

Sociolinguistic Study of Asep Balon's Lexical Song Lyrics and its relevance to Netizen character education

Sri Rahayu(1), Syihabbudin (2), Asep Hikmat (3)
Universitas Pendidikan Indonesia, STISIP Widyapuri Mandiri
Email : srirahayufitria@upi.edu (1), Syihabudin@upi.edu (2), (3)

Abstract

Sundanese is one of the largest regional languages in Indonesia, which has correlation to the character of speakers with the presence of undak usuk basa. This study analyzes the lyrics of a Sundanese song entitled Hakan Tah Ku Sia. From the title, it can be seen that there is something odd in the choice of language that is suitable for use among the general public, especially in the form of songs that will surely spread without limit, especially among the Sundanese. The purpose of this study is to describe the characteristics of the language used in the song lyrics of Hakan Tah Ku Sia, by Asep Balon, a young rapper from Bandung, to identify the themes and goals that the song lyricists want to convey, and to describe the functions that lie behind the variations in themes and variations in the purpose of creating song lyrics. Hakan Tah Ku Sia by Asep Balon, based on an analysis of social factors in the environment of singers and consumers. The data sources are the lyrics of the song Hakan Tah Ku sia, and Tik Tok and YouTube netizens' comments on the song. language rules because of the creator's desire to gain freedom of expression, poetic effects, beauty, tones of harmony between lyrics and melody, which make it easier for the audience to hear and enjoy the song. The creation of the lyrics of the song Hakan Tah Ku Sia. From the analysis involving social factors contained in the speech component, it was found that the function of song lyrics in society also varies

Keywords: Sociolinguistics, Sundanesse, song lyric, Asep Balon, Character education

INTRODUCTION

The demands of the Indonesian Education curriculum in the regulation of the Minister of Education and Culture number 22 of 2022, the existence of Pancasila is not only as the basis of the state but as a manifestation of how Indonesian students behave in accordance with the values contained in Pancasila, known as the Pancasila Student Profile. The five profiles of Pancasila Students are: Believing and Fearing God, and having Noble Character, Global Diversity, Mutual Cooperation, Creative, Critical Reasoning, and Independence. This article will discuss part of the Pancasila Student Profile, namely having noble character.

Noble morals are not only reflected in behavior but also in the language used. It can be whether talking to friends, parents or teachers. Language can reflect the quality of human beings whether they are virtuous or not. As a nation that has a variety of regional languages, it can affect the quality of the character of the nation in the use of the regional language itself. An example is the use of Sundanese language which is almost worrying about its use in society, especially the younger generation.

Sundanese is the second language with the most speakers of around 34 million people (Koran Sindo, Monday, October 30, 2017-13.19 WIB). As a large language, this language contributes to efforts to educate the younger generation to have noble manners, especially in this language recognizing *undak usuk basa* which can directly determine the ethics of a human speaker. Based on observations, *lemes language* in Sundanese is the most suitable language used by Sundanese people, because it reflects politeness and mutual respect. By getting used to using lemes language, a peaceful society will be created. When teenagers are accustomed to using lemes language, it is believed that they will be spared from disgraceful behavior such as brawls, bullying, and fights. Young people who are used to using Sundanese lemes will be more polite and obedient to teachers and parents.

As a regional language that has contributed to the character building of the younger generation, the use of Sundanese in social media also plays a role in influencing the use of Sundanese language politeness used. The role of social and electronic media will also contribute to the choice of words used by Sundanese people, especially the younger generation.

The enormous role of social media in the formation of the language character of the younger generation, we can observe with the emergence of songs sung by Sundanese rafter Asep Balon, song titles include: Hakan Tah ku Sia (watched 14 million and commented by 4.7 thousand people), Dadas (watched 11 million and commented by 7 thousand people) Mening

Jomblo (7.7 million views, commented by 3 thousand people) Kumasia Weh (438 rb watched, commented by 1.4 rb) Kabogoh Batur (181 rb watched, commented by 289 people). Seeing from the large number of audiences so favored this song, with the theme of youth romance increasingly attracting Sundanese teenagers to like the song. It is inevitable that songs with unique themes and bold language become one of the market shares of singer Asep Balon.

The sociolinguistic review in the research uses HYMES and transitivity analysis . In addition to sociolinguistics, this paper will also analyze the lyrics in the song Asep Balon based on lexical selection of Sundanese. Each lexical consists of three levels, polite, average and rude. In terms of *undak usuk basa*, in pragmatic studies in 1991 (considering the relationship between participants and those being discussed) divides *undak usuk* as follows:

1. Rude : can be used for both the participants of the utterance and the one being spoken about; both the addresser, (personal speaker I) the addressee (interlocutor/persona II) and the one being spoken about (persona III).
2. Lemes 'subtle' This language is considered to be subtle for persona I (the addresser), e.g. *abdi neda*, 'I eat'; subtle for persona II (the addressee), e.g. *bapak tuang*, 'bapak makan'; subtle for persona III (the addressed) e.g. *ibu guru tuang*, 'ibu guru makan'.

The different categories of *undak usuk* as a result of different perspectives have resulted in a large number of different categories. The largest number of categories is from Kats & M. Soeriandiredja (1927), translated by Ayatrohaedi (1982) as 6 categories. The *undak usuk* categories were simplified in 1991 by considering that the coarse vocabulary for all social levels is the same. In this study, the author will use three levels of Sundanese lexicon selection commonly used in society, namely the level of lemes, sedeng and kasar in Asep Balon's song lyrics.

