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EXAMINING TYPES OF MEANING IN ACEHNESE CONTEMPORARY SONG LYRICS: A STUDY OF APACHE13'S ALBUM *BÉK PANIK*

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Abstract
This study investigates the meanings embedded within song lyrics from the Acehnese local band Apache13's album *Bék Panik* (translated as 'Don't Panic'). The primary aim is to analyze the types of meaning present in these Acehnese songs using a semantic approach. The objectives are to identify and categorize meanings based on six distinct types: conceptual, social, affective, collocative, connotative, and associative. The qualitative analysis of the song lyrics revealed 186 distinct meanings. Conceptual meaning was the predominant type, with a majority of instances, followed by social meaning, affective meaning, collocative meaning, and connotative meaning. Notably, no occurrences of associative meaning were found. The prevalence of conceptual meaning in the lyrics suggests a focus on social criticism, conditions, and personal narratives within Apache13's songs. Conversely, the limited use of connotative meaning aligns with a preference for direct and explicit expression among Acehnese youth, reflecting contemporary cultural norms. This study contributes to understanding the nuanced meanings conveyed through contemporary Acehnese music, reflecting generational differences in expressive language use.

Keywords: Acehnese, contemporary song, lyric, semantics, types of meaning

Introduction
There are many ways to deliver meaning and express ideas in various ways of communication. Poems, essays, novels, and short stories are replete with love for the beauty of the world and disappointment due to destruction by natural forces and humans (Alemdaroğlu, 2018). Then there are movies and songs employed to express human ideas and emotions. Consequently, music has been known in the literature to effectively communicate to the masses, and song lyrics have played an important role in delivering this communication (Ransom, 2015). In this view, the lyrics of folk songs are highlighted as an example, where their cultural and linguistic significance as the product of folk art can reflect the situation typical for the time

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of its creation and the features of a national worldview (Olomskaya et al., 2018). Besides musical enjoyment, good song lyrics especially those that contain moral values such as about love, life, and struggle (Qurrata'ain & Triyono, 2019), and even ideology (Surjowati, 2021) can help the listeners better understand the life experiences of others. Nevertheless, the opportunity for research on the meaning of lyrics is still underutilized, especially when discussing a language that is spoken by a minority group in a multi-lingual and multi-ethnic country such as Indonesia. Therefore, this current study intends to fill in the gap by trying to research the meanings employed in song lyrics sung in Acehnese, a language spoken in Aceh, one of the provinces of the country, which is located on the northern tip of Sumatra. As one of Indonesia's highest percentages of Muslims in the country, this area holds significance as the starting point for Islam's spread in Indonesia and plays a crucial role in Southeast Asia's Islamic dissemination. Historically, Aceh has strongly supported political autonomy, resisting foreign controls, including the Dutch colonial rule.

Expanding on this understanding of meaning in language, the present study explores the semantics of Acehnese song lyrics, aiming to investigate both their literal and non-literal connotations within the cultural and historical context of Aceh. In semantics, meaning is divided into two types: literal and non-literal (Recanati, 2004). That is, as Israel (2005, p. 147) says, "'literal meaning' is a common-sense concept – a sort of the first principle of meaning itself." Recanati (2004) defines literal meaning as a combination of the sentence's meaning and *what is said*; hence, context and literal meaning represent *what is implicated*. And so, literal meaning is based on proper words, meanwhile, the non-literal meaning is vice versa. The speaker means something different from his literal meaning of the words, whereas he has other motives that are different from the proper meaning of the words he said. The hearer may find it difficult to understand what the speaker wants to deliver if the speaker speaks non-literally.

The study of meaning is essential because meaning is extracted from the relationships between humans who establish communication. Livytska (2021, p. 60) notes that the "meaning of an event is something that happens and can be rendered by a verb or named as an action." Griffiths (2006) elaborated on the use of the term meaning in the field of semantics and pragmatics, where semantics is a set of tools that helps understand what words mean and how they fit together to create bigger meanings, such as in sentences. Meanwhile, pragmatics is about using these tools to communicate effectively and meaningfully. It can be concluded that the definition of meaning is the result of the relationship between language and the world. The determination of the meaning occurs because the user's agreement and understanding of the meaning can be used to facilitate information that can be understood by each other.

