CHAPTER I

INTRODUCTION

In this chapter, the researcher introduces the present study. It describes background to the study, statement of problems, research objective, research significance, and definition of key terms.

1.1 Backround to the Study

The song is a chant of music and poetry which is familiar to our ears. In some event, a song is usually sung as a pleasure, as well as jobs for those who sing it. Song lyric is one of the literary works that expresses human's emotions, imaginations, and feeling. According to Awe, the lyric of the song is a pithy arrangement of words (2003: 12). It is how someone describes what he has seen, heard by arranging the words and language to create the attraction and uniqueness of his lyrics or poems.

The song is formed by a relationship between the elements of music and the elements of poetry so that song lyrics can be said as a form of mass communication. In this condition, the song is as a medium to deliver the message from the writer as the communicator to the hearers as the communicant in large number through the mass media such as television, radio, etc. The definitions of song lyrics or poem can be regarded as poetry and vice versa. The same thing was said by Jan van Luxemburg (1989: 175) that the definition of the texts of poetry does not only include the types of literature but also an expression of the maxim

character, message of an advertisement, slogans of politics, poetry pop songs and prayers. Folk songs are usually used to reveal the myths that exist in the community.

A myth in society can be understood as an ideology or a paradigm when it is long-rooted, and used as a reference of life and mention the existed social norms in the community. According to Dananjaja myth is one kind of prose folklore, beside legends and fairy tales (1991: 50). Myth usually contains the stories about the origin of universe, gods, and other supernatural things.

The myth is aimed to continue and stabilize culture, provide life guidance, legalize cultural activities that are difficult to explain with reason. Myth is an essential element that can transform something cultural or historical into a natural and easy to understand. The myth begins with the connotation that has settled in society, so the message derived from the myth is no longer questioned by the public. Audifax says that myths mean stories from the past. Myths explain the essence of life and the world or express the moral value of culture in human life (2005: 8).

The message through the lyric is served to create an atmosphere and a picture to the listener's imagination and create diverse meanings. The function of the song is as a medium communication such as sympathetic about reality and imaginative story. A literary work is an imaginative work that uses language literature. Wellek & Warren (1989: 14) says due to the nature ambiguous and full of expression have led to a literary language tends to influence, persuade, and ultimately change the attitudes of readers. The function of song lyric itself that can influence and

persuade the hearer to do something, proves that the song lyric has its own *mantra* myth. Especially if a song is sung on the state of a particular community.

Poerwadarminta (1955: 142) says that *Mantra* is known as the magical phrase, sentence construction that carries power for the magical practice of *mantra* or for *mantra* reader. In the development of *mantra* itself, it is not only read by a shaman, but the popularity songwriter, singer or band that make the song becomes a mantra with its influence in society.

Regarding the meaning of a *mantra*, Luxemburg et al. (1987: 271) states that the search for meaning based on this repetition of sounds easily leads to what is sought. The prominent element to build *mantra* is rhyme, since it is one of the most beautiful formers in *mantra*. Meanwhile, according to Aminuddin (1987: 137) rhyme is an intermittent sound, both in the line of poetry and at the end of the array. In relation to the repetition of sounds in poetry, Luxemburg et al (1991: 90-91) states that the repetition of sounds is part of the organization of poetic language within a text, and also the repetition of sound is an important means of constructing poetry. Luxemburg et al., adding that the effects of sound repetition are suggestions of sound, motion, ambience, meaning and expression relationships.

From the explanation above, it can be concluded that *mantra* is the sentence construction that still has a magical power for the practice of it and it also has the specific function and purpose. As the time goes by, the development of the mystical world community has begun to disappear, but for the one who are live in

the environment who are the descendants of people who believe on it mythical will always respect it.

Mantra has been abandoned conventionally, but it is now transformed into poems or songs. The structure-forming songs and poems are evolving now still contains a lot of rules, or the composition of *mantra*, because modern society have left the mystical aspects yet they are not aware that recent development of songs instead poems have the same functionality as *mantra*. It gives a message that when they leave a dogma, it also has another elements that can give more effect of the strength to the reader or listener.

The reason why the researcher chooses the song as a research object is that the phenomenon of songs meaning which contain a mystery. A song that means a lot of entertainment typical topics also raise the culture of the region. As we know culture is the hallmark of a nation and it is a valuable asset owned by a nation. *Mantra* which is inserted on the song is also raised in western song. The researcher with the unique theme of Indonesian *mantra* in comparison with western songs for a lot of songs that holds deep meaning and are the same in the field of influence to the surrounding community.

In part this background, the object of the research plan will compare the text of the ballad genre and song texts. Those comparisons are "Rumekso Ing Wengi by Sunan Kalijaga (1700) and Hotel California by The Eagles (1977)", "Pawang Hujan by Sunan Kalijaga (1700) and Umbrella by Jay-Z (2007)", "Bangbung Hideung by NN (-) and Gloomy Sunday by Rezco Seress (1935)", and "Lir Ilir by Kalijaga (1700) and Bring Me to Life by Evanescence (2003)"

This study refers to previous studies: Eka Ayu Wahyuni (2013) *The Outlaw Hero in J.Walker McSpadden's Robin Hood and His Merry Outlaw and Aan Merdeka Permana's Silalatu Gunung Salak.* This thesis talks about the characteristics of western and sundaneese novels and comparing them. Rizal Kurniawan (2015) *Influence Listeners Against the song Gloomy Sunday by Rizso Seress.* This thesis talks about the influence of Gloomy Sunday song. The research explains about the psychology influence, committing suicide that happened to the listeners after listening to Gloomy Sunday. Aminullah Budi (2013) *Analisis Semiotik Mantra Pengobatan Anak-Anak Pekaka Kecamatan Lingga Kabupaten Lingga.* This study tells about the use of the icon, the index, and symbol of mantra original vernacular Pekaka.