The problems that will be discussed in this study are 1. How is the perception of Sundanese netizens towards Asep Balon's song 2. What level of Sundanese lexical is used in Asep Balon's song 3. Is there a difference in perception between teenagers and parents towards Asep Balon's song?

The purpose of this study is to reveal the perception of netizens towards Asep Balon's song, and to find out what level of Sundanese lexical is commonly used in the lyrics of Asep Balon's song, and to reveal whether there is a difference in perception between male or female netizens, or parents and teenagers towards the song through comments on you tube. This research reveals how lexical language is used by certain age groups to express feelings in their situations and environments.

Lexical according to the Big Indonesian Dictionary (KBBI) is 1. relating to words, 2 relating to lexims, 3. relating to vocabulary (kbbi.web.id/lexical). The difference between words and lexims is explained in Abdul Chaer (2008: 6) in terms of morphology and lexicology. Morphology is the science that forms words, and word formation, while lexicology is the science of the lexicon whose units are called lexims. Morphology is more directed to the process of word formation and lexicology is more directed to the word that has occurred either formed arbitrarily or through the morphological process.

Certain Sundanese lexicals are different from Indonesian lexicals, because the two languages have different language rules, for example for the Indonesian equivalent of giving, Sundanese has several synonyms bikeun, mikeun, mere, maparin, maparinkeun, ngahaturkeun.

This research also discusses how the language in the lyrics of Asep Balon's songs is made using certain Sundanese language choices by a group of people, in this case teenagers, who express their language without anything being covered up and is a taboo in social norms.

The process of using or varying a language by certain groups in sociolinguistics is called register. Register is a variety of language based on its use. The language used depends on the activity being done and the nature of the activity. Register reflects another aspect of social attitudes, namely the social process which is the process of various social activities involving the community. Register is a special form of meaning associated with a particular social context, in which there is a lot of activity and tends to use little conversation so it can be referred to as the language of action. The use of language is directly proportional to the nature of the activities performed.

Halliday (in Sumarsono, 2014, p. 2) calls sociolinguistics as institutional linguistics which deals with the link between language and the people who use the language. In this case, sociolinguistics is defined as the study of language and language users. Sociolinguistics examines all problems related to the social organization of language behavior, not only concerning language use, but also language attitudes. So sociolinguistics refers to the use of linguistic data and analyzes into other sciences concerning social life, refers to societal data, and analyzes into linguistics. Sociolinguistics is an interdisciplinary science between sociology and linguistics, two fields of empirical science that are closely related. Sociology is an objective and scientific study of humans in society, institutions, and social processes that exist in society. Meanwhile, linguistics is a field of science that studies language, or science that takes language as its object of study.

Sociolinguistic research that examines the use of Sundanese language has been conducted by Yayat Sudaryat (2010) in his research he found that language politeness as a foundation for building national character. Language politeness is related to the level of language, namely the fine variety, the natural variety, and the coarse variety. There are four aspects of language politeness markers, namely words (speech), intonation, behavior, and mimic. Words in language politeness are paired with other words as an agreement. ("agreement" or "corcordance"), except for neutral words. Speaking politely, well, and communicatively supports the character of the nation, namely the character of taste and karsa. Speaking politely will show friendly behavior and mutual respect: Hadé tata hadé basa 'Good manners and good behavior' and silih asah and silih asih.

The same research was conducted by Caknan who examined song lyrics from a sociolinguistic perspective, in his research revealing that pop and Javanese songs are considered to represent the feelings of Javanese tribes, the majority of which are teenagers (aged around 12-22 years). In his research, he revealed that the existence of diverse dialects was motivated by supporting factors including time, socio-culture, place, and the means of expression used.

Research on the use of Sundanese lexicals conducted by kulsum (2000) in her research found that Sundanese undak usuk or Sundanese manners is a variety of Sundanese language that has rules for language use in accordance with Sundanese societal norms. Undak usuk language is useful for mutual respect and mutual appreciation. The system of using undak usuk language is related to the role of language users (the person speaking, the person being spoken to and the person being spoken about). There are three types of undak usuk language, namely lemes / polite language, loma / moderate and garihal / rude. Polite language is used for oneself and for others as in the words dongkap and sumping (coming). Undak usuk language was born due to the influence of Mataram in the mid-17th century which changed the family society towards a social class society, giving rise to undak usuk language. Although it is an influence from other societies, it has noble values that can show the character of Sundanese people who are cultured and normative. Undak usuk language is very much in line with the concept of manners, both of which show how to communicate with the use of good language and aspects of politeness, including lentong / tone of voice, pasemon / mimic, rengkuh / gesture.

METHODOLOGY

The method in this research is descriptive qualitative method. The data obtained are the lyrics of Asep Balon's song entitled 'Hakan Tah Ku Sia', netizen comments on the song on tiktok. In analyzing the data, the author classifies the types of Sundanese lexical used in the song lyrics, namely rough, sedeng and fine Sundanese, then identifies netizen comments contained in the song "Hakan Tah Ku Sia". HYMES analysis is used to analyze the

communication pattern of the song. Transitive analysis is used to analyze Linguistically, namely mental and verbal material.