The theory of types of meaning was first proposed by Leech (1981), who identified seven types of meaning: conceptual meaning, connotative meaning, social meaning, affective meaning, reflected meaning, thematic meaning, and collocative meaning. Following this, Mwihaki (2004) proposes six types of meaning, including associative meaning, social meaning, affective meaning, collocative meaning, connotative meaning, and conceptual meaning. Mwihaki's (2004) framework gives principal importance to the logical meaning of conceptual meaning because it is greatly assumed to be the central factor in linguistic

communication. Despite Leech (1981) identifying seven types of meaning and Mwihaki (2004) proposing six, there are significant similarities between their theories. Both frameworks acknowledge the complex nature of meaning, emphasizing its dependence on contextual factors such as social, emotional, and linguistic contexts. While the categorization and naming of types of meaning may differ slightly, there is a shared recognition of the importance of dimensions such as social meaning, affective meaning, collocative meaning, and especially conceptual meaning, which is considered central in linguistic communication by both theorists. Rather than conflicting, these frameworks offer complementary perspectives on the complexities of meaning in language, deepening our understanding of how meaning works and is interpreted within different communicative contexts.

In terms of song lyric meanings, Apache13 is one of the famous local group bands in Aceh. Their first album, entitled *Bék Panik* (translated as 'Don't Panic') contains ten songs sung in contemporary Acehnese. Acehnese is largely spoken by the speakers of this ethnic group who reside in Aceh. In this province, about 90% of the population of 5.2 million people are of the Acehnese ethnic; they speak the Acehnese language as their heritage language, mother tongue or first language, and Indonesian as the official national language of the country. This first album went viral in Aceh because the song lyrics are very different from most Aceh songs so far, starting from the way they composed the words, the theme or topic of the songs, to the flow and sound of music that are not typical to the ordinary Acehnese songs. This group band combines the flow of pop music and jazz, which are deemed relaxing to hear by Acehnese youngsters today. The lyrics of this group band's songs raised the problems faced by young people today by combining the cultural values of the Acehnese people (Thursina, Hariadi & Hidayat, 2020). Akmal M. Roem, the manager of Apache13, explained that the differences in their music are because "we try to look at the other side (of music that is not ordinary to the Acehnese). In this first album, we try to offer a new view to the community to make them realize that Acehnese songs are not so-so (i.e., ordinary)" (Acehkita.com, 2016).

Several studies have been conducted on the meaning of song lyrics (Anindya, 2018; Dorsae, 2017; Wau & Saragih, 2017). Anindya (2018) focused on one type of meaning, that is contextual meaning, in the song lyrics of Celine Dion's song entitled A New Day Has Come. She found 64 words containing contextual meaning that affected the overall meaning of the song in the context of the speaker's mood. Then, Dorsae (2017) analyzed the connotative meaning in songs sung by Creed. She found twelve connotative words in the My Own Prison album, seven connotative words in the Weathered album, and sixteen connotative words in the Full Circle album. From these three albums, the connotative meaning contained fifteen negative connotations and twenty positive connotations. This implies how the songwriter approaches the topics being sung in the songs, with mostly positive meanings. Wau and Saragih (2017), on the other hand, focused on the associative meaning in Hoho lyrics of Nias traditional songs which consisted of four songs; *hoho wangowai dome, hoho famadaya hasijimate, hoho moyo,* and *hoho faluaya*. The findings implied that the number of associative meanings could be described as follows: connotative meaning 50%, stylistic meaning 16.74%, affective meaning 23.47%, reflected meaning 7.05%, and collocative meaning 2.95%. Out of 170

expressions, 85 expressions belonged to connotative meaning. It indicated that the most dominant type used was connotative meaning with a percentage of 50% because the songs contained lyrics related to prayers, victory, happiness, honor, wishes, or hopes, and the messages in these themes are delivered in signifying or suggestive ways.

