

IDEOLOGY IN INDONESIAN POLITICAL PARTY ANTHEMS: A STYLISTIC ANALYSIS AT THE LEXICOGRAMMATICAL LEVEL

Donal Fernando Lubis^{1*} & Tri Arie Bowo²

^{1,2} Department of English Literature, Universitas Bangka Belitung, Indonesia

Corresponding Author: Donal Fernando Lubis E-mail: donal-lubis@ubb.ac.id

ARTICLE INFO	ABSTRACT
Received: 06-07-2023 Accepted: 24-10-2023 Published: 25-10-2023 Volume: 7 Issue: 2 DOI: https://doi.org/10.33019/lire.v6i2.211	Political parties are a forum for Indonesian people from various ideological backgrounds as channels for the aspirations of a pluralistic society. The party's ideology is embodied in the vision and mission that the party aspires to when domination is obtained after the General Election is held. In this research, the anthem lyrics of the top three political parties, based on the 2019 legislative elections, were taken as the data and studied through a stylistic approach at the lexicogrammatical level to figure out the ideology in the realization of the vision and mission of the political parties. The method of the analysis applied descriptive qualitative through transitivity analysis in order to reveal the lexical and grammatical construction in the lyric. The typical processes used in each anthem characterized the cognitive frame of how the political parties set their vision and orientation towards the nation goals. It was found that the use of stylistic devices came in low frequency, including epizeuxis, parallelism, imagery, metaphor, symbolism, asyndeton and anaphora. The construction of clauses in the anthem lyrics has a significant impact in expressing the goals of political parties ideologically, so that the results of this study are expected to be an alternative reference that provides a paradigm for the voting community during the election period.
KEYWORDS	
Ideology, lexicogrammar, political party anthems, stylistics	

1. INTRODUCTION

The study of linguistics in the political field has become a very interesting study with dynamic substance following changes from time to time, such as in speeches, campaigns, marching songs and slogans of political parties. One focus of linguistic studies that highlights the phenomenon of language in politics is stylistics, the scientific study of language style. In addition, discourse analysis also has an important role in revealing the symptoms of language in politics, where the study can easily find a place related to the multi-disciplinary nature of the study. Indonesian society certainly has different paradigms and can certainly change from time to time, influenced by developing dynamics. However, one thing that should be a benchmark for the community to consider is the ideology contained in the foundation of the body of the political party. (Agustari, Widad, & Asbari, 2022)

When a political process begins to move, it is unavoidable that language becomes a medium that initiates, and even suggests, massive opinion formation with the ultimate goal of achieving



authority in government by gaining large voters. On the other hand, no matter how massive the suggestions are elaborated in speeches, debates, campaigns and others, each political party has a movement basis, the ideology, in which voters would regard as a crucial consideration (Prasetya, 2011).

Political party anthems and hymns are an absolute part of the body of political parties, which has become a convention to sing the marching songs of political parties when starting a meeting or conference at the regional or national level, as well as in other political speeches. The existence of anthems of political parties in Indonesia is stated in the Articles of Association and Bylaws (AD/ART) of political parties. Each party further regulates and categorizes it as one of the party's attributes since both documents (Articles of Association and Bylaws) administer it internally. The anthems must have been influenced by the ideologies of those political parties. (Kelen & Pavkovic, 2015). The public in general can feel one denomination which is clearly reflected in the party's anthems, although only a few may be familiar to the Indonesian people. This is influenced by the large role of the media in promoting the existence of a political party, where the public can become widely aware of the aims of a political party when the anthems of political party are heard, and when this is done continuously, it can be ascertained that the party's anthems have influenced the concept of people's views, by the subconscious mind, on the political parties themselves.