FINDINGS AND DISCUSSION

no	Lirik	Lemes/ polite	Loma/ middle	Kasar/ rude	Partikel loma/ particle	Partike l kasar	Mix Indonesia
1	Mamam tah ku sia (eat by you)		mamam	Sia/dia/he	Ku	tah	

2	Hakan tah ku sia (eat by you)			Hakan/sia	Ku	tah	
3	Dan rasakan gimana rasanya (and feel how is tested)						Dan rasakan gimana rasanya (4 kata)
4	Mamam tah ku sia (eat it)		mamam	Sia	Ku	tah	
5	Hakan tah ku sia (eat it)			Hakan/sia	Ku	tah	
6	Karna ku tlah cicipi semuanya (cause I tested all)						Karena ku telah cicipi semuanya (5 kata)
7	Mangga mamam aing mah geus ngasaan (please it it by you)	mangga	mamam	Aing/ngasaan	mah	geus	
8	Sagala geus kapapay (I know everything)		Sagala/kapapay		geus		
9	Ti tarang taktak sama palangkakan (From eyebrow, shoulder and haunch)		Tarang/palangkakan		Ti		Sama
10	Bener sih kata Rusman (it is true what Rusman said)		bener		Sih/rusman		Kata
11	Jodo ditangan Tuhan (soulmates are determined by God)		jodo				Ditangan tuhan (2 kata)
12	Dan mantan dihakan ku babaturan (and friend loves my exgirlfriend)		babaturan	Dihakan	Ku		Dan mantan
13	Naha lain na bebeja mun haying (why don't you tell me if you love her)		Naha/bebeja/hayang	Lain	mun		
14	Ka si eta ku aing di sumbangkeun (I will denote her to you)		sumbangkeun	Aing	Ka/eta/di	si	
15	Sia mah kari menta (you just ask me)		kari	Sia/menta	mah		
16	Tong susulumputan (just open it)		Tong/susulumputan				
17	Da ku aing moal dikenc a (I'll concern about it)		Moal/dikenc a	Aing	Da/ku		
18	Ngan hampura we da si eta mah sesa (but forgive me she was used for me)		Hampura	Sesa	Ngan/we/da/eta	si	
19	Tapi kalem we da ngeunaheun keneh (but just relax she is still amazing)		Tapi/kalem	Ngenaheun	We/da/keneh		
20	Ku aing dijamin mantan aing mah hese eleh (I guarantee you that may exgirlfriend is hard to defeat)		Dijamin/	Aing	Ku/mah		Mantan
21	Ku sia hayang mah kop hakan ku sia kabeh (if you want her, just take it)			Sia/hayang/hakan/sia/kabeh	Ku/ku	kop	
22	Ngan kahade we nu sok nikung mah modal na tereh (but I warn you ,if you steal somebody's mine you will be have a short life)		Kahade/nikung/modal/tereh		Ngan/we/sok/mah/na		
23	Oh mamam tah ku sia hakan tah ku sia (eat her for you)		Mamam	Sia/hakan	Oh/ku/ku	tah	
24	Dan rasakan gimana rasanya (just feel it how it is tested)						Dan rasakan gimana rasanya (4 kata)

25	Oh mamam tah ku sia hakan tah ku sia (eat her for you)				Oh/ku/ku	Tah	
26	Karena ku tlah cicipi semuanya (cause I tested her all)						Karena ku telah cicipi semuanya (5 kata)
27	Sia mah cigana da otakna teu jalan (you seem wrong with your mind)		sigana	Sia/otakna	Mah/da/teu		
28	Dahareun difotoan babaturan kadon dihakan (you eat your friend mine)		difotoan	Dahareun /dihakan/babaturan			
29	Teu payu kanu lain ngadeukeutan urut aing (no body want you and you get closer my exgirlfriend)		Teu/payu/kanu /lain	Ngadeketan/urut/aing			
30	Hareupeun ciga ucing tukangeun jiga anjing (you look like a cat if you are in front of me, but you are a dog if you are behind me)		Ciga/ucing	Harepeun/tukan geun/jiga/anjing			
31							
32	Sia jeung c eta mah sarua rusakna (you and her are disgusting)		rusakna	Sia/jeung/sarua	mah		
33	Sia ibarat pemulung dan si eta runtahna (you are scavenger and she is the rubbish)			Sia/runtahna	Eta	si	Pemulung/dan(2 kat)
34	Teu ingeut babaturan nu penting terpuaskan (you don't remind your friend but the most important is you are satisfied)		Babaturan	Teu/ingeut	Nu		Penting terpuaskan (2 kata)
35	Geus enggeus mahal sia mah si murahan (you are cheap)			Geus/eungges/sia/murahan		Si	
36	Baheula aing sok curhat ka sia (long time ago I told anything to you)			Baheula/aing/sok /sia	Ka		
37	Masalah si eta aing mineung nyarita (the problem with her I told you often)		Mineung	Aing/nyarita	Eta	si	Masalah
38	Tapina jigana da sia kabita jadona (but the truth you want her)		Tapina/jigana/kabita/jadona		Da		
39	Ayeuna dihakan ku sia (now you eat her)		ayeuna	Dihakan/sia	Ku		
40	Oh mamam tah ku sia hakan tah ku sia (Just eat her)		mamam	Sia/hakan/sia	Oh/ku/ku	tah	
41	Dan rasakan gimana rasanya (and feel how it is tested)						Dan rasakan gimana rasanya (4 kata)
42	Oh mamam tah ku sia hakan tah ku sia (eat her)		Mamam	Sia/hakan	Oh	Tah/ku	
43	Karena ku tlah cicipi semuanya (I have tested all)						Karena ku tlah cicipi semuanya (5 kata)
44	Barudak (euy) (friends)		Barudak			euy	
45	Saria geus nyaho teu (do you know)			Saria/nyaho		Geus/teu	
46	(naon ari sia) (do you..)		Naon	Sia	Ari		
47	Urut aing tea (oh naon kitu) (I used to her)			Urut/aing	Tea		
48	Anu singkayoan (oh hehehe) (strive skin)		Singkayoan		anu		
49	Nu taktakna nyengsol (aihihi)(unnormal soldier)		Taktakna /nyengsol		Nu		

