



LANGUAGE AND STYLE IN JASON RANTI'S *BAHAYA KOMUNIS*: A STYLISTIC PERSPECTIVE

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Accepted :

7 August 2025

Published :

14 August 2025

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ABSTRACT

This research explores the interplay of language and style in Jason Ranti's song *Bahaya Komunis*, focusing on how stylistic choices shape meaning and artistic expression. The song was chosen for its layered messages, distinctive use of linguistic devices, and the songwriter's bold approach to addressing social and political issues through music. Adopting a stylistic approach within a qualitative descriptive design, data were gathered through attentive listening, lyric transcription, systematic identification of language styles, and bibliographic review. The analysis applied stylistic and matching methods, classifying language styles based on Tarigan's theoretical framework and interpreting their functions and significance within the lyrical context. The study found that Ranti integrates multiple stylistic devices to deliver social critique with a touch of humor, including comparison (simile, personification, periphrasis, depersonification), opposition (paranomasia, climax), linkage (asyndeton), and repetition (assonance, epizeuxis). These deliberate stylistic choices enrich the poetic and reflective qualities of the lyrics, establishing *Bahaya Komunis* as a work of both aesthetic appeal and profound meaning.

Keywords: *Language, style, stylistics, song lyrics, Jason Ranti*

1. INTRODUCTION

A song is a series of words and sentences sung. These words and sentences are then called lyrics. The author conveys an idea or concept through the lyrics. Songs are not merely entertainment. Lyrics are a means used by the author to express and convey ideas. Rosetti (2024) states that lyrics are poems composed in the form of words for a song; they are literary works that express personal feelings with an emphasis on depicting those feelings. Each author has their own unique style. Purnamasari et al. (2021) concludes that there are three main elements in poetry expressed through language: ideas and emotions, form, and impressions. Therefore, lyrics can also be said to be lyric poetry because song lyrics contain the main elements of poetry (Wiendy RerefDianty et al., 2022).

This research specifically discusses the language style of the song lyrics created and sung by Jason Ranti. As a solo singer, he is relatively new to the Indonesian music scene. However, his existence as a musician cannot be said to be new. Before his solo career, he joined the band Stairway to Zinna. Like world musician Bob Dylan, Jason Ranti also addresses political issues and social phenomena that are currently occurring in society. Jason Ranti's works have a strong character in the lyrics and instruments. The dominant instruments used are acoustic guitar strumming and harmonica blowing. The issues that Jason Ranti wants to convey are not simple. However, he is able to weave them into songs with structured and humorous lyrics. This reason makes the author interested in analyzing the language style used by Jason Ranti in the lyrics of the song "*Bahaya Komunis*". Jason Ranti's first

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album was released in March 2017, containing 11 songs. This album was released by a label called Demajors.

Several studies have been conducted examining the style of language in literary works, particularly song lyrics. First, a study by Al Putri et al. (2020) entitled "Analisis Gaya Bahasa dalam Lirik Lagu Fourtwnty: Kajian Stilistika." This study examines the use of style and meaning in Fourtwnty's song lyrics on the album *Ego dan Fungsi Otak* using a qualitative descriptive approach. The results of the study show that the song lyrics contain various styles of language, including figures of speech, comparison, affirmation, and satire. Second, there is a study conducted by Putri (2023) entitled "Analisis Gaya Bahasa Dan Makna Dari Lagu "Amin Paling Serius" Karya Sal Priadi Dan Nadin Amizah" This study discusses the song "Amin Paling Serius" popularized by Sal Priadi and Nadin Amizah, with a focus on the uniqueness of its lyrics which are in the form of dialogue and full of meaning about love and hope. The results of the study show that this song contains various figures of speech such as metaphor, personification, and hyperbole, which strengthen the beauty of the lyrics and the deep meaning about hope and sincerity in a love relationship. Third, research by Sinaga (2025) entitled "Gaya Bahasa Lirik Lagu Tulus pada Album *Manusia: Kajian Stilistika*". The study aims to describe the comparative language style and messages in the lyrics of the album *Manusia* by Tulus using a stylistic approach and qualitative descriptive methods. Data were collected through a listening-noting technique from the song lyrics in the album. The results of the study show that there are 13 uses of personification language styles and 12 metaphors, with consistent messages in each song, teaching values such as happiness, love, self-acceptance, gratitude, and appreciation for the journey of life.

