



Critical Discourse Analysis of Ambonese Pop Songs

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Abstract

This qualitative study analyzes the content of five Ambonese pop songs to explore themes of criticism, freedom of life, love betrayal, and self-determination, and to understand the use of translanguaging in music. The research employs directed content analysis, drawing on existing theories and hypotheses to guide the analysis. The samples in the study are five Ambonese pop songs: "Hela Napas," "YOLO," "Iris," "Se Dimana," and "Better Know." The songs were chosen for their use of mixed languages (Ambon-Malay, Bahasa Indonesia, and English) and their thematic relevance. Data was collected through the examination of song lyrics and interviews with the songwriters to gain insight into their perspectives. The analysis process involved coding the data into categories and themes, followed by thematic analysis. The findings reveal the richness of language use in conveying societal critiques, personal experiences, and cultural pride. Grizzly's songs serve as a powerful medium for social commentary, urging listeners to pursue their dreams, cherish relationships, and respect themselves and others. The study sheds light on the cultural and social context of Eastern Indonesia, providing insights into the way language is utilized in music to express emotions, ideologies, and identity.

Keywords: Ambonesse, Song, Translanguaging

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Introduction

Music has long been recognized as a powerful medium for human expression. Songs, in particular, serve as repositories of personal and collective experiences, reflecting the thoughts, feelings, and socio-cultural contexts of their creators. They combine rhythm, melody, harmony, and language to communicate messages that often transcend mere entertainment, offering insights into personal identity, social critique, and cultural values (Hursepuny & Rijoly, 2021). For songwriters, the act of composing lyrics and melodies provides an outlet for emotional expression, allowing them to convey feelings that might otherwise remain unspoken (Gfeller, 1987). When audiences engage with songs, they often find resonance with their own experiences, fostering a sense of connection and representation. Songs inspired by the songwriter's lived experiences are particularly effective at creating this connection, as audiences relate to the emotions and narratives expressed through the lyrics (Ramirez et al., 2022; Arif, 2025). This dual function of songs—both as a personal outlet and as a medium for audience engagement—makes them an important object of study for discourse analysis.

Ambonese pop songs represent a unique musical genre originating from Ambon city in Indonesia. This genre encompasses both traditional, classic pop songs and contemporary modern songs. Classic Ambonese pop songs often carry strong cultural and moral values, reflecting the traditions and social norms of the Ambonese community, and frequently employ traditional instruments and melodic structures influenced by indigenous music (Gaite et al., 2020; Competitor JKO, 2024). In contrast, modern Ambonese pop songs demonstrate significant Western influence, both in terms of musical composition and lyrical content, often focusing on

themes of love, daily life, and individual experiences (Alim et al., 2024). While both classic and modern songs serve as vehicles of expression, the divergence in thematic focus and stylistic elements reflects the dynamic interplay between tradition and modernity in Ambonese music. The juxtaposition of traditional and contemporary forms makes Ambonese pop songs an ideal subject for critical discourse analysis, as the lyrics encapsulate cultural identity, social values, and linguistic creativity (Arif & Triyono, 2018; Sari et al., 2023).

Discourse, as defined in linguistics and social theory, extends beyond the sentence level and encompasses the broader social, cultural, and ideological context in which language is used (Putri, Rusmawaty, & Suhatmady, 2024; Alba-Juez, 2016; Baig et al., 2020; Zafran et al., 2021). In this study, Critical Discourse Analysis (CDA) as proposed by Norman Fairclough is utilized to examine how Ambonese pop songs communicate meaning. Fairclough (2013) emphasizes that language is not a neutral conduit for information but a tool through which power relations, social structures, and ideological positions are expressed. By analyzing song lyrics through the lens of CDA, researchers can uncover the implicit messages, social critiques, and ideological stances embedded within the language of music. Additionally, this study applies the framework of translingualism, a concept articulated by Canagarajah (2011), which examines how bilingual or multilingual speakers use multiple languages simultaneously to maximize communicative effectiveness. In the context of Ambonese pop songs, translingualism is evident when songwriters mix Ambonese Malay, Bahasa Indonesia, and English, creating a rich linguistic texture that reflects both local identity and global influences (Qusyaeri, Amalia, & Rochman, 2024). The integration of CDA and translingualism provides a comprehensive methodological framework for understanding not only what messages songs convey but also how they do so linguistically and socially.