50	(heeh nu hapuran lain, heeh) (she has skin diseases)		Hapuran		Nu		
51	Dihakan ku si itu (hahaha) (eat her)			Dihakan	Ku/itu	si	
52	Kumaha nyak bae we nyak(heeh bae we lah)(I let it)	kumaha	Nyak/bae/nyak	We		lah	
53	Mamam tah ku sia (lebok)(eat her)		Mamam	Sia/lebok	Ku	tah	
54	Hakan tah ku sia (aing wareug) (eat her, I am satisfied)	wareug		Hakan/sia/aing	Ku	tah	
55	Karna ku tlah cicipi semuanya (I have tested her)						Karna ku tlah cicipi semuanya (lima kata B Indonesia)
56	Mamam ku sia	mamam		Sia	Ku		
57	Hakan ku sia (eat her)			Hakan/sia	Ku		

From the results of the analysis of the lexicon of words totaling 279 words and 88 particles in the song lyrics above, it was found that 1 Sundanese word *lemes* was found or 0.34%, the word *loma* amounted to 59 or around 20%, rude words amounted to 75 or around 26%, *loma* particles amounted to 64 or around 22.3 percent, rude particles amounted to 24 around 8.4% and used Indonesian language amounted to 44 or around 15.3%.

From the results above, the lyrics of the song *Hakan tah Ku sia* (eat her) use the most choice of harsh words, compared to the word *loma* and even only one word that uses *lemes* language.

If we look at the singer's profile, Asep Balon is a man who always hides behind a mask from Bandung. In his work, Asep Balon always uses rough Sundanese as reflected in the analysis above.

Speaking well, communicatively and politely is included in the sense of character. In speaking we must behave in a friendly and respectful manner; *hade tata hade basa* means good language and good behavior. One of the manifestations of polite language is the use of speech levels or language manners. Language manners show the politeness of language as well as elements of kinesthetic politeness. According to Holmes, 1992:184; Coulmas, 2005:58, adolescents are language competent speakers and are not closed in their language choices. When absorbing language by developing their vocabulary and stylistic distance, they control it fully. They often choose words differently from adults. For example, in speaking English, adolescents use more double negatives, such as I don't know anything about computers, than adult speakers in the same social class (Holmes, 1992:184; Coulmas, 2005:58). Coulmas (2005:58) concludes that the functions and features that characterize adolescent language are the use of substandard forms, dialect and vernacular, slang, and innovative. The use of adolescent language has three main functions, namely to (1) provide language for the purpose of speakers, (2) manifest group members and build a distinct identity, and (3) show the desire to resist the pressure of social norms.