Previous research on the lyrics of the song "Bahaya Komunis" includes that conducted by Cahyo et al. (2020) in an article

entitled "Analisis Penggunaan Gaya Bahasa Sarkasme pada Lagu Bahaya Komunis Karangan Jason Ranti", which emphasizes the normative aspect of diction selection, particularly in highlighting words such as *selangkangan* and *kepala* as forms of sarcasm that are considered "inappropriate" or "damaging the message" of the song. The study links lexical meaning to ethical and moral standards, without considering the aesthetic context and rhetorical function inherent in the satirical song genre. This approach is methodologically inadequate because it ignores the dimensions of irony, absurdity, and social criticism that are the main characteristics of Jason Ranti's work. In the modern stylistic tradition, the use of vulgar or deviant diction is often intended to challenge public reason, dismantle social panic, or subtly criticize dominant power. An approach that solely assesses the appropriateness of words without considering the rhetorical function and discourse strategy of the author risks simplifying the meaning and reducing the aesthetic richness offered in lyrical literary texts (Khadafi, 2021; Rosenblatt, 2018; Jaya et al., 2025b). Therefore, this study presents an alternative approach that considers the function of language style as a tool of social criticism and rhetoric to provide a more complete understanding of the song.

The objectives that the author wants to achieve in this study are to 1) identify the use of language styles in the lyrics of the song "Bahaya Komunis" by Jason Ranti and 2) interpret the functions underlying the use of various language styles by Jason Ranti in the lyrics of the song he created. To analyze the language styles in the lyrics of Jason Ranti's songs, a stylistic study is used.

In general, stylistics is understood as an approach to expressing theories and methods of formal analysis of literary texts. Meanwhile, in a narrower sense, stylistics as a branch of applied linguistics is usually associated specifically with the realm of language learning or education (Burke, 2014;

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Lesiana et al., 2023; Jaya et al., 2025). Basically, there are two studies of stylistics, namely textual stylistics and contextual stylistics. Stylistics is closely related to language style. According to Fialka et al. (2024), the main focus of stylistics lies in the use of language that has uniqueness or privilege, whether it reflects the characteristics of an individual poet, a literary school, or forms of language that deviate from general language norms or everyday standards.

Several experts have provided a definition of style. Strunk and White (2015) provides a number of understandings of style, (1) style is a wrapper that encloses the core of thought, (2) a choice between various possible statements, (3) a set of personal characteristics, (4) deviations from norms or rules, (5) a set of collective characteristics, and (6) the relationship between language units expressed in a text that is broader than a verse. Khadafi (2021) argues that style is a sign that in itself requires interpretation and is related to ideology. Suprayogi et al. (2024) explains that style in the linguistic sphere is called scientific communication and style in literature is called aesthetic communication or poetic communication.

According to Fitria (2024), various styles of language are comparison, opposition, linkage, and repetition. Various groups of comparative language styles are simile, metaphor, personification, depersonification, allegory, antithesis, pleonasm/tautology, periphrasis, prolepsis or anticipation, correction or epanortosis. Various groups of opposition language styles are hyperbole, litotes, irony, oxymoron, paronomasia, paralipsis, zeugma, satire, antiphrasis, paradox, climax, anticlimax, apostrophe, anastrophe, apogassiss, hysteron proteron, hypalase, cynicism, and sarcasm. Various groups of linking language styles are metonymy, synecdoche, allusion, euphemism, eponymy, epithet, antonomasia, erotesis, parallelism, ellipsis, gradation, asyndeton, and polysyndeton. The various groups of

repetitive language styles are alliteration, assonance, antanaklasis, brushmus, epizeukis, tautotes, anaphora, epistrophe, simploke, mesodiplosis, epanalepsis, and anadiplosis.