Previous studies have predominantly focused on specific types of meaning, whereas this current study expands the scope to various types of meaning in the analysis of Acehnese contemporary songs performed by a local group band. This extension is significant as listening to song lyrics can enhance well-being through 'mindfully listening to meaning-filled lyrics bolstered by music's ability to influence emotion' (Ransom, 2015, p. 2). The present study specifically investigates six types of meaning as proposed by Mwihaki (2004). Therefore, the primary research question guiding this study is: What types of meanings are embedded within the lyrics of Acehnese contemporary songs performed by Apache13? The anticipated results of this analysis aim to reveal the culture, attitudes, and customs of the Acehnese people reflected in song lyrics. Song lyrics not only establish a connection with listeners through words but also possess the potential to empower listeners by influencing and impacting their lives, whether positively or negatively.

Method

This research used a qualitative method that focused on content analysis by analyzing and describing the types of meaning of the Apache13 song lyrics in ten songs, in their album *Bék Panik*. The scope of the study is limited to examining the types of meaning in the ten songs of this album, which are entitled *Leumoh Aneuk Muda, Peugah Ju, Lumpoe, Meulati, Alahôm, Tak Tông Tong, Meuneuba, Kaleuh Kuliah, Mona,* and *Bék Panik*.

Data analysis was conducted by following these procedures: data collection, data organization, data reduction, data display, conclusion drawing/verification, data interpretation, and report writing (Miles, Huberman & Saldaña, 2013). Data were collected by downloading the songs, listening to them, and transcribing the song lyrics, which were then translated into English. Data organization and reduction focused on the lyrics containing various types of meaning and classified them based on the categories of meaning proposed by Leech (1981) and Mwihaki (2004). Mwihaki's categories and Leech's categories were both used because they align better with the specific details and objectives of this study, providing a more customized approach to analyzing the lyrics. Data display used a table and descriptions to explain the data; tabling is another method to explore the relationship between qualitative data (Suter, 2012). In conclusion drawing/verification and data interpretation, the results were discussed, and interpretations from the findings were based on the objectives of this research. Finally, report writing, involves synthesizing the results and providing evidence from the data to support conclusions. Furthermore, the Acehnese orthography uses the one proposed by Pillai and Yusuf (2012), Yusuf and Pillai (2013), and Yusuf and Pillai (2016). Meanwhile, a simple formula was used by the researcher to calculate the occurrences for each type of meaning.

Findings and Discussion

Table 1 shows the results from data analysis on the occurrences of the types of meaning on the Acehnese contemporary song lyrics in the ten songs sung by Apache13 in their album, *Bék Panik*.

Table 1. Types of meaning in the contemporary Acehnese song lyrics

No.	Types of Meaning	Occurrences	Percentage
1.	Conceptual meaning	154	83%
2.	Social meaning	15	8%
3.	Affective meaning	7	4%
4.	Collocative meaning	6	3%
5.	Connotative meaning	4	2%
6.	Associative meaning	0	0%
Total		186	100%

Table 1 shows that conceptual meaning was used dominantly in the song lyrics of songs sung by Apache13, with 154 occurrences (83%), and this is followed by social meaning with 15 occurrences (or only 8%). Other types of meaning include affective meaning (4%), collocative meaning (3%), and connotative meaning (2%) much less frequently in the data. Meanwhile, no associative meaning was found at all in the data. The absence of associative meaning in the data could be attributed to the focus of Acehnese contemporary songs by Apache13 on straightforward narratives of social criticism, societal conditions, and personal experiences. These songs may prioritize conveying clear messages and themes rather than relying on hidden associations or symbolic representations. Additionally, the cultural and linguistic context of the Acehnese language may influence the directness of expression, leading to a lesser emphasis on associative meaning in the song lyrics analyzed. The next sub-sections describe the findings for each type of meaning.