Below are comments from tiktok netizens on the song asep balon

Proposisi Mendukung	Proposisi Membantah	Proposisi Ambigu
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<p>1. I've been stabbed, so I know howhear it is, I can't eat well. (I've been cheated on so I know how it feels, I don't eat well, my heart is broken)</p> <p>2. In this case, it's the other guy, the other guy, the other guy. But they're all so cool, aren't they? (remember it's not you who lost her, it's not you who lost your friends, but they lost the cool you)</p> <p>3. Pokonya lagu lagu mamang mah all represent (all uncle songs represent)</p> <p>4. Kabogohmah mun teu direbut ku babaturan nya mun geus putus dituluykeun ku babaturan (if a girlfriend is not snatched by a friend, if it is broken up, it is continued by a friend).</p> <p>5. Matak mun boga sohib tong jero2 teuing percaya, laut can diteleman hate jelema saha nu apal (that's why if you have friends do not too deep, who knows somebody's heart)</p> <p>6. once ditikung bbtran, mlh smpe nikah. But urang ikhlas, da memang lain jodona mrenan matak kitu oge (once betrayed by a friend even got married but I release because it's not my soulmate)</p> <p>7. Today, my ex was eaten by a friend. But bae da aya song mang aseppalon. lopyuu mang...(experienced today, my ex was eaten by a friend)</p> <p>8. lagu mamang mah ngeuna kana hate langsung (uncle song come to my heart)</p> <p>9. meuni abi pisan (it is me)</p> <p>10. laguna emng always represents euy (the song always represents)</p> <p>11. behind the song is the bitter reality of my life (behind the song is the bitter reality of my life)</p> <p>12. remember min. another didinya hungkul. Urang oge (not just you, me too)</p> <p>13. anjany manggih ieu hafal lagu ieu krna ex unggal pasea dibere lagu iyeu (found this song because every fight ex gave this song)</p> <p>14. ah ieu lagu nu diteangan ku abdi the ahh (this is the song I was looking for)</p> <p>15. hatur nuhun mang (hatur nuhun mang)</p> <p>16. laku kareuseup mang...hakantahkusia (laku, mang's favorite....eat by you)</p> <p>17. sakitt beut sakit (it really hurts)</p> <p>18. always healthy mang Asep</p>		<p>first appeared in FYP aing (first appeared on my PYF)</p> <p>2.Matak gaduh kabogoh mah peuyeum we dibuminya (that's why if you have a girlfriend, just stay at home)</p> <p>3.matak mun boga kabogoh ulah brought katongkrongan mang aseppalon (that's why if you have a girlfriend, don't bring her to tongkrongan mang Asep).</p> <p>4. majalengka present mang aseppalon</p> <p>5.how are you doing?</p> <p>6. It's normal for kabogoh to be snatched by a chessman.</p>
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<p>19. sarua urang boga babaturan sok nikung (the same I have friends like to 'nikung')</p> <p>20. mamang ..lanjutkeun (just go on)</p> <p>21. unggal lagu mang asep pasti w lirikna jiga nu kaalaman ku aing matak gefans pisan w mang (every song mang Asep pasti lyrics according to my experience)</p> <p>22. reseup ka si aa someah every aya nu ngomen sok dibaleus (you are friendly you like to reply my comment)</p> <p>23. bener pisan mang karasa ku sorangan jadi boga aww dekeut saeutik jeng babaturan kalah hayng nampiling bisi dihakan deui (it is true experience, sometime I want to hit him)</p> <p>24. mood</p> <p>25. I enjoyed it but I don't know what it means.</p> <p>26. spirit mang</p> <p>27. This is a song that aing anjir's cousin likes to play</p> <p>28. rayi abdi's favorite song</p> <p>29. I'm a kid who just found out there's a song this cool.</p> <p>30. reuseup pisan ka lagu laguna Mang asep (very happy to the song uncle Asep)</p>		<p>7.always be healthy mang Asep</p>
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The following are the results of interviews with STISIP Widyapuri Sukabumi lecturers about the opinion of the lyrics of the song Tah Hakan Ku sia

1.The language ethics and lyrics are very bad. 2.there are elements of harassment of women, 3.potentially damaging the morals of teenagers, 4.one of the characteristics of the apocalypse is getting closer...

2. But that's the world of art Sometimes it doesn't heed the proper rules The important thing is to be able to convey expression

3. In terms of the rhythm of the song, it's really cool to represent the younger generation that is popular today in the Beat & Rap genre, it just needs to be reviewed arranging the poetry to be refined, using idiomatic words with similarities in meaning, polite diction packing a ngrep rhythm but a slow flow....

So that the message of the song to the audience does not cause Big Critisize.... It just needs to be underlined that the audience for special works in music of all ages...for generations with limited education again in that (cool & amazing), the rest will think again to be able to socialize again, especially for ages that are not 30 and over, the main thing is strings of words & sentences that can remember the past which is qualified with poetic words like poets

4. In the art world in general, it cannot be limited, but artists must be smart in conveying their works and works where they convey, when, and with whom, that's it.

5. Everything must begin with correct thinking which will give birth to correct actions as well, otherwise it is the same if thinking is not correct.

In Communication that the delivery of the message is adjusted to the target target and is influenced by the context of values, it is also natural that audiences outside adolescents interpret

this song crashing into values and norms in language as a verbal code ... The background of the message recipient will interpret the message in accordance with the values they hold.

6. The song as a work of cultural art illustrates the identity of the songwriter and singer, the song as a message conveys the intentions and feelings of the messenger through language that is in accordance with the competence of the self and the target audience.

It is difficult to counter a message that has been packaged in such a way except by making a comparative message that is no less interesting, which is then left to the listeners to decide, which value of these songs will be consumed and accepted....

And not forgetting the importance of forming positive values in teenagers to fortify themselves from the exposure of messages that are difficult to block except by the filter of a positive self-concept...

7. Love the rhythm of the song, creative. Only the language needs to be improved. Because it uses rough Sundanese

8. Sundanese song with rap beat. Sundanese language is definitely not subtle. I was thinking maybe for teenagers nowadays, the important thing is that it can be used as a communication tool. I often hear complaints that good Sundanese is difficult to practice everyday, let alone want to get good grades on the report card. A big challenge for Sundanese culturalists. And this is one of the realizations. If you ask me: Rhythmically it might be considered creative, as a communication tool it might have become a good communication tool among the younger generation. But the delivery of the Sundanese language makes us need to think about what is happening today, especially the young generation who will be the next generation of the future. The younger generation is not to blame, but it is a big challenge for today's leaders to prepare culture as the character of the nation.

9. The importance of research and seeking knowledge for the development of more advanced science.

From here we can see that there is a character of the younger generation in the field of arts with this genre, not to blame them that they are guilty of singing and creating songs like that, but this is a task for all of us to participate in socializing so that people in the arts environment can express freely but with better packaging (adjusted to local norms and ethics).