2. METHODS

This research uses a qualitative descriptive approach within the scope of stylistic studies. This research went through several stages, namely data collection, data analysis, and presentation of the results of the data analysis (Sugiyono, 2021; Patton, 2020; Tisdell et al., 2025). In the data collection stage, a song entitled "*Bahaya Komunis*" was selected. This song is one of eleven songs included in the album *Akibat Pergaulan Blues*. The song was listened to by the researcher through the platforms YouTube and Spotify. Data collection from the song was continued using the free listening technique (Susanto et al., 2023; Mauliddiyah, 2021; Herdayati & Syahrial, 2019). The song was listened to, then transcribed and the lyrics were recorded.

The analysis stage carried out was by using stylistic methods and the equivalent method. The use of stylistic methods in the analysis of literary works is a way to avoid impressionistic and subjective literary criticism (Pradopo, 2021). In the equivalent method, the tools used to determine the analysis are outside the language system itself and are not part of the language being studied (Lafamane, 2020). The analysis stage was carried out by classifying the language styles used in the lyrics of the song "*Bahaya Komunis*". After that, the researcher interpreted and interpreted the function of the language styles used by Jason Ranti in the lyrics of the song he wrote.

The final stage is presenting the results of the data analysis. Data is presented both formally and informally. Formal presentation is done using tables. Informal presentation is done by describing the data in sentences (Susandhika, 2022).

3. RESULTS AND DISCUSSION

3.1 Utilization of Language Style

The discussion in this study includes a description of the use of various classified figurative language. The lyrics of Jason Ranti's song "Bahaya Komunis" depict a social issue prevalent in society. Without using complex musical instruments, musician Jason Ranti embodies power through lyrics containing figurative language.

The lyrics of the song "Bahaya Komunis" utilize various figurative language styles, such as comparison, contrast, linking, and repetition. This section will show various examples of the use of figurative language styles that strengthen the meaning and expressiveness of the lyrics of "Bahaya Komunis". The use of figurative language styles makes the song's lyrics more expressive, evocative, and memorable for listeners.

a. Utilization of Comparative Style

Table 1. Results of the Utilization of Comparative Language Style

No.	Comparative Style	Lyrics Excerpt
1	Parable	(1) "... <i>Aku berpikir</i> <i>Lalu terkilir</i> <i>Orang-orang kiri seperti penyihir</i> <i>Ku lihat dunia di titik nadir....</i> " (Ranti, 2017)
2	Personification	(2) "... <i>Terus terang aku khawatir</i> <i>Dengan komunis di tanah air</i> <i>Yang belakangan hidup kembali</i> <i>Dari dalam gang....</i> " (Ranti, 2017) (3) "... <i>Sungguh komunis telah menyusup</i> <i>Jauh ke dalam ke sekolahan</i> <i>Coba bayangkan palu dan arit</i> <i>Kini diajarkan dalam bentuk aritmatika...</i> " (Ranti, 2017) (4) "... <i>Kini kiamat</i> <i>Sudah mendekat</i> <i>Aku berdoa</i> <i>aku berharap</i> <i>Kepada tentara....</i> " (Ranti, 2017)
3	Periphrasis	(5) "... <i>Aku siaga selalu waspada</i> <i>Bahaya merah</i> <i>di mana-mana</i> <i>Kini curiga waktu ku lihat istri tercinta....</i> " (Ranti, 2017)
4	Depersonification	(6) "... <i>Oh istriku</i> <i>Mengapa kau merah</i> <i>Mungkin dia agen rahasia</i> <i>Oh sudah ku duga....</i> " (Ranti, 2017)

Based on the table of results of the use of comparative language styles above, it was found that there are various styles of language such as simile, personification, depersonification, and periphrasis. The variety of simile language styles is a

comparison of two things that are essentially different and which we deliberately consider the same (Tarigan, 2021). In the lyrics of the song "Bahaya Komunis" there is a simile language style that uses keywords *seperti*. This can be seen in data (1). In data (1) there

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are two things being compared, namely left-*orang-orang kiri* and *penyihir*.

In addition to the various figurative language styles, there is also the use of personification. Personification is a type of figure of speech that attaches human characteristics to inanimate objects and abstract ideas. The use of various figurative language styles of personification in the lyrics of the song "*Bahaya Komunis*" is when an ideology in the form of communism that was previously destroyed in Indonesian history is felt to have re-emerged in society. This is seen in data (2) and (3). The use of personification also appears in the idea of the apocalypse found in data (4). It is described that the idea of the apocalypse is like a human being who can move and approach humans.