From a linguistic point of view, song lyrics are a form of literary work where the structure has similarities with poetry which is a part of literary works. The literary elements contained in song lyrics such as themes, lines, stanzas, rhymes, and other intrinsic and extrinsic elements of poems, allow them to become a material for literary studies, and literary studies are parts of the subject in stylistics. The language style contained in poetry and song lyrics is the main study of stylistics. One of the lyric analyzes of political party anthems that has been studied from several language studies is the anthem of Persatuan Indonesia Party (Perindo), where the meaning is seen from a semiotic point of view (Zain & Febriana, 2018); (Purwaningsih & Fardila, 2018); (Manurung, 2018) and studied using Norman Fairclough's critical discourse analysis (Komariah, 2017). It can be concluded that linguistic analysis on the anthems of political parties involves multi-disciplinary studies, where the point of view is based on party ideology in political studies, psychological and sociological interpretations and linguistic aesthetics shown in literary studies. In addition to the aesthetic value contained in the style of lyric writing for political party anthems, it is necessary to explore how diction and sentence construction are applied in the lyric composition of political party anthems that currently hold political power in Indonesia.

The assumption taken into consideration is that the anthem of political parties is an attribute that gives identity about what the vision and goals of the party are. In linguistics, the meaning contained in a text is the domain of semantic studies, which of course cannot be separated from the word structure (lexis) and sentence structure (grammar). This relationship is expressed in the paradigmatic axis (Halliday & Matthiessen, 2014) where grammar and lexis are inseparable series and simultaneously provide meaning in a context. This formulates the research question in two



points: What particular language styles are used in composing the anthem lyrics viewed from lexicogrammar; and how the lyrics of a political party's anthem display their party ideology.

In examining the problems, then moving on from the theoretical basis of stylistics expressed by Leech (Leech, 2014) as the "foregrounding", a lexicogrammatical analysis is presented based on the concept of systemic functional linguistics (Halliday & Matthiessen, 2014) focusing on revealing the ideational meaning of the text. It is necessary to consider that The relationship between clauses becomes a significant thing in analyzing the style of language in the text (Savchuk, 2019), where the lexical element as the meaning giver is elaborated by the relationship between the constituents in the clause. However, the studies on recent political party's anthems, mainly that competed in the past general election in Indonesia, have not been conducted in the form of comparative stylistics, and for this reason it would be mutually analyzed as one subject matter.

The tendency in applying discourse analysis in several studies related to political issues would be in line with scientific views from the political science or citizenship sides, however, the factors in composing the anthems of political party lyrics are of course confronted with the construction of certain language styles so as to give a specific style to the speaker of the lyrics. In order to arrange the research documentation, it would be started by describing the lexicogrammar relationship in each lines in the lyrics of the three anthems, applying transitivity analysis that concerns with the actors, process, and circumstances. It is followed by the identification of the use of figurative languages, and investigating whether certain expressions would contribute in the meaning of linguistic units.

2. LITERATURE REVIEW

Stylistics is a linguistic study that examines the elements of language in order to obtain a value that reflects the style of language used by a writer in expressing ideas through text and communicate verbally and contextually (Lubis, 2023). Leech (2014) adapted one concept of "foregrounding" whose formation process has passed several periods, ranging from the Russian formalists to the gentry structuralist who inspired and initiated Prague School, Czech, and is currently the foundation of the researchers contemporary stylists and linguistic scholars. Foregrounding makes stylistic studies a deep medium exploring meaningfulness, which is generally out of the ordinary language speech because the objects of study mostly are literary works, as well as tracing the impact or the linguistic effect produced is good from the text of the work background literature and non-literary texts. One thing that makes foregrounding really stands out here is how a text under study characterizes structural units which, in general intentionally or not, reveal the interpretation of the role of the text and at the same time shows the aesthetic elements that engage in text.