Hopefully, his research will produce a result on how to build the characteristics of artists who are free to express themselves but with a delivery that is more adapted to the ethics of using language in general.

10. The Asep Balon that I know is similar to the "Bandung Coret" performers in general. My version is that musically, the lyrics are not comfortable to listen to. While the genre of listeners is usually dominated by children aged 25 years and under.

They may not know what the roots of the genre are. Whether hiphop, reggae, pop, rock or whatever. They just know the name and the music.

As for the impact on listeners, given the ease of information that we can get, where filters for teenagers tend to be difficult, it is feared that it will have a bad effect

Actually for rude lyrics, there are several western singers who are even world class. The advantage is that they package the music more excellent even though the content is explicitly

rude. well, because of the cool musicality, this doesn't seem to look rude, even though if translated it is also rude between the self that controls and is controlled (about happiness and unhappiness).

11. It is a certainty in life that all human beings want to be happy and joyful and agree that they do not want hardship and suffering.

Actually, the boundary between happiness and suffering is very thin, just understand yourself whether you are "master" or "mastered"?

Happiness exists when we are able to "master our passions" that's where happiness lies but when our passions "master" us that's where disaster and unhappiness begin.

Don't be fooled into understanding that enjoyment, pleasure and fulfillment (which is often possible from material abundance/money) as happiness.

It's not happiness, it's just enjoyment and pleasure which, on the contrary, is often the doorway to a lot of suffering.

How many high positions and personal fame that result in material abundance, open all doors of ease, pleasure and enjoyment make many humans commit various depraved and despicable acts, immorality, drugs, free sex etc.

On top of all the material abundance, it opens the door to disobedience and dares to violate God's commandments even to the level of not believing in the existence of God, all just starting from just indulging in various pleasures and pleasures.

"Master your passions, don't let your passions master you"

In analyzing the comments, netizens tend to respond positively to the song Hakan Tah Ku Sia with various arguments, including representative lyrics discussing teenage romance, stories of failure in a relationship and the presence of a third person, namely one's own friend. A surprising but common phenomenon in social relationships. Teenagers did not give the slightest judgment about the singer's use of crude Sundanese. The indifference of teenagers in TikTok netizens can be due to the fact that they are also used to using coarse level language in their daily lives. Very different from the opinions of adults who give positive and negative assessments about the song.

Out of 48 Netizen samples, the acceptance proposition in Hakan Tah Ku Sia's lyrics reached 62.5%, the neutral proposition reached 22.9% and the rejection proposition was 14.5%.

In sociolinguistic studies language continues to change and develop in line with technological and cultural developments, the use of language is dynamic because it follows the user and the speaker in this case a group of teenagers who have the character of free and unbound language selection when they communicate between other teenagers different things if they communicate with their parents or teachers.

The analysis of adult, the responses here is some lecturer in STISIP, show twoside of point of view, they really appreciate the sense of art Song of Asep balon, he used fresh music, full of spirit to the audience, fresh hip hop, makes us happy to hear it, but they suggest how if the language is improved to be better for society, means use polite language. We can't avoid that social media has a great influences to the building character of netizen, it lyric suggest to be free to use rude language.

According to Wijana (2015) language is influenced by the relationship between language and societal factors (external) such as the speaker, the person involved in the speech act, the place where the speech takes place and the purpose of the speech. In this case the speaker is Asep Balon, a Sundanese teenager who always hides his face through a mask, there are things that are meant why the singer hides through a mask, one of which is that the singer wants to express his song as freely as possible, both in terms of language by using rough

Sundanese and lyrics that are less accepted in social norms. The people involved in the speech act are people of the same age because they have the same experience and the same choice of language so it will be very suitable to listen to the song whose music rhythm is very fresh suitable for teenagers.

According to Kusmawan and Masrin (2021), communication carried out by the community will be well established if there is mastery and understanding of language among communities or groups. Seeing from that reality, it is clear that the use of coarse Sundanese language is inevitable and is the language of choice for Sundanese teenagers, in the tiktok netizen forum.

Transitivity Analysis of 'Hakan tah Ku Sia' Song Lyrics

Transitivity analysis is a description of the structural series of a clause. By doing transitivity analysis, we can find out how the field of the situation is formed such as what situation is talked about or how the situation changes.

The process expressed by the verb group can be broadly broken down into six types, namely material process, mental process, relational process, verbal process, behavioral process and existential process.

1. Mamam	tah	Ku	sia
<i>material</i>		<i>Target/goal</i>	

1.

Mom, I'm sorry

material Target/goal

2.

Ku Sia said that

Target material

3

And feel how it feels

mental conjunction Internal conjunction

4

Mamam, Ku Sia

Target material

5.

Hakan Tah Ku Sia

Target material

6.

Because I have tasted everything

conjunction token Relational identification Complementary Mental

7.

Please, mam, I'm sorry

Modalisas material participant Relational identification of Mental modality

8.

Everything is over

Actor Finite Material

9.

From shoulder to shoulder fight

conjunction description description conjunction Description

10

It's true what Rusman Jodo said is in the hands of God

verbal Sayer phenomenon Verbiage

12

And the former was eaten by friends

Actor Material target

14.

Why not tell me if you want

Saying verbiage

15.

It's in vain

Receiver Material actor Material actor

18.

I'm not going to leave, just forgive the rest

Mental material actor phenomenon

20

But we are calm and don't worry about it

21.