Furthermore, in the comparative style of language, a variety of periphrasis styles are also utilized. In the periphrasis style of language, redundant words can in

principle be replaced with just one word (Tarigan, 2021). This is evident in data (5). The use of periphrasis in the lyric fragment is in the form of the words *siaga* and *waspada*. The word *waspada* in this case can be omitted because it has a meaning that is almost similar to the word *siaga*.

The final use of comparative language is depersonification. Depersonification is the opposite of personification (Tarigan, 2021). In the lyric excerpt below, depersonification is seen in data (6) in the form of the word "*istri*." In data (6), the lexeme "*istri*" is described as an inanimate object with the characteristic color red. The color red in this context is synonymous with the symbol of communism. Lexically, "*istri*" is a conceptual group of living people.

b. Utilization of Contradictory Language Style

Table 2. Results of Utilizing Contradictory Language Style

No.	Contradictory Style of Language	Lyrics Excerpt
1	Paranomasia	(7) "... <i>Sungguh komunis telah menyusup Jauh ke dalam ke sekolahan Coba bayangkan palu dan arit Kini diajarkan dalam bentuk aritmetika Oh ilmu neraka....</i> " (Ranti, 2017)
2	Climax	(8) "... <i>Akan ku larang Itu Chinese Food Itu babi merah Itu kolang-kaling Vodka Rusia Dan sayur genjer Semua ku bredel...</i> " (Ranti, 2017) (9) "... <i>Ku cari petunjuk di dalam kitab Ku susuri kalimat biar ku mantap Ku baca pelan Mulai dari kiri menuju ke kanan Mulai dari kiri menuju ke kanan Kini ku sadar apa yang ku buat Aku membaca mulai dari kiri Oh ini pasti buku kiri Oh buku ku bakar</i> " (Ranti, 2017)

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Comparative figurative language is also found in the lyrics of the song "Bahaya Komunis". The varieties that emerge are paronomasia and climax. Paronomasia is a type of figurative language that contains the juxtaposition of words that sound the same, but have different meanings (Bouilov, 2024). The use of paronomasia is found in the sound [arit]. The sound [arit] in the above song lyric fragment has two different meanings. The first sound [arit] means 'a knife with a curved handle, used to cut grass, rice, and so on' (Nasional, 2021). The next sound [arit] in the word form *aritmetika* means 'the study of positive integers through addition, anointing, multiplication, and division, as well as the use of the results in everyday life' (Nasional, 2021). As is known, communism has a symbol in the form of a hammer and sickle, a symbol commonly associated with left-wing ideology and the struggle of the working class.

By juxtaposing [arit] (agricultural tools) and [aritmetika] (arithmetic), the lyricist seems to be satirizing the tendency of some Indonesians to experience ideological paranoia, namely excessive anxiety towards symbols that are considered communist, even when the symbols are actually in an irrelevant or absurd context. Through this paronomasia, Jason Ranti satirically reveals the irony of how ideological symbols can be reduced to mere sounds, and how political fear can reach illogical areas of meaning. Thus, besides being a play on sounds, this style of language forms a critique of society's tendency to respond to symbols excessively and irrationally.

In addition to paranoia, in the lyrics of the song "Bahaya Komunis" also found the use of various styles of language climax. Climax is a type of language style in the form of a series of expressions that increasingly

contain emphasis (Tarigan, 2021). There is a series of expressions that contain emphasis. The use of style of language climax can be seen in the lyric fragments in data (8) and (9). The emphasis or climax in data (8) ends in the lyrics *semua ku bredel*. Then, the climax in data (9) is found in the lyrics *Oh buku ku bakar*. This process of increase begins with a reading activity that seems ordinary, namely reading from left to right, but is then interpreted ideologically as reading leftist literature. Here, the direction of reading is literally shifted in meaning towards the connotative, namely the symbol of left ideology. This emphasis is not only stylistic, but also touches on socio-political criticism.