Regarding to the subject of analysis, all political parties in Indonesia are obliged to uphold Pancasila as the state foundation in ideology of every political party. The notion of ideology is a collection of basic ideas and beliefs that are systematic in nature in accordance with the direction and goals to be achieved in the national life of a nation (Al Muchtar, 2016). This clarifies that



Pancasila would be the parameter in construction of each political party's framework in establishing the goals for the sake of the nations. The values contained in Pancasila determine that the goals of all parties have to be under the followings: Godliness, humanity, unity, democracy, equity or justice. These values are the essence of ideology displayed in constructing the fundamental structure of the political parties. In order to view how the parties portray the ideology of Pancasila in the anthems of the three political parties, then the relationship between the lexis and grammar becomes the device in the analysis.

Lexicogrammar engages with the construction of meaning based on the composition of each clause constituent, including morphemes, words, phrases, clauses and sentences, and how they simultaneously build the system of constituency (Halliday & Matthiensen, 2014). This signifies that the lexical choices contribute to the meaning construction, and the context in which the words are arranged would be realized in certain expressions. These expressions are realized in one of metafunctions, which is ideational metafunctions, and are distinguished into two components, the experiential and the logical. The experiential functions are realized by the transitivity analysis which involves the configuration of a process, participant, and circumstances (Halliday, 2004). This would be sufficient to view how texts are composed in order to bring up the ideology, and the styles used in the composition of the anthem lyrics in political parties' anthems.

3. METHODOLOGY

In this study, the top three-party anthems based on the results of the 2019 general election are tested: Partai Demokrasi Indonesia (PDI) Perjuangan; Partai Gerakan Indonesia Raya (GERINDRA); and Partai Golongan Karya (GOLKAR), hereinafter referred to accordingly as A1, A2, and A3. To what extent the ideology of the party is reflected in the lyrics of the anthems, would be analyzed in terms of diction, grammar, and meaning. Based on the scope of the study, this research design applies descriptive qualitative, where the assumptions that arise will be proven by using a theory that is considered relevant to the target being observed. Stylistic analysis deals a lot with the linguistic explication of text, mainly in the term of style, and therefore need to be conducted qualitatively to explain certain phenomena that might refer to certain peculiarity in language use (Leech and Short, 2007). The data collection in this study refers to the Articles of Association document of the three political parties where it is stated that the anthem of political parties is one of the party's attributes and is regulated in organizational regulations. The data collected are in the form of clauses, groups (phrases), and words taken from the lyrics of the three anthems of political parties. The articles of association were retrieved from the official website of each political parties, and since they are public domains, it enables us to access each document necessarily. In order to analyze the data appropriately, it is obliged to refer to the anthems as they are sung, and these can be accessed through YouTube channels of each political party.

In data processing, the anthem lyrics of the three political parties were analyzed by applying lexicogrammatical approach, where the lexical categories and the elements in the clauses were described based on transitivity structures (process, participant and circumstance) for further



elaboration (Mulyanah, 2013). By the same time, stylistic elements dealing with grammar level, including any figures of speech, would be included to be part of analysis. In conducting the lexicogrammar analysis, each line of the lyric is tabulated accordingly to show the construction in transitivity process, while in sorting out the figurative elements, certain words that contain peculiarity in meaning construction would be explained according to the types of their stylistic devices.

Data processing is narrowed to a conclusion, where stylistics summarizes the meaning of the relationship between clauses and words to be reviewed for the ide-ology of each political party. Stylistics is not merely a tool for criticizing the text as a literary work, because the style of language contained in a text certainly provides foregrounding and opens up opportunities for understanding what a text is about(Zhukovska, 2010). By applying this approach, the author would claim his novelty of this research due to the common approaches used in stylistic analysis that have not applied lexicogrammar and combined it with the stylistic devices in explicating the stylistic elements in literary works.