Conceptual meaning

Conceptual meaning or denotative meaning is the real meaning of a word (Mwihaki, 2004). In other words, it is related to or based on mental concepts. It is widely assumed to be the center of language usage (Leech, 1981). This meaning emphasizes the logical meaning, in which there are possible differences in conceptual meanings for each language user. This type of meaning was found most in the data of this study. From a total of 186 lyric lines analyzed, 154 of them, or 83% contain conceptual meaning. Some examples extracted from data are as follows (D refers to Data, and the numbers refer to the number of data displayed in this study).

D1 *Kuliah goh lom lheuh goh lom na gelar sarjana*
[(I have) not graduated from college (and so I do) not have a degree (yet)]

D2 *Bék theun lam hatè sampè meuthôn*
[Do not hold (it) in (your) heart for years]

D3 *Mona pakon sampoe meunoe?*
[Mona, why (are we) like this?]

D1 is taken from the *Leumoh Aneuk Muda* song. This song talks about a man's experience while still studying in college. A lot of conceptual meaning in conveying their ideas and stories is used in this song and the lyric in D1 simply implies that if he does not complete college and graduate, then he will have no degree at all. In Acehnese society, obtaining a degree is important for future work life and marriage.

D2 is the lyric from the *Peugah Jue* song. This song talks about a man who is trying to convince a woman that he loves her. He is even willing to break up with his current girlfriend for her. Hence, in D2 he asks the woman not to hold her feelings for him and wants her to be truthful, too.

Finally, in D3, this lyric is from the Mona song. This song talks about the love story of a man who falls in love with a woman named Mona who loves another man. Meanwhile, this other man also loves another woman, and so their love stories have no end. The question, *Mona, pakon sampoe meunoe?* (Mona, why (are we) like this?) is the songwriter's expression of confusion and asking the woman why their situation is all tangled up.

The assumption as to why the song lyrics prioritize conceptual meaning is that the songwriter wants the listeners of the songs to receive the messages that he wants to convey directly and swiftly. Meanwhile, the traditional song lyrics of the Acehnese people are known to be more implicit in conveying messages to the people (Fata, Yusuf & Sari, 2018) and this applies to some other Acehnese literature as well, such as novels on the Acehnese culture (Harun, Yusuf & Karnafi, 2020) and Acehnese cultural prohibitions (Yusuf & Yusuf, 2014). Hence, Apache13 has the most fans in their teenage years and young adults, and the results of this study reflect the culture of the Acehnese people today, in which the youth today prefer to be more explicit, direct, and expressive of their feelings.

Social meaning

According to Mwihaki (2004), social meaning is the meaning conveyed by the piece of language about the social context of its use. It refers to the use of language to construct and organize social relations to maintain the role of the social. It is related to the social conditions of a linguistic expression. Moreover, social meaning is a set of symbols that have a transfer capacity, and use words to represent things and events that do not occur now or locally but are in the shared imagination of the other person (Daulay, 2017).

The social meaning according to Leech is what a bit of language conveys regarding the social circumstances of its use (Leech, 1981). Therefore, social meaning is a unit of language describing the social conditions of its users. There are several references or words as dialects, which indicate the origin of speakers according to the geographical or social environment. This meaning also shows something about social relations between speakers and speech partners. There were only 15 lyrics (8%) that contained social meaning from 186 lyrics analyzed in this study. Some examples from the data are shown as follows:

D4 *Lôn sangka cinta ban tubée gadèng*
[I thought love was like ivory sugar cane]

D5 *Tak tông tong tak tông tak*
[the sound of drum beatings]

D6 *Soe yang cok ata lôn bah puntông jaroe gaki*
[Whoever takes mine, let them have their hands and feet amputated]

In D4, the word *tubée gadèng* (ivory sugar cane) is one of the names of types of sugar cane in Acehnese society. In this song, however, the word contains social meaning. Sugar cane is known for its sweet taste, but this kind of cane tastes sweeter than the typical sugar cane found around the country. Here, the songwriter compares love to the sweetness and delicacy of sugar cane. The lyric tells the feelings of a man who is loyal to his lover, whom he considers to be sweet and beautiful, but what happens is that their love does not turn out as he expects it. It is also a social and cultural concept of the Acehnese to link flowers to children or youth in Acehnese society (Fata, Yusuf & Sari, 2018). The Acehnese associate children or the next generation with flowers that are well known in their culture, such as ylang-ylang, jasmine, and rice flowers because these flowers have great symbolic importance in the Acehnese culture, and they are commonly used in their traditional ceremonies or event (Fata, Yusuf & Sari, 2018).