Several previous studies have demonstrated the utility of CDA in analyzing songs as a form of social commentary. Firmansyah (2018), for instance, analyzed Iwan Fals's songs to uncover social and political critiques embedded in the lyrics, revealing insights into Indonesian society, politics, education, and nationalism. Similarly, Arif and Triyono (2018) examined the global phenomenon of the "Baby Shark" song, identifying marketing strategies and societal influences embedded in its simple lyrics and repetitive structure. The study revealed that metaphorical language and repetition were employed to communicate cultural values, such as diligence and perseverance, characteristic of Korean society. Putri and Triyono (2018) applied Teun A. van Dijk's CDA framework to analyze the song "We Shall Overcome," demonstrating how cohesion, coherence, and social context were leveraged to communicate messages of hope and resistance during the Palestinian-Israeli conflict. Alek et al. (2020) analyzed Taylor Swift's "Look What You Made Me Do," revealing how symbolic elements in both lyrics and music videos conveyed transformation, empowerment, and resistance. Collectively, these studies highlight the capacity of songs to encode complex social, cultural, and political meanings through linguistic and musical strategies (Sepriadi et al., 2025; Murdiansyah, 2024).

Despite the extensive research on popular and international songs, Ambonese pop songs remain underexplored in academic discourse. Ambon has long been celebrated as the "city of music," reflecting its rich history of musical production and cultural heritage (Gaité et al., 2020). Nevertheless, Ambonese pop songs have received limited attention from scholars and music enthusiasts, particularly regarding their use of translingualism and social critique. This gap underscores the importance of examining Ambonese pop songs using CDA and translingualism to uncover how local songwriters communicate meaning, construct identity, and engage audiences. By analyzing the interplay of languages and social messages within the lyrics, this study aims to provide a more nuanced understanding of Ambonese musical culture and

contribute to the broader field of discourse analysis (Sihombing & Situmeang, 2022; Alim et al., 2024; Arif, 2025).

Translingualism, as applied to music, allows songwriters to negotiate between local and global cultural spaces. By blending Ambonese Malay, Bahasa Indonesia, and English, songwriters create lyrics that are simultaneously accessible to local audiences and resonant with broader, globalized cultural norms (Canagarajah, 2011; Qusyaeri, Amalia, & Rochman, 2024). Such linguistic mixing not only enhances the aesthetic quality of the songs but also functions ideologically, signaling cultural hybridity, adaptability, and openness to multiple perspectives. For instance, the insertion of English phrases in Ambonese pop songs may carry symbolic weight, associating modernity, cosmopolitanism, or aspirational identity with specific social values. Conversely, the retention of traditional Ambonese terms grounds the songs in local heritage, reinforcing communal identity and cultural continuity (Alim et al., 2024; Amar et al., 2025).

In addition to linguistic features, the thematic content of Ambonese pop songs serves as a medium for social critique and reflection. Many contemporary songs address issues such as love, betrayal, social justice, and personal resilience, embedding ethical and cultural commentary within seemingly simple narratives (Arif, 2025; Naswiranto, Victorian, & Bayu, 2024). Classic songs, in contrast, emphasize moral instruction, cultural preservation, and collective memory, functioning as repositories of historical knowledge and social norms (Gaite et al., 2020). Through careful analysis of lyrical content, this study seeks to uncover both the explicit and implicit messages conveyed by songwriters, providing insight into how music mediates between individual experience and collective consciousness (Sari, Yuniarti, & Armanjaya, 2023; Wiasta et al., 2025).