Lyricist Jason Ranti satirizes the reactive actions of some parties in Indonesia who identify and judge books deemed dangerous based solely on symbolic perceptions or diction deemed suspicious, without truly reading and understanding their contents in their entirety. This phenomenon reflects the practice of book burning that has occurred in Indonesia, both by state officials and by certain community groups, for ideological reasons that are weak in argumentation. In this context, the climactic style of language not only builds the drama of the lyrics, but also shows the absurdity of the process of assessing knowledge that should be carried out rationally and critically. The climax, in the form of book burning, becomes a satirical representation of the decline of thinking, from literal reading, to ideological interpretation, and ending in destructive actions. Jason Ranti's criticism targets the symptoms of ideological paranoia that interprets texts without the will to understand first, and instead chooses repressive action as a first reaction.

c. Utilization of Linking Language Style

Table 3. Results of Identification of Linking Language Style

No.	Linking Language Style	Lyrics Excerpt
1	Asyndeton	(10) <i>"Ku cari petunjuk di dalam kitab</i>

		<p><i>Ku susuri kalimat biar ku mantap</i> <i>Ku baca pelan</i> <i>Mulai dari kiri menuju ke kanan</i> <i>Mulai dari kiri menuju ke kanan</i> <i>Kini ku sadar apa yang ku buat</i> <i>Aku membaca mulai dari kiri</i> <i>Oh ini pasti buku kiri</i> <i>Oh buku ku bakar” (Ranti, 2017)</i></p>
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For the repetition style, a variety of asyndeton styles are used. Asyndeton is a type of style that is a dense and compressed reference found in several words, phrases, or clauses that are equal and not connected by conjunctions (Tarigan, 2021). The variety of asyndeton styles can be seen in the lyric fragment data (10) printed in bold in the table above. The use of asyndeton in the lyric fragment "Bahaya Komunis" is found in the sequential activities of the character Aku which begins with reading the instructions in the book. These sequential activities are not connected by conjunctions so that they feel dense. The series of activities of the character Aku which begins from searching for instructions, tracing sentences, reading slowly, until finally burning the book are arranged sequentially without the presence of conjunctions such as and, then, or later. The absence of these conjunctions creates an impression of anxiety or a rushed atmosphere, as if the actions taken are the result of a fast, impulsive train of thought, and do not have time to reflect deeply. The asyndeton style

here is not only a rhetorical strategy, but also reinforces the critical meaning in the song that actions such as book burning often arise from a less critical thinking process.

Furthermore, the asyndeton style also displays irony. Initial actions such as searching for clues in the book and reading slowly are synonymous with the search for meaning or truth. However, this plot actually leads to an absurd conclusion, namely linking the reading method (from the left) with left-wing ideology, and then making a destructive decision on the lyrics "Oh, buku ku bakar" This irony is reinforced by the absence of connecting clauses, which illustrates a leap in logic. Thus, the use of asyndeton in these lyrics not only functions as a stylistic device, but also constructs an ideological message that depicts ideological paranoia at work in the minds of individuals who respond to symbols literally, without a critical and reflective framework.

d. Utilization of Repetitive Language Style

Table 4. Results of Identification of Repetitive Language Style

No.	Repetitive Style	Lyrics Excerpt
1	Assonance	(11) "... <i>Terus terang aku khawatir</i> <i>Dengan komunis di tanah air</i> <i>Yang belakangan hidup kembali</i> <i>Dari dalam gang,</i> <i>di pikiran,</i> <i>di pinggiran,</i> <i>di selangkangan...." (Ranti, 2017)</i>
2	Epizeukis	(12) "... <i>Aku siaga selalu waspada</i> <i>Bahaya merah di mana-mana</i> <i>Kini curiga waktu ku lihat istri tercinta</i> <i>Rambutnya merah</i> <i>Bibirnya merah</i> <i>BH nya merah</i> <i>Kukunya merah</i> <i>Sepatunya merah" (Ranti, 2017)</i>