Meanwhile, in D5, the onomatopoeia of *tak tông tông tak tông tông* is what the Acehnese describes as the sound of drum beatings. Onomatopoeia is known to be the process of creating a word that phonetically imitates, resembles, or suggests the sound that it describes (Azwardi, 2018). This is also a cultural matter in which every group of speakers may view sounds differently for a thing. For example, the sounds of drums in English, in general, would be da-dum-da-dum (and other variations depending on the types of drums). This song talks about the condition of Aceh in times of crisis when it conflicted with the government and later under martial law of the Indonesian government from 1973 until the signing of the Memorandum of Understanding (MoU) of Peace in Helsinki in 2005 (Ronnie, 2016). There was no good economic turnover, and people were suffering (Melvin, 2018); therefore, many Acehnese sought refuge in other countries or worked and migrated to neighboring countries (McCulloch, 2005). Those who migrated for years then returned home when the war was over. After the earthquake and tsunami that struck the area in 2004, many changes happened. These included the advancement of the province with help coming from all over the world. But the behavior of the local government, described by the songwriter, did not array the behavior of 'true' Acehnese. This song is actually a satire and protests against the Aceh local government at that time. In this lyric, the sound of the Acehnese drum beatings refers to this generation, in which they were noisy without any good rhythms to enjoy, and merely just bother other people.

D6 with the lyric, *Soe yang cok ata lôn bah puntông jaroe gaki*, is a phrase typically said by an Acehnese if someone else has stolen his or her property, or something that belongs to them. This phrase is related to their beliefs and rules in the society, where thieves can be given the punishment of having their hands or feet amputated if found guilty by the local court at the level of *gampong* (villages) (Aswinda, 2017); it is said that this type of punishment can only be overturned if the thieves are granted forgiveness by the victim and his or her family. However, it is rarely done since the government's law does not allow it, but the Acehnese still relate thieves and robbers of all types of stealing to this punishment through oral threats.

Affective meaning

Affective meaning is more directly a reflection of the speaker's attitude or feelings toward the listener or the target of the utterance (Mwihaki, 2004). Such feelings or attitudes are usually negative or hypocritical in nature. They are usually expressed through such forms of language use as insults, flattery, hyperbole, or sarcasm. There is not much affective meaning in the Acehnese contemporary song lyrics. There were only 7 instances of affective meaning (4%) found in the 186 lyrics analyzed in this study.

D7 *Bèk lé kamarit ngon lôn*
[Don't talk to me anymore]

D8 *Leumoh aneuk muda*
[The youth has been weakened]

D9 *Han èk lè kupikèe*
[I can't think anymore]

D7 is a lyric taken from the song *Alahôm*. The negative attitude contained in the lyric *bèk lé kamarit ngon lôn* (don't talk to me anymore) shows the songwriter's emotion of being upset and angry with someone, and so he does not want to talk to that person anymore. If seen from word to word or word-to-phrase perspective, the word *bèk lé* (do not (anymore)) is a word that shows disapproval and anger. Yusuf and Yusuf (2014) further explain that some sayings in Acehnese begin with the term *bèk* (don't), whose meaning is sharper and harsher than *h'an jeuet*, its synonym. Then the phrase, when connected to *kamarit ngon lôn* (talk to me) (with a neutral meaning) carries a strong meaning of displeasure towards the interlocutor.