4. RESULTS AND DISCUSSION

The result of this study describes transitivity analysis on the clauses in those political party anthems in order to show lexicogrammatical relation. In Completion of the results, stylistic devices used in the anthems would be explicated and properly described. **4.1. Lexicogrammar analysis of the anthems**

The anthem of PDI Perjuangan (Anggaran Dasar Dan Anggaran Rumah Tangga Partai Demokrasi Indonesia Perjuangan Tahun 2015-2020, 2020) consists of three declarative clauses applying two mental processes and one relational process. The song moves as giving statements and ends with a climax by drawing a conclusion that the two previous ideas would be realized by this party. The use of pronoun ‘we’ tends to be addressed to the party members and by the same time indicates a calling for people to take part as members in this party. The clauses, after being paraphrased in order to fit the construction of declarative mood, are performed in the following tables.

Table 1: Clause-1 analysis of A1

<i>Kita</i>	<i>telah sepakat bersatu</i>	<i>dalam satu rampak barisan menentang kemiskinan</i>
Senser	Process: Mental	circumstance
We	have agreed to unite	in one rampage of line against poverty

Table 2: Clause-2 analysis of A1

<i>Kita</i>	<i>bertekad berjuang</i>	<i>untuk satu tujuan mulia</i>
Senser	Process: Mental	Circumstance
We	are determined to fight	for a noble cause.



Table 3: Clause-3 analysis of A1

<i>PDI Perjuangan</i>		<i>Jaya</i>
Identifier/ token	Intensive Identifying Relational Process	Identified/ value
PDI Perjuangan	is	glorious.

Both clauses in table 1 and 2 draw the use of mental process as a notion of desirability with the same pattern of senser-process-and circumstance. Clause two signifies the goal of the party, which is a peaceful country. Relational process in clause three is a statement of exaltation to the party mentioned once in the last line of the lyric as final statement. The third stanza consists of phrases, mainly in prepositional phrase *bersama PDI Perjuangan* (together with PDI Perjuangan), *Atas Berkah dan Kemurahan Yang Maha Esa* (For the Blessings and Mercy of the Almighty God), and noun phrases *wadah kedaulatan Rakyat Indonesia* (a medium to accommodate the sovereignty of the Indonesian people).

In the anthem of GERINDRA Party (Anggaran Dasar Anggaran Rumah Tangga Partai Gerindra 2014, 2014), the first stanza consists of two imperative clauses in which the first clause consists of process cluster *berjuang bersatu membangun* (fight and unite to build). The imperative markers “*mari*” are contrasted in the clause 3 as the subject of the clause refer to the party members. The implicit subjects in clause 1 and 2 refer to the party members themselves, a form of invitation to do a process. A gap is identified as the imperative mood in clause 3 is in the form of command. The model of analysis is drawn as the following tables.

Table 4: Clause-1 analysis of A2

	<i>Mari Berjuang bersatu membangun</i>		<i>Indonesia</i>
	Process: material		goal
Let	us	fight and unite to build	Indonesia
Pro-	actor	-cess: material	goal

Table 5: Clause-2 analysis of A2

	<i>Mari melangkah</i>		<i>bersama Partai Gerindra</i>
	Process: material		Circumstance
Let	us	walk	with Gerindra Party
pro -	actor	-cess	circumstance

This model of analysis reflects a comparison between Indonesian and English grammar where the implicit subject is displayed in English translation as an object form (us), while in Indonesian lyric, the subject is left implicit.



Table 6: Clause-3 analysis of A2

	<i>Sumbangkan</i>	<i>darma baktimu, pikiran dan tenaga</i>	<i>untuk Indonesia tercinta</i>	<i>makmur dan jaya</i>
	Process: material	goal	circumstance	circumstance
Actor	Process: Material	goal		
(You)	Donate	your charity, mind and energy	for the beloved Indonesia	prosperous and glorious

As a consideration, since the song is sung in the internal summit of each party, then the addresser and the addressee of any pronouns are closed to the internal context. If, in case the song were sung in public, the actor would refer to people in general. The phrase ‘*makmur dan jaya*’ (prosperous and glorious), though it is a group of adjectives, is considered as circumstance as it gives information about the purpose of the process.

In the third stanza, the intransitive verb of the clause does not entail a direct object, in this case is shown in existential process.

