

# Subordinate Compound Sentence Patterns in Juicy Luicy Song Lyrics

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## ABSTRACT

This research aims to analyze the use of subordinative compound sentences in Juicy Luicy song lyrics. This research focuses on identifying subordinative conjunctions used in song lyrics to strengthen the messages and emotions conveyed. The method used is descriptive qualitative with content analysis approach to identify and categorize subordinative compound sentences based on the relationship between clauses such as cause-effect, time, purpose, and condition. The data used are the lyrics of Juicy Luicy songs that are officially published. The results show that subordinate compound sentences play an important role in clarifying the relationship between clauses and deepening the meaning of the lyrics. The use of subordinate compound sentences is effective in enriching emotional expressions and messages to be conveyed in songs. This research provides new insights into the role of sentence structure in conveying messages through music.

**Keywords :** Subordinate Compound Sentences, Juicy Luicy Song Lyrics, Conjunctions

## INTRODUCTION

Language has an important role in shaping relationships between people in various contexts of life. Every use of language is usually tailored to the communicative needs of its users, a trait known as 'arbitrary' in language studies. (Salsabila, Rukiyah & Fitriani, 2022) Language consists of a series of sound symbols that have been agreed upon by a social community to interact, communicate, and function as a marker of identity or characteristics of the group (Sholehudin et al., 2024). (Gusnayetti, 2021) states that language is one of the unique characteristics that distinguish humans from other creatures. Apart from being a means of communication, language also functions in social life, being a tool that strengthens group identity and reflects one's membership in a particular social community.

According to (Widiagustini 2019), language has four main functions, namely as a medium of communication, a means of expressing feelings and thoughts, a tool to interact and adapt to the environment, and as a regulator of social order. Through a series of words and sentences, a person can convey their intentions and goals completely and clearly.

Language is the main object of linguistic study, which plays an important role in the process of learning and teaching Indonesian. One branch of linguistics that focuses on understanding tone, meaning, and context of language use is called pragmatics. (Nadratunnisa, Firdaus & Humaira, 2022). Linguistics studies language as its main object and comes from the Latin word *lingua*, which means "language". This study covers various aspects of language,

including syntax as one of its branches, which discusses the structure and organization of sentences. (Falasifah & Hasanah, 2024)

The study of syntax highlights the structure of words, word groups, phrases, clauses, and sentences as part of the branch of linguistics (Mahajani et al., 2021.) Syntax is often known as the science of sentences, which is a branch of science that examines the structure and arrangement of sentences in depth (Tarmini & Sulistyawati, 2019) It involves understanding how words are organized into groups of words, phrases, clauses, to form meaningful sentences.

As the largest grammatical unit, a sentence functions to convey meaning in written language through a series of words arranged according to the rules to produce a complete meaning (Anitasari et al., 2023). Sentences are the main focus in syntax studies. In this research, sentences are the main topic discussed. In general, sentences can be divided into two types, namely single sentences, which are often called simple sentences, and compound sentences.

Compound sentences consist of two or more clauses that are connected to each other. This type of sentence is often used in various language activities. In written form, compound sentences are mostly found in literary works, such as novels, romances, and short stories, while in spoken form (Masfufah, 2023). Based on the relationship between clauses, compound sentences can be divided into two types, namely coordinative compound sentences and subordinative compound sentences. Coordinative compound sentences connect equal clauses, while subordinate compound sentences connect main clauses with subordinate clauses that depend on the main clause (Falasifah & Hasanah, 2024.)

Coordinative compound sentences consist of clauses that have equivalent positions (Abidin, 2019). In this type of sentence, the clauses are connected with coordinating conjunctions such as and, but, whereas, or, then, as well as, except, and continue. Subordinate compound sentences have clauses with an unbalanced relationship (Wahyuni, 2020).

This research focuses on subordinative compound sentences as part of syntax studies, and classifies subordinative compound sentences according to their sentence structure patterns. The main purpose of this research is to analyze various categories of sentences based on their sentence types and the use of subordinative conjunctions in the formation of these sentences. Song lyrics, as a form of oral literature, often present language that is rich in meaning and expression. The use of subordinative compound sentences plays an important role in the structure of song lyrics. Subordinate compound sentences consist of main clauses and subordinate clauses that are interdependent and also have an important role in enriching the delivery of messages and emotions in songs.

The selection of Juicy Lucy's lyrics as the object of study is not only because of their popularity, but also because of the cultural peculiarities in language use. Their lyrics often use everyday speech combined with complex sentence structures to enrich meaning. This reflects the representation of contemporary urban language styles that are close to the reality of today's Indonesian youth. However, there are not many studies that specifically examine the syntactic structure in Juicy Lucy's lyrics, especially in the use of subordinative compound sentences. This is where this research gap lies. There is a lack of in-depth linguistic studies on sentence structure in song lyrics that have great potential as a representation of popular language and urban culture.

Therefore, this study aims to analyze the use of subordinative compound sentences in the lyrics of Juicy Luicy songs. The focus of the analysis lies on the patterns of sentence structure and subordinative conjunctions used, as well as how the relationship between clauses forms meaning, emotional nuances, and narrative power in the lyrics. By using a syntactic approach, this research is expected to enrich the treasure of linguistic studies in the realm of popular oral literature and open a new discourse in the development of syntactic studies based on musical works.