In D8, the lyric is from *Leumoh Aneuk Muda* song. The meaning of the word *leumoh aneuk muda* shows that the songwriter is feeling pessimistic about the things he does that are told through this song. The word *leumoh* means weak and *aneuk muda* means a young man or woman. The word 'weak' is the songwriter's personal feelings of being lazy or incapable of doing something that is expected by others, especially his parents. This song initially talks about the songwriter being pessimistic about whether or not he could finish his studies. Nevertheless, he finally finishes it and becomes a songwriter of which he is proud. The lyric in D9 is taken from the *Mona* song. This sentence shows the personal feelings of the songwriter who is resigning from something he is currently doing. The phrase *han èk lè* (can't anymore) means the songwriter is giving up, and cannot continue facing the situation he is in. Then, the phrase *kupikèe* (I think) has a neutral meaning. In this song, the songwriter talks about his love story that is not smooth because the person he loves, loves someone else, and that someone else also loves another person. It is a love tangle with no end.

Collocative meaning

Collocative meaning is a meaning relating to certain meaning traits that have a word from several synonymous words so that the word is only suitable for use in pairs with certain other words (Mwihaki, 2004). Hence, the collocative meaning must be commensurate and in place. From 186 lyrics analyzed, there were only 6

(3%) lyrics that contained collocative meaning. The following excerpts show the data in this type of meaning:

D10 *Lôn duek ngon lôn preh ujeun tan pirang*
[I waited but the rain did not stop]

D11 *Malam supôt buta sang trôh gata*
[On a very dark night, I feel you are coming]

D12 *Bungong meulati keumang bak tangkè*
[The jasmine flower blooms on the stalk]

The analysis of song lyrics, as presented in D10, D11, and D12, explored the relationships between words and their cultural connotations. Drawing upon Leech's theory of collocative meaning (1981), which highlights how words gain significance through their associations with other words, the exploration of collocations such as *ujeun* (rain) with *pirang* (sunshine) in the *Meuneuba* song in D10 reflects the thematic portrayal of natural phenomena as divine providence (Leech, 1981). This thematic interpretation aligns with Mwihaki's framework (2004), which emphasizes the importance of associative meaning in conveying deeper cultural and religious symbolism within language (Mwihaki, 2004). In a tropical area such as Aceh, after every rainfall, the sun comes up and shines. This song is the story of the songwriter, in which rain and sunshine are described as a provision given by God. Because the singer keeps getting singing jobs in various places, so he has to leave his wife and family for a while. Hence, when he finally returns home, the job offer comes again which makes his intention of returning home keeps being delayed.

Similarly, in D11, the collocation of *malam* (night) with *supôt* (dark) and *buta* (blind) in the *Lumpoe* song evokes metaphorical imagery (Sharma, 2015) that resonates with existential themes of spiritual darkness and faithlessness. This interpretation corresponds with Mwihaki's emphasis on affective meaning, as the lyrics convey emotive sentiments and existential concerns. The word *malam* (night) is collocated with the words *supôt* (dark) and *buta* (blind), which can be translated into 'a very dark night'. In this song, the word *lumpoe* is not defined literally as 'a dream; but it refers to 'world life' instead, in which the songwriter means to say that 'life is not eternal'. The phrase *malam supôt buta* (a very dark night) is interpreted as the life (of someone) who does not remember his God and who does not have faith in God.

Additionally, in D12, the collocation between *meulati* (jasmine flower) and *keumang* (bloom) in the *Meulati* song not only highlights the beauty of the flower but also symbolizes the ephemeral nature of life and the cyclical patterns of existence (Nugraha, 2023). This analysis aligns with Leech's conceptualization of thematic meaning, wherein words evoke broader conceptual themes and cultural motifs (Leech, 1981). The clear collocations between *meulati* and *keumang* exemplify that the flower always blooms or falls to the ground. The songwriter is talking about a woman who is beautiful like a jasmine flower blooming on its stalk. Jasmine is a common flower used by Acehnese in celebrations, especially at weddings. The bride is always clothed in jasmine flowers in every ceremonial event of a wedding celebration (Fata, Yusuf & Sari, 2018).