Table 7: Clause-4 analysis of A2

<i>Aneka budaya, Adat dan suku bangsa, beragam bahasa</i>	<i>Berpadu</i>	<i>dalam Pancasila</i>
Existent	Process: Existential	circumstance
Various cultures, customs, ethnicities, and languages	Unite	in Pancasila

Pancasila as the ideology of the party is embedded as an identity as it is shown in existential process. Diversities in Indonesia are drawn in cultures, customs, ethnicities, and languages, or simply to describe the pluralism of the nation.

The fourth stanza of the anthem consists of four clauses in the form of declarative and imperative. Relational and material processes mark the stanza, as drawn in the following table.

Table 8: Clause-5 analysis of A2

<i>Gerakan Indonesia Raya</i>	<i>Dinaungi</i>	<i>Garuda</i>
Value	Process: intensive identifying relational	Token
Gerakan Indonesia Raya	is sheltered	by Garuda

Similarly to following clause, ‘*Diselimuti Sang Saka*’, where the process used is relational process, giving emphasis from the previous clause. However, the unstated subject refers to the same subject from the previous clause. The word “*Saka*” is derived from the word “*Pusaka*” (legacy) that refers to the national flag of Indonesia. The two symbols of *Garuda* (the powerful



iconic bird from Indonesia) and *Sang Saka Merah Putih* (the honorable calling to the Indonesian flag) mark the identities of party as it is shown in the symbol of the party.



Figure 1: The Symbol of Gerakan Indonesia Raya Party

The last two clauses in this second anthem used imperative mood as shown below. In the clause '*Kobarkan terus semangatmu* (Raise your spirits up).' the abstract process belongs to the material process, in which the actor refers to the party members. In the last clause '*Majulah Gerindra!*' the material process '*Majulah*' (go forward) is addressed to its goal that is the party.

In the anthem of GOLKAR party (Anggaran Dasar Dan Anggaran Rumah Tangga Keputusan Musyawarah Nasional X Partai Golongan Karya Tahun 2019, 2019), the first stanza consists of five imperative clauses in the form of command. The clauses conceive material processes, intended to encourage the enthusiasm of the people and accompanied with marching rhythm, absolutely would trigger the environment atmosphere. The analysis shows similarity in structure of the clauses where process and goal are set accordingly.

Table 9: Clauses analysis of stanza-1 of A3

<i>rapatkan</i>	<i>barisan</i>	<i>bersama s'luruh rakyat Indonesia</i>
<i>Strengthen</i>	<i>The line</i>	
<i>siagakan</i>	<i>dirimu</i>	
<i>Prepare</i>	<i>yourselves</i>	
<i>kibarkan</i>	<i>Panji Golongan Karya</i>	
<i>Raise</i>	<i>the banner of Golongan Karya</i>	<i>with all Indonesian people</i>
<i>satukan</i>	<i>tekadmu</i>	
<i>Unite</i>	<i>your willpower</i>	
<i>bulatkan</i>	<i>s'mangatmu</i>	
<i>Establish</i>	<i>your spirit</i>	
Process: material	goal	circumstance

The imperative clauses consists of five material process, in which the first three processes *rapatkan*, *siagakan*, and *kibarkan* (strengthen, prepare, and raise) indicate processes of doing, and are familiar in military lexis, or what people commonly hear during the line of march process. The other two processes *satukan* and *bulatkan* (unite and establish) denote abstract process, mainly viewed from the goal of the process. This marks the pre-reformation era in Indonesia (before 1998) where this party used to hold the hegemony continuously, represents by the president with a military background

The second stanza is marked by a set of processes '*Siap berjuang berbakti*' (ready to fight and devote). This structure is not common (although this is appropriately accepted), or sporadically found in grammar of Indonesian language since cluster of processes are separated by conjunctions



or prepositions, unless they are used with a specific purpose. The second stanza describes the goal of the party as shown in the lyric below.

