** The central figurative mechanism is the extended metaphor: the borondong seller and their wandering (*ider kota pilemburan*) function as a symbol for the soul's restless journey through life in search of connection and meaning. *Mekar lumaku diri* (blooming as one walks) is a botanical metaphor that equates the seller's daily movement with organic growth and vitality, an optimistic reframing of a potentially grueling livelihood. The phrase *haleuang katineung ati* (humming the longing of the heart) uses synecdoche: the act of humming stands in for the entire emotional life of the seller. *Jerit ciptaning ati* (the cry of the heart's aspiration) is a powerful personification that gives the heart a voice and a yearning that transcends the mundane. *Hiliwirna angin peuting* (the flowing of the night wind) functions as pathetic fallacy, making the natural environment a mirror of the seller's inner emotional state. Together, these devices elevate a seemingly simple song about a snack vendor into a meditation on the emotional depth of ordinary Sundanese life.

10. Analysis of *Es Lilin* Lyric snippet: Es lilin mah didorong-dorong / Dibantunmah dibantun ka suka jadi / Abdi isin dunungan samar ka duga / Sok inggismah duh henteu ngajadi // Es lilin mah ceuceu buatan Bandung / Dicandak mah geuning ka Cipaganti / Abdi isin jungjunan duh barararingung / Sok inggis mah aduh henteu ngajadi

● **Lexical Meaning:** The lexicon of *Es Lilin* operates on two parallel planes: the commercial and the romantic. *Es lilin* (literally "candle ice") is a traditional Sundanese ice pop, typically pushed on a cart. *Didorong-dorong* (being pushed, pushed repeatedly) describes the physical action of the cart. *Dibantun* (brought along, taken) and *suka jadi* (willingly becoming, finding contentment in) together suggest accommodation and adaptability. *Abdi* (I, me in the respectful Sundanese register, used when speaking to someone of higher status) immediately signals a power differential. *Isin* (ashamed, embarrassed) reflects the speaker's sense of unworthiness. *Dunungan* (master, respected employer, or one held in high esteem) and *jungjunan* (revered one, someone elevated above oneself) are honorifics denoting the beloved's superior social position. *Samar ka duga* (uncertain as to the outcome, difficult to predict) and *inggis* (afraid, apprehensive) together convey the anxiety of expressing love across a social divide. *Barararingung* (dazed, confused, bewildered) captures the disorientation of the lovesick state. *Henteu ngajadi* (not coming to fruition, not materializing) is the repeated refrain of feared failure.

• **Contextual Meaning:** The lyric of *Es Lilin* is built on an allegorical parallel between selling ice pops and offering love to someone of superior social status. The *es lilin* is sold on a cart that is pushed (*didorong-dorong*), brought wherever the market takes it (*dibantun ka suka jadi*), suggesting the seller's humble adaptability and willingness to go wherever they are needed. The second stanza specifies that the ice pop is made in Bandung (a mark of quality and urban origin) and has been brought to Cipaganti (a refined residential area in Bandung associated with higher social classes). These geographic details are not incidental; they contextualize the class dynamics at play. The speaker (using the humble pronoun *abdi*) is ashamed (*isin*) and afraid (*inggis*) that their love offering (like their ice pop) will not be accepted (*henteu ngajadi*). The beloved is addressed as *dunungan* and *jungjunan*, both terms indicating someone of significantly higher social standing. Contextually, this lyric reflects the historical social stratification of Sundanese society, where class boundaries were a real obstacle to romantic relationships, and where expressing love upward through social strata required both courage and the humility of self-deprecation.

• **Figurative Language:** The entire lyric functions as a sustained allegory: the act of selling and pushing the ice pop cart (*didorong-dorong*) encodes the act of offering oneself in love while enduring repeated uncertainty and possible rejection. The ice pop, a product that must be actively pushed and brought to the buyer rather than sought by the buyer, mirrors the position of the humble lover who must bring their love to someone who has not asked for it. The use of the humble register (*abdi*, *dunungan*, *jungjunan*) throughout is itself a linguistic performance of social deference, reinforcing the power imbalance thematically. *Barararingung* (dazed/confused) with its emphatic reduplication is a hyperbolic descriptor of the emotional disorientation that social anxiety and lovesickness produce together. The repeated phrase *henteu ngajadi* (not coming to fruition) functions as both a fear and a refrain, creating a structure of self-doubt that mirrors the repetitive pushing of the ice pop cart, endlessly moving but uncertain of acceptance. This lyric thus achieves its greatest figurative complexity through the integration of allegory, social register, and structural parallelism.

CONCLUSIONS

This study set out to analyze the linguistic elements within ten lyrical data points from Sundanese pop songs popularized by Nining Meida in 1988, examining them through the lenses of lexical meaning, contextual meaning, and figurative language. Based on the comprehensive linguistic breakdown, it is evident that the lexical choices in these songs successfully document the socio-cultural realities and emotional vocabularies of Sundanese society during that era. The lyrics are densely packed with authentic regional terminologies that define Sundanese traditions, interpersonal relationships, and local wisdom. Furthermore, the contextual analysis proves that the meaning embedded in Pop Sunda is rarely superficial. Instead, it requires the listener to actively engage with the cultural background to fully decode messages surrounding societal class differences, romantic vulnerability, and cultural pride.

In addition, the study reveals that figurative language acts as a critical structural component in these lyrical texts, rather than serving merely as a decorative aesthetic. Devices such as metaphor, personification, hyperbole, and imagery are consistently employed to facilitate indirect communication a prominent behavioral trait within Sundanese culture that favors politeness, subtlety, and symbolic expression over blunt confrontation. Whether personifying a traditional shawl as a silent witness to a past romance or using

traditional snacks as an allegory for societal connection, these figurative mechanisms significantly amplify the emotional resonance of the songs.

Ultimately, the findings confirm that the Sundanese pop songs from this specific golden era function as vital, living archives of the Sundanese language. They transcend mere entertainment, actively acting as embodiments of Sundanese cultural values. Preserving, studying, and re-introducing these musical texts within contemporary educational and linguistic discourses are strongly recommended. Such efforts not only serve as a pedagogical tool for introducing classical vocabularies to younger generations but also ensure the continued vitality of regional Indonesian cultural identities amidst rapid modern globalization.

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