Connotative meaning

Connotative meaning based on Mwihaki is a part of the meaning of the word and it is implicit (Mwihaki, 2004). Furthermore, connotative meaning is the communicative value of an expression that is beyond the real world and refers to conceptual content. Not much different from collocative meaning, the connotative meaning was also found least in the data. There were only 4 (2%) of lyrics from 186 lyrics being examined to contain connotative meaning, and the examples are displayed in the following excerpts:

D13 *Seungue sileupah, soe lingkeu hana*
[(It was) very quiet that nobody (even made a) step]

D14 *Keugata lôn susôn leupie imbôn*
[For you I stack the cold dew]

D15 *Padè matè putiek, kayée tan lè sineuk*
[The paddy died, no wood (could be) found]

D13, in which the lyric is from the *Meuneuba* song, is about a man who wants to visit someone's house with a gift but his intention is blocked by heavy rain. He takes shelter in a wooden house along the road during her trip. He waits for the rain to subside, but the rain does not stop. Thus, he finally decides to go back home, but his gift is left in that woody hall. This song talks about an intention that cannot be fulfilled due to roadblocks along his journey. The phrase *soe lingkeu hana* (nobody (even made a) step) means that there is nothing that he can do to fulfill his intention and nobody is there to help him. This theme of prevented intentions resonates deeply with existential psychology, which posits that individuals often confront existential dilemmas when faced with insurmountable barriers (Spinelli, 2005).

The lyric D14 is from the *Lumpoe* song. The phrase, *keugata lôn susôn leupie imbôn* (for you, I stack the cold dew), means something impossible for the songwriter to do. The hidden meaning behind this lyric is that the songwriter will do anything for someone he loves although it is impossible. This notion resonates deeply with themes of sacrifice and unconditional love in interpersonal relationships (Barrocas, 2023), portraying a willingness to surpass ordinary limits for the sake of love.

Finally, in D15, the lyric *padè matè putiek, kayée tan lè sineuk* talks about crop failure. Many Acehnese are farmers in the paddy field. Harvesting seasons are so important to society that they even have ceremonies to celebrate them (Yusuf & Yusuf, 2014). Hence, when the harvest is not a success, it is heartache for society. The problems caused by crop failure lead to both economic strain and emotional distress, reflecting the interconnectedness of cultural practices and livelihoods.

Conclusion

This paper has discussed the types of meaning found in the Acehnese contemporary song lyrics performed by Apache13 in their *Bék Panik* album. The lyrics were divided and analyzed into six types of meaning: social meaning, collocative meaning, affective meaning, associative meaning, connotative meaning, and conceptual meaning. The results revealed 186 distinct meanings. Conceptual

meaning was the predominant type, with a majority of instances, followed by social meaning, affective meaning, collocative meaning, and connotative meaning. Notably, no occurrences of associative meaning were found.

Conceptual meaning is likely predominant in Acehnese song lyrics due to Apache13's focus on social criticism, societal conditions, and personal experiences in their songs. The lyrics of the songs contained many direct messages because the songwriter wanted the listeners to quickly understand the concepts being delivered in their songs. Having a clear understanding of what their songs are about, what the lyrics mean, and what intentions they want to convey is the priority of their creative work. On the other hand, the least used type of meaning is the connotative meaning. The songwriter did not use much connotative meaning because he wanted all of the messages delivered in the songs to be explicit to the listeners.

Although the paper has answered the research question posed in this study, this research was conducted with limitations. The lyrics from the Acehnese contemporary songs were only analyzed from one local group band, one album, and one framework. Future studies could explore further by looking into more local group bands created by Acehnese songwriters. This investigation might reveal more meanings within Acehnese culture and its importance. Moreover, by comparing these local songs with compositions from other ethnicities in Indonesia, researchers could discover a wide range of cultural expressions and stories, deepening our understanding of Indonesia's diverse culture. Other frameworks by other experts should also be considered to be examined in this type of study to further substantiate the findings concluded from the present study.

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