Siap berjuang berbakti (ready to fight and devote)

Menciptakan masyarakat adil makmur merata (creating a just and prosperous society)

Berdasarkan Pancasila (based on Pancasila)

dan Undang-Undang Dasar Empat Lima (and 1945's constitution)

It can be concluded that the material processes found in this stanza lead up to the goal of the party, that is to create a just and prosperous society and under the circumstance of the Indonesian's fundamental ideology of Pancasila and the 1945's Constitution.

The third stanza performs the notions found in the preamble of the party's Articles of Association and Bylaws as the consensus of the founding-father and members of the party, as is shown in the lyric below.

Amanat rakyat jadi panduan (The people's mandate is the guide)

Rahmat Tuhan jadi kekuatan (God's grace is the strength)

Mari berkarya dalam pembangunan (Let's work on development)

mewujudkan cita-cita bangsa (realizing the goals of the nation)

Table 10: Clauses-1 analysis of stanza-3 of A3

<i>Amanat rakyat</i>	<i>jadi</i>	<i>panduan</i>
identifier	process: intensive identifying relational	identified
The people's mandate	is	the guide

The first and second clause of the stanza show relational process to declare the identity of the party. The verb “*jadi*” in these clauses expresses a state of continual situation as the foundation in organizing the party. Imperative mood in the third clause is in the form of inviting, while the material process in ‘*berkarya*’ (work) and ‘*mewujudkan*’ (realize) express the vision and mission of the party.

The anthem is closed with four clauses in exclamatory form: ‘*Maju Golongan Karya*’ (Go forward Golongan Karya), ‘*Maju Bangsa Indonesia*’ (Go forward Indonesia), ‘*Hidup Golongan Karya kita*’ (All hail Golongan Karya!), ‘*Hidup Bangsa Indonesia*’ (All hail Indonesia!), which is repeated twice. They are considered exclamatory since the purpose of this stanza is to declare the exaltation to the party and a form of glorification. However, the syntactic structure of the clauses ‘*Hidup Golongan Karya kita*’ and ‘*Hidup Bangsa Indonesia*’ draw the form of imperative, and therefore it should be viewed from the illocution of which the emphasis is on the emotive functions and encouragement to the addressee (Jary & Kissine, 2016), and in short, refers to pragmatic circumstance. The behavioral process ‘*hidup*’ psychologically reflects a wish and glorification to



the party itself. The word '*hidup*' is commonly exclaimed along a political campaign or conference as a characteristic of Indonesian people to trigger the emotion and enthusiasm to the entity.

3.2. Stylistic elements of the anthems

Based on the constructions of words and clauses (lexical and syntactical levels) in the anthems, as well as their interdependency, the elements of style used as the stylistic devices in reinforcing the lyrics are identified. From the lyric constructions, the three anthems express the formal style in both diction and structure as they are performed in the marching style, by the same time giving impression rhetorically. However, some figures of speech are identified in their construction.

In the anthem of PDI Perjuangan, Epizeuxis, repetition of the same word or phrase without any words in between (Burke, 2014), is found in the first anthem as in "...bersatu, bersatu...", "...berjuang, berjuang...", and the phrase '*Bersama PDI Perjuangan*'. The existence of God is expressed in parallelism '*Yang Maha Pencipta, Yang Maha Kuasa, Yang Maha Esa*'. This parallelism is expressed both prosodically (as they contain assonance) and semantically (Fadilah & Tawami, 2020). Imagery is shown in the use of "*rampak*" as it represents the next word '*barisan*', the marching of a line. The word '*rampak*' itself is typically archaic, which means sound neat and regular, in this context to describe a group of people in marching line. Metaphor is also found in the use of '*wadah*' in the phrase '*Wadah Kedaulatan Rakyat Indonesia*'. '*Wadah*', according to KBBI (KBBI, 2022) means a container to hold something. This brings a concept that the party takes place for Indonesian people's sovereignty. This closely relates to the statement in the preamble of the Articles of Association and Bylaws: PDI Perjuangan Party is a forum for political communication, developing and strengthening citizens' political participation by grounding Bung Karno's (the first president of Indonesia) teachings as a theory of struggle as well as the goal of political struggle. Overall, the ideology of Pancasila is reflected through the anthem including divinity, humanity, unity, egalitarian, and social justice.