I guarantee that my ex will be hard to lose

Target material actor

22.

I don't want Mah Kop Hakan. I don't want everything

mental sensor Phenomena

23.

Only Kahade/ beware of those who often bend / bend Mah Moderna/ matinta Tereh/ fast

Material Goal Intensifier intensifier

24

Mamam, I'm sorry, Hakan, I'm sorry, and feel how it feels

material actor material actor Mental: perceptive

25

Because I have tasted it

Mental Sensor: Perceptive Phenomenon

26

Sia and Si eta Mah are equally broken

Value value Ident : intensive token

27

Sia is like a scavenger and Si is the waste

Carrier Attrib: intense attribute carrier attributive

28

I don't remember/don't remember Friends/friends What is important/what is important
Satisfied/satisfied

Polarity/ mental cognition phenomenon Attributive: circ Attribute

29

Gehu/gehu Already/already Expensive/expensive I'm sorry/you are cheap/cheap

Carrier Attributive/ Intensive Attributive Token Range

30

In the past, I used to confide in you

Circum. Sayer Verbal Target time

31

That's the problem I'm talking about

Sayer Circum. Verbal temporal

32

However/but I think/it seems like it's for nothing/you were born/want to be/be now/nor
eaten/eaten by me for nothing/you

Conjunction Attributive sensor Mental Circum time Material Goal

From transitivity analysis

The use of verbs in the lyrics of the song Hakan tah ku sia amounts to 37 verbs, with the following presentation, the use of material process 55.55%, the interpretation is that the singer is in an emotional state so that the sentence he uses focuses on his target as an overflow of emotions and implies the perpetrator actor, usually for direct sentences. or 15 verbs, mental process 29.62%, the singer's interpretation involves the feeling of disappointment in expressing the lyrics as his personal experience, or about 8 verbs and the verbal process menca, pai 14.81% or about 4 verbs, the singer's interpretation expresses his feelings directly without reporting it to others. What is felt and expressed is a personal experience.

The high number of material processes found in the lyrics of the song shows that this song shows more physical activity. The physical activity is indirect and focuses on the goal or target. In transitivity, a process contained in the clause level is the main element in the text. This is because in a process it will affect the presence of the role of the participant itself either in terms of quality or quantity. In addition, there are other elements that are also influenced by the presence of the partisan process or circumstances. Cirkumtan has a nature that does not have to be present in the clause level. However, the presence of this circumstantial element cannot be ruled out because circumstantial evidence has supporting information in a clause, so that the meaning in the lyrics of the song becomes intact.

Material process is a work process that shows the action (process of doing), or event/event (process of happening), the material process is realized by verbs that show physical activity. In the material process, there are participants who do something called actors, and other participants who are targeted are called targets.

Mental process is the process of sensing, which is the process that explains perception (seeing, hearing, feeling), affect (like, fear, worry), cognition (thinking, understanding, considering, knowing, imagining) desire (hoping, wanting). In the mental process, there are participants who perceive (sensors) and phenomena.

Verbal process is a process that shows notification or care (example; stating, asking, offering, ordering, informing, telling, and saying). In the verbal process against the participants of the news (sayer) and the news (verbiage). Heralds are people or things that are treated like people, such as machines or tools, heralds can also be something more symbolic, such as signs, bends

The relational process is the process of being, namely the process that shows the intensity and relationship of the expansion of meaning. The process is the relationship of intensity divided into two subtypes, namely attributive relational processes and relational processes of process identification in the extension of meaning relations also into two subtypes, namely belonging relational processes and circumstantial relational processes.

In an attributive relational process, there is an event called a carrier accompanied by an attribute. If the sufferer is A and the sufferer is B, it can be said that B is the strain from A. sedangkan indicates a subclass or class member of the person with disabilities (Martin, Matthiessen, & Painter, 2010: 105) sedangkan is also a term given to persons with disabilities, which indicates a condition, characteristics, and characteristics possessed by that person.

Analysis of HYMES song 'Hakan tah Ku Sia'

Furthermore, the song "Hakan Tah Ku Sia" is analyzed using a framework proposed by Dell Hymes known as SPEAKING analysis which is an acronym for sense and setting, participants, ends, act sequence, key, instrument, norm, genre.

This analysis is an ethnographic analysis of communication which is a comprehensive interdisciplinary analysis of language and communication that occurs naturally in everyday life. This approach emphasizes communication as a sociocultural expression and views language as an essential element of a culture

Sense and Setting

The place and situation of the conversation. For example, conversations in the office will use different languages than in a coffee shop or hang out.

Hakan Tah Ku Sia's song is broadcast via the Youtube platform which is a video sharing social media platform. Anyone with a YouTube account can upload and share their work and messages. So is the audience. Everyone who can connect to the Internet network can watch videos on Youtube. Audiences can choose freely what videos they will watch. The algorithm used by Youtube will then recognize audience preference tendencies and will offer videos that match the patterns formed by the algorithm.

Youtube allows audiences to watch repeatedly and subscribe to certain channels according to their interests. Apart from subscribing, viewers can also comment on the videos they watch so that video makers can get direct feedback on their work.