The methodology employed in this study involves directed content analysis of five representative Ambonese pop songs: “Hela Napas,” “YOLO,” “Iris,” “Se Dimana,” and “Better Know.” These songs were selected based on their translingual characteristics, thematic relevance, and popularity within Ambonese music culture. Data were collected through close examination of the lyrics, supplemented by interviews with the songwriters to capture their intended meanings and creative processes. Analysis involved coding lyrical elements into thematic categories, followed by interpretation through the frameworks of CDA and translingualism (Alim et al., 2024; Qusyaeri, Amalia, & Rochman, 2024). This approach allows the researchers to identify patterns of linguistic mixing, symbolic expression, and ideological positioning, highlighting the interaction between language, culture, and identity in Ambonese pop music (Sepriadi et al., 2025; Nugroho, 2025).

Previous studies on music and discourse highlight the significance of stylistic and structural devices in conveying meaning. Repetition, metaphor, symbolism, and intertextual references are frequently employed to enhance comprehension and emphasize key messages (Putri, Rusmawaty, & Suhatmady, 2024; Alek et al., 2020). In Ambonese pop songs, such devices serve multiple purposes: they reinforce cultural identity, create emotional resonance, and facilitate audience engagement. For example, repeated references to local landscapes, historical events, or communal practices embed the songs within a shared socio-cultural narrative, enhancing their relevance to local listeners (Muradiansyah, 2024; Najoan, Wullur Moningka, & Rumampuk, 2025). Simultaneously, the inclusion of English or broader Indonesian terms reflects the songwriters’ desire to communicate across linguistic and cultural boundaries, creating a hybrid form of expression that balances local authenticity with global accessibility (Canagarajah, 2011; Qusyaeri, Amalia, & Rochman, 2024).

Furthermore, music as a discourse medium is inherently multimodal, combining linguistic, musical, and performative elements to communicate meaning. The interaction of

melody, rhythm, and lyrical content amplifies the emotional and cognitive impact of songs, enabling audiences to internalize messages more effectively than through verbal communication alone (Gfeller, 1987; Chelly et al., 2010). Ambonese pop songs, through their distinctive blending of musical traditions, linguistic diversity, and thematic depth, exemplify the power of multimodal discourse to shape perception, convey cultural knowledge, and influence social attitudes (Sihombing & Situmeang, 2022; Putri et al., 2023). By studying these songs, researchers can gain insight not only into the specific cultural and social contexts of Ambon but also into broader patterns of language use, identity formation, and ideological transmission in music (Firmansyah, 2018; Arif & Triyono, 2018).

Finally, the current study contributes to the understanding of Ambonese pop songs by combining CDA and translanguaging, providing a dual analytical perspective that captures both the socio-ideological functions of language and the creative strategies of multilingual communication. This research is significant because it addresses the underexplored area of Ambonese music, highlights the cultural and linguistic richness of local songs, and offers a methodological framework that can be applied to other regional music studies (Gaite et al., 2020; Sari et al., 2023). Moreover, the study promotes recognition of Ambonese songwriters, supports preservation of local cultural heritage, and encourages future investigations into how music functions as a site for social critique, identity construction, and translanguaging expression (Sepriadi et al., 2025; Alim et al., 2024; Arif, 2025).

In conclusion, songs serve as both personal expression and social commentary, allowing songwriters to convey complex emotions, cultural knowledge, and ideological messages. Ambonese pop songs exemplify this dual function, blending traditional and modern musical elements, employing translanguaging strategies, and addressing themes of personal and social significance. Through Critical Discourse Analysis and translanguaging approaches, this study seeks to uncover the linguistic, cultural, and ideological dimensions of Ambonese pop songs, providing insights into the ways local music communicates meaning, constructs identity, and engages audiences across linguistic and cultural boundaries. By situating Ambonese pop songs within a broader discourse framework, the research not only enriches the understanding of regional music in Indonesia but also contributes to the global study of music, language, and society.