Assonance is a type of repetitive language style that takes the form of repeating the same vowel. It is usually used in poetry or prose to achieve an emphasis effect or to preserve beauty (Tarigan, 2021). In the lyrics of "Bahaya Komunis" there is the use of assonance. An example of the use of various assonance language styles can be seen in the example of the lyric excerpt in data (11). The use of assonance in data (11) is in the form of the repetition of the preposition *di* and the repetition of the final syllable in the form of *-an*. There are two striking forms of phonic repetition, first, the repetition of the preposition *di-* which forms a tiered rhythm and emphasizes the existence of something that is considered threatening, namely communism. This repetition not only emphasizes the sound, but also constructs a list of imaginary locations that seem to be hiding places for left-wing ideology, from public spaces (alleys, outskirts) to absurd and private areas (crotch). Second, there is a repetition of the suffix *-an* in the words *pikiran*, *pulau*, and *lenggang*. This ending creates a distinctive euphonic effect and provides a consistent rhythmic impression, even though the meaning becomes increasingly grotesque. This assonance effect does not stop at the aspect of sound beauty alone. Instead, it reinforces the irony in the lyrics: the mention of locations that are increasingly irrelevant to communism logically shows how absurd the lyricist's fear of that ideology is. By utilizing the melodious vocal *i-a-an*, Jason Ranti constructs sharp social criticism but packaged with a play of sounds that sounds light and almost humorous. This makes the assonance style in these lyrics an important part of the stylistic strategy to convey satire aesthetically yet still hit home.

Epizeukis is a direct repetition style of language, namely the emphasized or important word is repeated several times in a row (Tarigan, 2021). The use of Epizeukis is found in the word "merah" found in data (12). Not only that, the word "merah" is repeated in succession and spread widely in the lyric

fragment "*Bahaya Komunis*". The word "merah" is repeated five times in a row in the context of describing the physical attributes of the wife character. This repetition not only strengthens the rhythm, but also stylistically expresses anxiety that is increasing excessively and even irrationally. The color red, in this context, becomes a symbol of the character's fear of the latent danger of communism, a color that has historically been associated with left-wing ideology.

Epizeukis here becomes an important stylistic tool because it conveys a parody of political paranoia. When the color red in everyday objects such as shoes, bras, or fingernails is perceived as an ideological threat, this actually highlights the irony of exaggerated fears. The effect of repetition is not merely emphasis, but also creates a comic impression and satirizes the way of thinking that associates certain visual symbols (such as color) with ideology. Thus, the use of epizeukis style not only enriches the musicality and aesthetic aspects of the lyrics but also becomes an instrument of social criticism that exposes an overly suspicious attitude towards something that is actually harmless. These lyrics demonstrate that figurative language can be used strategically to expose the absurdity of certain socio-political logics through poetic yet sharp forms of expression.

Discussion

In general, the lyrics of the song "*Bahaya Komunis*" use various forms of language. This is evident in other songs he has written. In a short interview broadcast on YouTube, after singing the song "*Bahaya Komunis*," Jason Ranti said that the song was a response to the strange perspective of anti-communists who considered the Tugu Tani statue to be communist and that the statue should be taken down. From what he considered strange and funny, Jason Ranti expressed his opinion through humorous lyrics. The social phenomena and political issues raised are forms of criticism and

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implied satire using various types of opposing language styles. Indirectly, through the lyrics of the song he created, the author describes a fear and concern about the rise of communist ideology in Indonesia.

This section will describe the function of the use of language styles in the lyrics of the song "Bahaya Komunis". As mentioned in the previous description, the various comparative language styles that appear in the lyrics of "Bahaya Komunis" are the language styles of similes, oppositions, links, and repetitions. The language style of similes that appears in data (1) is used to compare left-wingers and witches. Left-wingers in this context are used to refer to people who adhere to communist ideology. Based on the negative stigma of communism, this ideology is compared with the prominent characteristics of witches, namely evil and deviant traits. Vann (2019) argues that the film *Pengkhianatan G30S/PKI* is a very effective propaganda medium to influence public opinion in viewing the role of communists and the military in an extreme black and white manner.

Vann also stated that in the 1990s and afterward, resistance was waged by cultural and political activists to destabilize the hegemony of the New Order and its anti-communist ideology (2103). At that time, a wave of national movements emerged in various parts of the world, particularly in regions later known as third world countries, including Indonesia. In this context, communism emerged as an ideology that offered resistance to the domination of capitalism. The Dutch colonial government, which implemented colonialism and imperialism, was often viewed as a representation of capitalist power, particularly because its economic policies adopted the Western liberal model. This situation encouraged the emergence of interest among the public in studying and joining organizations based on communist ideology (Jenks & Lee, 2020; Gee & Gee, 2020).