The Youtube platform allows Asep Balon to understand his audience better and create works that are likely to be liked by his audience. The use of a rough variation of Sundanese is certainly not accidental. Asep Balon, after many years of managing his channel, understands the character of his audience. Youtube users who subscribe to or often watch Asep Balon's videos like Asep Balon's work which uses rough Sundanese.

Participants

Participants are people involved in communication activities. Participants can be an audience that will not provide feedback. It can be many people or just two people. Participants can come from groups that are homogeneous and equal in socio-economic and professional status and can also be heterogeneous which can lead to different understandings and power relations.

Participants on the Youtube platform can be varied or even homogeneous. A video on Youtube can attract viewers from various backgrounds. However, if viewers don't like a video, they can easily switch videos and will very likely not watch videos from channels they don't like. The Asep Balon channel has 390 thousand as of May 2023. Mamam Tah Ku Sia's videos get more than one million views. Please note that one user can watch multiple times so views do not necessarily mean viewership. Asep Balon's audience can be described as Sundanese and accustomed to using harsh language, as can be seen from the comments in the comments column. From the type of music chosen, it can be assumed that most viewers of the Asep Balon channel are male. The headphonesaddict.com site provides data on hip hop music lovers, most of whom are 20-24 years old and tend to come from low-income families. North (2010) and Herera et.al (2018) state that there is a tendency for men to prefer a musical style that is uplifting with a fast tempo, aggressive with lyrics that violate social norms.

Ends

The ultimate goal of a conversation. Every communication activity is unique because every communication has a different sequence

The purpose of Mamam Tah ku Sia's music videos is to entertain. But in the music he performs, there are messages that come from the observations or experiences of the creators.

Act Sequence

Sequence or stages in communication. The sequence of speech in speech will be different from story telling.

The sequence of messages in the song in a simple way will start from the intro, verse, bridge, chorus, interlude and end. Each of these sections carries messages that support each other. Two parts

Act Sequence

Sequence or stages in communication. The sequence of speech in speech will be different from story telling.

The sequence of messages in the song in a simple way will start from the intro, verse, bridge, chorus, interlude and end. Each of these sections carries messages that support each other. The two main parts that convey the message are the verse and the chorus. The verse section provides a background message while the chorus is the main message. Chorus is repeated.

Chorus of the song Hakan Tah Ku Sia:

Oh

Mama knows I'm in vain

Hakan knows I'm in vain

And feel how it feels

Oh

Mama knows I'm in vain

Hakan knows I'm in vain

Because I have tasted everything

The message of the chorus is: Go ahead, I'm done with it.

key

The way the message is communicated can include gestures, intonation and emotions. For example, when apologizing someone will show a humble gesture and serious language. Meanwhile, when selling a trader will be excited and may be screaming excitedly.

Asep Balon sings this song in the music video or stage using a plain black face covering or a skull. In his performance Asep Balon danced and moved like a hip hop singer who tended to be fast. The language used also tends to be simple.

Instrumentalities

Instrumentality is the style of language and the choice of language forms used in communication which can also be interpreted as the level of formality of communication.

The style of language used in the song Hakan Tak Ku Sia is casual language style as evidenced by the type of Sundanese loma (coarse).

norm

Norms are social rules that apply in a communication. Social norms determine whether a person's way of communicating is appropriate or in accordance with the situation when communication occurs.

The message in this song is only possible with an independent platform like Youtube. What is conveyed in this song is a free relationship and an affair with the choice of words that tend to be vulgar. In this song, women are considered as transferable objects.

genres

Genre is a type of speech act or communication activity. The music chosen to convey the message. The hip hop music genre was born in the United States in the early 70s among African Americans. The black workers voiced the injustice they experienced from the authorities and employers in New York at that time. Hip hop is a blend of Mcing (rapping), DJing, breakdancing and Graffiti. The rhythm of hip hop music tends to be fast so it is more attractive to young people. Hip-hop connoisseurs are mostly young people from the middle to lower economic class. In its development, many hip hop songs glorify misogyny because of the very strong male dominance in this music genre. Women in hip hop music are considered as sexual objects that should meet patriarchal standards. In the song Hakan Tah Ku Sia by Asep Balon, a woman is described as transferable.

CONCLUSION

Based on the analysis using the sociolinguistic theoretical framework, the researcher can draw the conclusion that language is a cultural product that is always dynamic, creative and not static. Likewise, language change in adolescents is inevitable from the first language they acquire in the family.

Adolescents in choosing language want to be free from the bonds of rules. The process of being recognized and seeking identity with age groups is very high. The age factor also affects from childhood to puberty. Language selection occurs due to external factors in the persistence of using language. As age and social relationships increase, the persistence of one's language becomes looser. Language in adolescents can influence thoughts changes in one's language. Language politeness in adolescents cannot be seen from the norm of politeness alone but looks at the language solidarity factor of peers for speakers in the principle of togetherness.

Because the unsteady age of adolescence, family monitoring and schools cannot be separated, external elements very quickly affect the choice of adolescent language. The element of social media is very influential on the development of adolescent language, the censorship must be sensitive to limit the broadcast that can damage the mentality of the younger generation, especially in the use of language. It cannot be denied that language politeness is a reflection of the politeness of the younger generation as the nation's successor. Social has a great contribution for developing the character of youth of Indonesia. Good character can be reflected by the usage of language. Especially for the youth of Sundanesse, the choice of your words reflect your attitude.

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