Literature Review

Critical Discourse Analysis: Norman Fairclough's Model

CDA is a method for analysing spoken and written language established from critical linguistic of language discourse and communication realms (Van Dijk, 1998; Vulchanova et al., 2019) CDA (Critical Discourse Analysis) is an approach developed by Norman Fairclough to analyse texts and social practices that involve language. It combines linguistic theory with social, political, and economic theories to comprehensively understand and critique the relationship between language, power, and ideology in society. According to Fairclough, language is not just a means of communication but also an instrument of power that can shape thoughts, behaviours, and social structures. CDA views language as a tool used to reinforce or change social relationships, influence the distribution of power, and promote certain ideologies. In analyzing a song using CDA from Fairclough, researchers can consider these three interconnected levels: text analysis, discursive analysis, and social analysis. Regarding the analysis of a song using Norman Fairclough's model, the explanation is as follows:

- 1) Textual Analysis (Description): the lyrics of the song are examined by the themes. These themes might revolve around concepts such as liberation, breaking free from oppression, or addressing social inequality. Furthermore, the language choices investigated in the song are

scrutinizingly to identify figurative and rhetorical devices. For example, the song might use strong verbs and imagery to reveal a sense of urgency and empowerment. It might also contain metaphors or similes to compare the experience of oppression to something more relatable to the listener. In addition, the rhetorical device in the song can help to persuade the listener to align with the song's message.

- 2) Discursive Analysis (Interpretation): The song might be discussed and interpreted in various contexts, such as media coverage, fan interpretations, and interviews with the artist. By exploring the range of interpretations, various perspectives can be gained and shape the understanding of the song's context.
- 3) Social Analysis (Explanation): The examination of social analysis considers the social, political, and cultural context in which the song is situated. Within this analysis, the song reflects or challenges existing power relations, ideologies, or societal norms. Additionally, the song can be investigated through the intended audience and potential impact of the song within society.

Translingualism

Translingualism is the ability of a multilingual speaker to use their linguistic repertoire to communicate with one another (Canagarajah, 2011). In songs, translingualism refers to the combination of multiple languages within lyrics. This approach can be achieved through switching, mixing, and meshing of different languages, dialects, or linguistic elements in order to create a unique linguistic expression. Translingual songs have the ability to transcend linguistic barriers and appeal to diverse audiences. By incorporating fusion languages through translingualism, songwriters can explore cultural diversity and convey messages that resonate with people from different linguistic backgrounds. Moreover, a translingualism approach can be employed to discover the motives of songwriters in using multiple languages in their song. Ultimately, translingualism promotes inclusivity, assists cross-cultural communication and provides a platform for language and culture exchange. According to Canagarajah (2022), in his presentation on “Multilingualism and Translingual Practices of The Global South” at American Association For Applied Linguistics, He states that Translingualism can be helpful to promote linguistic equity for multilingual learners since English has absorbed the words from many languages (Nurbaity, A. D:2024). Moreover, Canagarajah (2011a) defines translingualism as 'the capacity of multilingual speakers to shuttle between languages, treating the many languages that comprise their repertory as an interconnected system. Canagarajah (2022) claims that translingualism skill is part of bilingual speakers' multicompetence. Canagarajah (2013) stated that multiple languages have different semiotic resources and ecological affordances, claims. Furthermore, He said that language is a collection of semiotic resources—such as sounds, music, visuals, body language, etc.—that work together to create meaning. Canagarajah also mentioned that further research is required to fully comprehend the communicative methods used that shape translingual practice and implications.