Through the lyrics he created, Jason Ranti uses a personification language style as in data (2) to describe the ideology of

communism which is thought to be alive and spreading in society. Life is a state that does not die and can develop. This state of life is lexically attached to humans or living things. Communism in Indonesia has been destroyed, marked by the emergence of the New Order. However, currently there are suspicions among anti-communists that the communism movement is alive again and it is feared that it could develop in society.

The depersonification style of language appears in data (3). The depersonification style of language used in the lyrics of this song functions to compare a character named Istri, who is a lexical group of humans, with an inanimate object that has color. The color red, in this context, symbolizes the character's fear of the latent danger of communism. This color has historically been associated with left-wing ideology. Through the lyrics of the song, the author attempts to express a satire about suspicion towards the character of Istri. From the lyrics, the character of Istri is referred to as a secret communist agent. In addition, the use of periphrasis language style also appears in data (4) and functions to emphasize an attitude of anticipating the re-emergence of communism.

The use of various contradictory language styles that emerge from the lyrics of the song "Bahaya Komunis" is the language style of paronomasia and climax. The language style of paronomasia presented in the song lyrics in data (7) shows the author's creativity in linking sound correspondences with the topic being raised. This is seen in the sound correspondences of [arit] and [aritmetika]. In this case, communism is identical to the hammer and sickle symbol (Arifin et al., 2022).

In addition, the variety of contradictory language styles in the form of climactic language styles used by the author in data (8) serves to mention things that are suspected of being related to communism in sequence. The things that are suspected of being related to communism that are arranged in a series by the author are aspects in the form of food, such as on the lyrics *chinese food, babi merah, kolang-kaling,*

vodka Rusia, and *sayur genjer*. All of these are mentioned by the author in sequence and ended with the clause "semua ku bredel". This clause functions as a climax. It is not uncommon for books or reading sources about communism to be banned as an effort to eradicate this ideology in society. In the lyrics, it is not books or reading sources that are banned, but rather the aspect of food.

The lyrics of the song "Bahaya Komunis" also use a linking style of language presented through a variety of asyndeton. Asyndeton also functions to describe the sequential activities carried out by the character Aku (see data 10). Several verb clauses are written without attaching a conjunction. The author utilizes this asyndeton style of language to clarify and make the speech in the song lyrics effective.

Then, the repetitive language style used in the song "Bahaya Komunis" is a variety of assonance and language style epizeukis. The use of assonance is used to emphasize that concerns about communism, which is considered dangerous, reappear in various aspects of life, not just in one aspect. The use of assonance is in the form of the preposition *di* and the repeated use of the sound [an]. Based on this, assonance aims to beautify the lyrics by maintaining the sound aspects at the front and back of the lyric lines.

Historically, communism has often been associated with the color red. In the song's lyrics, the word "*merah*" is repeated using epizeukist figurative language. The epizeukist figurative language used in the word "*merah*" also serves to emphasize the fear of the re-emergence of communism in Indonesia among anti-communists. This fear stems from the negative stigma surrounding communism. The satirical lyrics depict communism as a dangerous and threatening ideology.

4. CONCLUSION

The descriptive analysis indicates that the most dominant language style employed by Jason Ranti in the lyrics of *Bahaya Komunis* is the comparative style,

comprising simile, personification, depersonification, and periphrasis. Other notable styles include opposition—featuring paronomasia and climax—linkage, represented solely by asyndeton, and repetition, encompassing assonance and epizeukis. Interpretation of these stylistic choices reveals that the song reflects the persistence of anti-communist ideology in Indonesian society since the New Order era. Through diction, repetition, and imagery laden with ideological connotations, Ranti critiques the irrational fears and suspicions surrounding communism, which often extend to trivial symbols, colors, or daily practices. The song's language style thus functions not merely as an aesthetic element but as a vehicle for socio-political critique and public reflection, encouraging critical engagement with hegemonic political narratives. The findings imply that popular music can serve as a powerful medium for fostering critical thinking and challenging inherited ideological biases. Therefore, it is recommended that future studies examine other contemporary Indonesian songs with similar themes to explore their potential role in promoting democratic discourse and cultivating a more reflective, inclusive, and open-minded society.

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