In the anthem of Gerakan Indonesia Raya Party, grammatical parallelism marks the stanzas where the imperative clauses are used in the first and second stanza, while the lexical metaphor (Suhadi, 2018) is shown in the last stanza where the poetical style in '*Gerakan Indonesia Raya dinaungi Garuda, diselimuti sang Saka*' draws symbolism, in which '*Garuda*' is the national emblem of Indonesia, while '*sang Saka*' is the sacred name for the national flag of Indonesia. Another form of metaphor is shown in '*kobarkan*' (spark) which associates with flames, in order to encourage the partisans of the party. Viewed from the lexical choice, the anthem of GERINDRA Party tends to be more literally in conveying the messages and prominent on engagement to the solidarity of the members.

The lyric in the anthem of GOLKAR Party begins with imagery representing the movement of marching, including *rapatkan* (strengthen), *siagakan* (prepare) and *kibarkan* (wave), all that represent the motions of marching. Besides, the style in condensing idea in the first stanza is realized by asyndeton, the way in listing clauses or phrases without explicit conjunctions or



connectives (Childs & Fowler, 2006). One thing to consider here is that the composition of the lyrics tends to be more literal. However, typical phrase in the clause might be consider as jargon, as in '*Amanat rakyat jadi panduan*' (The people's mandate is the guide), a distinguished statement to place the citizen to be higher than the party, although its line in stanza three precedes the statement about God's grace. Anaphora is identified in the repetition of '*maju*' and '*hidup*' in the last stanza, giving emphasis to the two entities, the party and the country. These stylistic devices which are found in the three anthems would be precisely drawn as in the following chart.

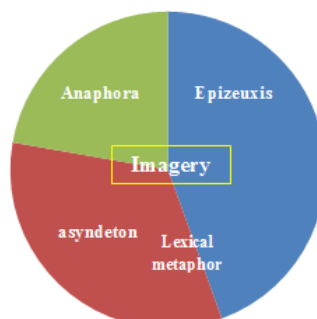


Figure 2: Stylistic devices used in the three anthems

5. CONCLUSION

The anthem lyrics of the three political parties are distinguished by the lexicogrammatical constructions viewed from the relation between lexical and grammatical elements. Based on the transitivity analysis, mental and relational processes in the anthem of PDI Perjuangan expressed the concept of cognition and desirability to establish a prosperous nation under the ideology of *Pancasila*, as the substances of the five pillars were reflected in the song. The anthem of Gerindra Party tended to display the notable actions through material process, realized in imperative mood so that they reflected a command and invitation, precisely a challenge to realize the vision of the party. These practical notions are supported by more real circumstances. Relational and existential processes reflected recognition to the internal vision and identity of the party that bases its principle on *Pancasila*. However, one of the substances, divinity of the Almighty God is excluded. In the anthem of Golkar party, transitivity analysis showed the clause construction contained eight material processes, two relational processes, and two behavioral processes. Poetical style in composition of the lyric, as the lexical choice, imperative mood, and exclamatory form, characterizes a concept of struggle in military. In regard to the stylistic devices used in the lyrics, the use of figures of speech come in low recurrence, including epizeuxis, parallelism, imagery, metaphor, symbolism, asyndeton, anaphora. Compared from the length of the lyrics, the Anthem of PDI Perjuangan, which is the shortest anthem, contained more figures of speech among them.

Since this work deals a lot with lexicogrammar analytical framework to reveal the style composition in the lyrics of political anthems, then it is suggested for the coming research, that



another frame of methodology as well as the theoretical framework, such as discourse analysis, could be applied for the improvement of this research.

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