Method

This study employs a qualitative research approach to investigate the intended meanings and linguistic features of Ambonese pop songs. Qualitative research is particularly suited for exploring complex social phenomena, subjective experiences, and cultural expressions, as it allows researchers to examine the nuances of human behavior, language use, and social interaction (Creswell & Poth, 2018). In this context, qualitative methods enable a deep understanding of how songwriters convey messages through lyrics, melodies, and translingual language practices. The primary focus of this study is on five representative Ambonese pop

songs: *Hela Napas*, *YOLO*, *Iris*, *Se Dimana*, and *Better Know*. These songs were selected due to their frequent use of mixed languages, including Ambon-Malay, Bahasa Indonesia, and English, as well as their thematic significance in reflecting cultural, social, and emotional aspects of the Ambonese community.

To systematically analyze the songs, this research employs qualitative content analysis, a method that allows the extraction of meaning from textual, visual, and audio materials in a rigorous and structured manner. Gläser and Laudel (2013), as cited in Cohen (2018), define qualitative content analysis as “a strict and systematic set of procedures for the rigorous analysis, examination, replication, inference and verification of the contents of written data” (Flick, 1998; Krippendorp, 2004; Mayring, 2004). In practice, content analysis involves organizing raw data, identifying categories and themes, and interpreting these categories to uncover underlying patterns, messages, and meanings. This methodology is particularly appropriate for song analysis because lyrics, as textual artifacts, encode multiple layers of meaning, including emotional expression, cultural values, social commentary, and ideological perspectives.

The data collection process in this study involves two primary sources: lyrics transcription and interviews with songwriters. First, the lyrics of the five selected Ambonese pop songs are transcribed and examined in detail to identify linguistic structures, thematic content, and stylistic devices. Each song is analyzed to determine the use of language, metaphors, repetitions, and translingual features, such as code-switching, blending, and mixing of Ambon-Malay, Bahasa Indonesia, and English. Second, interviews with the songwriters provide contextual information regarding the creative process, thematic intentions, and personal experiences that influenced the composition of the songs. The combination of textual analysis and interview data strengthens the validity and reliability of the findings, as it allows the researchers to triangulate the data and gain a more comprehensive understanding of the messages conveyed through the songs.

The analysis procedure begins with open coding, where key phrases, sentences, and linguistic elements are highlighted and labeled according to their thematic significance. Subsequently, these codes are organized into categories that reflect recurring themes, such as love, personal struggle, social critique, identity, and cultural pride. Finally, thematic analysis is conducted to interpret how these categories interact to produce meaning, considering both the linguistic strategies employed and the socio-cultural context of the songs. Particular attention is given to translingual practices, as these reveal how songwriters navigate multiple linguistic and cultural spaces, creating a hybrid form of expression that resonates with local and global audiences (Canagarajah, 2011; Qusyaeri, Amalia, & Rochman, 2024).

Overall, the qualitative content analysis in this study is rigorous, systematic, and replicable. By combining textual examination with interviews and focusing on linguistic and thematic features, the research provides a rich and nuanced understanding of Ambonese pop songs as cultural artifacts, expressive tools, and instruments of social communication. This approach not only captures the surface-level meaning of the lyrics but also uncovers the deeper social, cultural, and ideological significance embedded in the songs, thereby contributing to both musicology and discourse studies.

Result and Discussions

Criticism

Iris by Grizzly (2018)

The lyrics of this song have a somewhat rough style and are full of strong expressions. The songwriter stated hardly that he was coming back to music industry proved by the following lines