1.2 Statement of Problem

Researcher in this section will raise questions issues that make the song is seen as a *mantra* by the listeners. This research has difference with previous studies that have been already explained above, which is this research focuses on myth of *mantra* in songs. Although it still commonly has the similarities with the previous studies have, yet in this study it mixes the aspect of the research object, the object of the study and research methods different from previous studies into one object even added some research related to the object of research before. As for the issue that will be examined in this study are represented in the following questions:

1. How do the songs "Hotel California and Rumekso Ing Wengi" convey the myth based on similarities and differences from the myth of Four-Level Levi Strauss theory?

2. How do the songs "Umbrella and Pawang Hujan" convey the myth based on similarities and differences from the myth of Four-Level Levi Strauss theory?

3. How do the songs "Gloomy Sunday and Bangbung Hideung" convey the myth based on similarities and differences from the myth of Four-Level Levi Strauss theory?

4. How do the songs "Bring Me to Life and Lir Ilir" convey the myth based on similarities and differences from the myth of four-level Levi Strauss theory?

1.3 Research Objective

Based on these issues, the purpose of this study are as follows:

1. To find out the similarities and differences from myth conveyed by *mantra* of the song " Hotel California and Rumekso Ing Wengi " by using the four-level analysis Levi Strauss myth theory.

2. To find out the similarities and differences from myth conveyed by *mantra* of the song "Umbrella and Pawang Hujan" by using the four-level analysis Levi Strauss myth theory.

3. To find out the similarities and differences from myth conveyed by *mantra* of the song "Gloomy Sunday and Bangbung Hideung" by using the four-level analysis Levi Strauss myth theory.

4. To find out the similarities and differences from myth conveyed by *mantra* of the song "Bring Me to Life and Lir Ilir" by using the four-level analysis Levi Strauss myth theory.

1.4 Research Significance

Besides having the purpose, the researcher hopes the results of this research can be beneficial. This study is expected to be a contribution to the development of the scientific field of English Language and Literature, especially for researcher and readers in general.

This research is expected to give an idea of how to do the research of *mantra* meaning. It is studied and understood the interests of ensuring that the understanding in the field of literacy by using semiotic view of literature. For the reader, the results of this study is expected to explain that *mantra* is selected literary works in different culture and studied as understanding or learning in accordance with the interests of the literary works in knowing the concept of *mantra*.

1.5 Definition of Key term

1. Myth: Myth is the story of the origin of the universe, man, or nation that is expressed in supernatural ways and contains deep meaning. The myth also tells the adventures of the gods, their romance, their war stories and so on. Myths are believed to be ancestral teachings that ignore the logic of what should not be done so as not to strike the region.

2. *Mantra: Mantra* is a form of long poems. *Mantra* is a word or words that bring magical power, the wording of the poetry element (rhyme, rhythm) are considered to contain magical powers, usually uttered by a shaman, or handler to match the power of the other supernatural. *Mantra* recitation believed to pose a magical power to help achieve certain goals.

3. Culture in Traditional Songs: Songs or music that is originated from a certain area and became popularly sung both by the people of the area as well as other people. Generally the songwriter of this area is not known anymore or anonym.

4. Song Lyric: Song lyrics are the expression of a thing that has been seen, heard or experienced. In expressing his experience, poet or songwriter arranges into words and language to create appeal and uniqueness of his lyrics or poems. This language game can be a vocal game, a language style as well as a deviation of the meaning of the word and reinforced by the use of melodies and musical notations adapted to the lyrics of the song so that the listener gets carried away with what the author thinks (Awe, 2003, p.51). The definition of Song lyrics or poems can be regarded as poetry and vice versa. The same thing is also said by Jan van Luxemburg (1989: 175) that the definition of poetry texts includes not only the types of literature but also the proverbial expressions, advertising messages, political slogans, pop song poems and prayers.

5. Comparative study: Wellek and Warren who revealed that comparative literature is a study of literature that has differences in language and national

origin with a goal to know and analyze the relationship and its influence between one work on another and its characteristics (in Endraswara, 2011: 192). This opinion is more emphasized that comparative literary research should come from different countries so they have different languages.

This is slightly different from Damono's (2005: 7) opinion, which states that it is not true to say that comparative literature simply contrasts two literatures from two countries or peoples who have different languages, but comparative literature is more a method of extending the approach to literature of a nation only. So according to Damono, comparative literature is not merely opposing two literature from two countries or nations. Comparative literature is also not pegged to major works although comparable literary studies are often concerned with prominent authors representing an age.

The study of new authors who have not received world recognition can be classified in comparative literature. The limitations of comparative literature show that comparisons are not only limited to literature among nations, but also to fellow citizens themselves, for example between authors, inter genetic, inter-age, inter-form, and inter-themes. According to Endraswara (2011: 128) comparative literature is a cross-cultural text study.

This study is an interdisciplinary effort, ie more attention to literary relationships according to aspects of time and place. From the time aspect, comparative literature can compare two or more different periods. Whereas the place context, will bind comparative literature according to the geographical area of literature. This concept presents that the comparative

literature is quite broad. In fact, in subsequent developments, the context of comparative literature is aimed at the comparative literature with other fields. This kind of comparison, to trace the interrelationship between aspects of life.