"Pica sunyi Alifuru back again, Look it's an east side brand, Look how we bragging at" he also stated that he would like to bring his identity as Ambonese hip-hop artist. It can be viewed as identity pride that originated from ideology. Blommaert and Rampton (2012) revealed that languages have been shaped and constructed by ideology. The songwriter plays words by weaving languages (Ambon-malay to English) in order to create rhyme. This can be proved from the following lines: "Nusu nusu sorang dorang mari torang bringin hell, Watch da fuckin out! Ini timur pung naraka" These lines are in lined with Canagarajah (2013b) that seeing languages are synergically affecting each other and creating new emergent meanings through their interactions. The term "emergent meanings" implies that new meanings or linguistic expressions may arise from the interactions between languages. This perspective challenges the traditional view of languages as static and isolated entities, highlighting the dynamic and fluid nature of language use in diverse linguistic environments. Moreover, the song seems to criticize the state of the music industry as well as the artist. It can be proved from the following lines "Iris... iris... Stop making stupid people famous! Iris, Miris... miris. MC kumur kumur kini makin laris." since artists often count on their visuals, controversial rather than talents. Furthermore, the songwriter stated that eastern songs are more flamingly energetic than other region songs in Indonesia "Macam grind beef, tapi jadi porridge. Ku beri ko rift, dan ko butuh courage, Rap like sniff, ko perlu banyak knowledge, Man you sniff? You really need a collage". That being said, the eastern songs are more superior than others. There are also sentiments about boredom with mainstream rap music and competition from musicians in Eastern Indonesia compared with Western Indonesia. Some lyrics have repetition to Translingualism is the ability of a multilingual speaker to use their linguistic repertoire to communicate with one another (Canagarajah, 2011).

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interactions between languages. This perspective challenges the traditional view of languages as static and isolated entities, highlighting the dynamic and fluid nature of language use in diverse linguistic environments. Moreover, the song seems to criticize the state of the music industry as well as the artist. emphasize the enthusiasm from their music, even though the listeners still do not pay attention to Ambon rap songs, they still want to continue to develop their music. This song is a rebellion against the music industry, Eastern musicians want to step forward and want to develop to be known by many people. this song encourages young people to pursue their dreams by studying thoroughly and attentively.

Freedom of Life

Hela Napas by Grizzly (2023)

This song mostly used English. There are parts where the writer writes the lyrics in English to emphasize people to take a rest because it is a long drive. This song encourages everyone to take a rest while working, talking with family while having a cup of tea. "Ini sore bae staring at the bay, Hela bae bae hit the grass now we lay, Conversation get delay but the moment never late man, Gunung pung tahela awan tabrak hit the hatred". It is in line with Garcia (Trijayanto, D:2015) who defined that switching between languages with ease and uses their complete linguistic repertoire as a means of communication and meaning-making. It shows that the songwriter mixed the language with rhyme Ambon-Malay and English in order to make the song easy to listen. Hela napas (inhale) is a song inspired by the singer who always has a rest time in the hill with his friend, it started with a group of children who were tired of drinking coffee indoors who started enjoying the afternoon outside, in Siwang peak, which became a ritual that was carried out every weekend. The writer encourages everyone for a moment to take a glass of coffee with a positive purpose as a ritual that keeps us sane "Putar itu kopi, Atau putar itu sloki, Lalu Putar itu topi turn it ke belakang, Bumbu tinggal gulung ada koki jang takotang". Rewarding long journeys by relaxing and de-stressing, there is also advice from family.

YOLO by Grizzly feat Filaz (2021)

The title of the song is YOLO stands for You Only Live Once which is a familiar abbreviation for young people to enjoy the youth because we only live once. This song just put English lyrics in some chorus and the hook to emphasize some social norms of people surrounding to stay lowkey and avoid hostility. Terkadang perlu sans, Tuk jalani hari Lepaskan beban mu mari lah menari, (We only live once dawg, All keep flows, YOLO jangan taCOLO), Mari Nikmati sore ini, Kau masih punya waktu di esok hari, (Masi ada waktu, besok coba lagi) There is a phrase "YOLO jangan taCOLO" which means as a human we have to enjoy our lives so we will not drown into life problems. It is related to the notion of translanguaging by Wei (2018) that viewed language as a multilingual source used by humans to think and communicate thoughts. The phrases "YOLO, jang tacolo" are repeated three times in the song lyrics to show the urgency of relaxing and spending time with precious ones. This is related to the theory of Fairclough (1999) about textual analysis that examines songs by the themes, such as freedom of life. This song illustrates young generations in Ambon who always go to the mountain or beach to spend their time while having a conversation with friends with a glass of coffee. Sun Runnin Low Profile (Tong tetap Lowkey), Avoid All hostile (Tong nai slowly), Dripin and Rollin. Plus, i got a V, now we doin sixty (V60), drip it". This song challenges the oppression of people who have a lot of pressure to go out and enjoy life by doing.

Love Betrayal

Bad Love Business by Januarta The Goat & Keilandboi (2022)

In this song lyric, the song writer expressed his betrayed relationship using harsh words and laid-back style of music. This song is in line with the Fairclough (1999) model in terms of social

context. The eastern young people often voice themselves using strong and severe words. Moreover, the songwriter enunciated the words Nona, referring to lady as a cheater who ruined an ongoing relationship “Nona why you treated like nobody (No), You Treated me like nobody, Nona why you feelings for somebody (No), You treated me like nobody”. The phrases are repeated 8 times with intention to show an utmost disappointment toward Nona. The collection of words “i can't believe you doing me like this, i can't believe it caramu terlalu sadis,” showed rhyming terms in order to beautify the song. Besides that, it creates new emergent semiotic resources. According to Canagarajah (2013), languages have different semiotic resources and ecological affordances. Furthermore, Canagarajah (Perdana, P. Y., Kawai, S., Maitimu:2025) argued that language is a collection of semiotic resources—such as sounds, music, visuals, body language, etc.—that work together to create meaning. In the lyrics, it describes the songwriter's feelings to move on from the relationship with his girl because it shows how hurt the girl betrayed him “ku slalu ada untuk mu saat kau jatuh, tidakah kau sadari semua itu, baby, You broke my heart, you broke my heart, You broke my heart baby, you broke my heart baby”

Self-Determination

Better Know-Keilandboi (2021)

This song describes some aspects such as self-confidence of the song writer, diversity, culture, and religious values. The song writer wants to show for the listener to maintain self-confidence of each individual, ignore what people say because people better to know what the unique part of ourselves so they cannot be easy to underestimate others. So, it is important for people to respect each other. There is also the emphasis on the importance of the following religious teaching and maintaining a balance between body and soul. Overall, this song represents people's feeling to respect themselves, knowing better about themselves and maintaining the important values that contain in themselves. In the opening of this song, the song writer starts with “Yo! Cek aku punya style, kau boleh check” which means to persuade the listener to be respected like the song writer. It such like a good attitude to respect others rather than be intimidated before people know someone better. That is why the positive value from this song wants to show directly. Please do not judge other people if yourself not good enough, especially in attitude. In this song, the song writer does the repeating of “You should better to know” for many times because want to stress to the listener how the important point of respect ourselves first before being busy taking care of other people's business. For the next song lyric, “You, You better stay lowkey” the song writer advises the listener it is better to learn more about life value. because if you're not full yet in knowledge or manner, do not be loud.

Conclusion

Based on the analysis of the four songs, several key themes emerge: criticism, freedom of life, love betrayal, and self-determination. These themes reflect the social and cultural context of Eastern Indonesia, particularly Ambon, and the way language is used to convey meaning and emotion in music. The songs analysed demonstrate Grizzly's adeptness at using music as a platform to express a range of societal and personal themes.

In "Iris," Grizzly critiques the music industry's reliance on visuals over talent and highlights the superiority of Eastern Indonesian music, encouraging young artists to pursue their dreams despite challenges. "Hela Napas" celebrates the freedom of life and the importance of relaxation and family time, while "YOLO" emphasizes the need to enjoy life and stay lowkey amidst societal pressures. "Bad Love Business" delves into the pain of love betrayal, using strong language to express deep emotions. Finally, "Better Know" promotes self-determination and respect, urging listeners to embrace their uniqueness and ignore judgment from others.

Translingual practice can be employed in the classroom activity since the approach can exploit students' ideas as much as possible. Moreover, students can easily generate their ideas using their own native language. Therefore, the teacher needs to encourage students to acquire a target language by weaving their own repertoire.

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