## METHODS

This research is a library research conducted by collecting and analyzing various written sources, both primary and secondary, to support the analysis of the object of study (Tahmidaten & Krismanto, 2018). The main focus of this research is on song lyrics that have been officially published by Juicy Luicy music group.

The approach used is descriptive qualitative, because this research aims to describe systematically and deeply the patterns of subordinative compound sentences in song lyrics. This method allows researchers to understand the syntactic structure in the context of artistic and emotional language use (Purba et al., 2024).

The main data in this study are song lyrics from six titles by Juicy Luicy, namely “Tampar”, “Bukan Orangnya”, “Lampu Kuning”, “Hahaha”, ‘Asing’, and “Sayangnya”. The six songs were selected by considering three criteria, namely that they have been officially published on digital platforms such as YouTube and Spotify, have strong emotional and narrative content, and contain a diversity of syntactic structures that allow various types of subordinative compound sentences to be found.

Data collection is done by transcribing lyrics from official sources, then marking sentences that potentially contain subordinative compound structures. Next, a classification process was carried out based on the type of relationship between clauses, such as cause-effect, time, condition, purpose, and consecutive relationships. The analysis is carried out by describing the grammatical structure of each sentence, including the position of the main clause and subordinate clause, the type of subordinative conjunction used, and the syntactic relationship between clauses. After the sentence structure is analyzed, the meaning and function of the sentence in the context of the song lyrics are interpreted to see how the syntactic structure plays a role in strengthening the nuances of emotion and narrative conveyed. The results of the analysis are then presented in the form of descriptive narratives and mapping tables to show the tendencies and variations of the patterns found.

A limited inter-rater reliability test was conducted by involving peers who analyzed part of the data independently, then the results were compared and discussed until agreement was reached. Although this research is literature-based and does not involve human subjects directly, the ethical principles of research were maintained. All song lyrics were used only for academic purposes, quoted from official sources, and presented without infringing copyright or harming any party. With this methodological design, the research is expected to produce a syntactic analysis that is valid, accountable, and contributes to linguistic studies in the realm of popular music.

## RESULTS AND DISCUSSION

The result of this research presents an analysis of subordinative compound sentences found in Juicy Luicy's song lyrics. After the research, typical patterns were found that show the characteristics of the use of subordination in their works. These patterns will be further elaborated through data description.

### Data 1 (Slap, Juicy Luicy)

*"Today's promise tomorrow must be forgotten"*

This sentence shows a time relationship between two events (*today and tomorrow must forget*). This relationship is subordinate because the meaning of *tomorrow must forget* depends on the time context introduced by *today*. This subordinate phrase clarifies the timing of the action in question.

*"Slap me on the cheek, let me realize and understand"*

The conjunction *let* functions as a subordinative connector that explains the purpose of the previous action (*slap me on the cheek*). The *realized and understood parts* cannot stand alone without the action that preceded them, thus forming a subordinating relationship.

*"Rain disguises the torrent, cover the tears, accompany my longtime disappointment"*

A conjunction that functions to provide additional or attributive information about my *disappointment*. This part is subordinate because it depends on the main clause *accompany my disappointment*. If the subordinate clause is omitted, the information is incomplete.

*"Did I sin in praying, asking you to get hurt, and leave her"*

The ask you to be hurt part is a subordinate clause that explains the purpose of the act of *praying*. This clause cannot stand alone without the main clause because its meaning depends on the subject and the action (*praying*). This subordinative relationship strengthens the intensity of the feeling of the prayer.

*"Three years have passed, you're still there"*

This clause shows an implied time relationship with *three years*. Although there is no explicit conjunction, the clause still you explains the situation during a certain period of time, thus forming a subordinative relationship with the main clause.

*"You realize I'm not going to happen"*

This clause is the result of the expectation in the main clause (*wake up*). The relationship between the subordinate clause and the main clause is causal, which shows that the meaning of the subordinate clause cannot stand alone without the main clause.

### Data 2 (Not the Person, Juicy Luicy)

*"Have I been untrue to love"*

The word *during* shows a time relationship. The subordinate *clause during this time of untrue love* relies on the main clause to provide context about the duration of these feelings.

*"I don't have to shed tears, to show my pain"*

The conjunction *to* shows a purpose relationship. The subordinate clause *to show suffering* is dependent on the main clause *I don't have to shed tears*, which is the core of the statement.

*"He left me instantly, no need for me to keep asking"*

The subordinate clause *no need for me to keep asking* describes the consequence of the action

in the main clause she left me instantly. This relationship is implicit, but shows cause-and-effect subordination.

*"Maybe it's time, although sometimes longing to say hello has its moments"*

The conjunction *although* shows a contrasting relationship between two clauses. This subordinate clause emphasizes that although there is a sense of longing, the situation does not affect the main decision or emotion.

*"Dancing is not a sign that I'm happy, let's celebrate, sadness won't last forever"*

This subordinate clause provides additional meaning to support the meaning of the previous clause. This relationship describes time as it relates to the impermanence of emotions.

### **Data 3 (Yellow Light, Juicy Luicy)**

*"I made ten possibilities, did not deliver the message tired of falling asleep, or did you deliberately ignore it"*

This subordinative relationship arises because the clauses describe alternative possible causes. Each clause cannot stand alone without the main clause *"I made ten possibilities"*.

*"But I think I saw you earlier, with the signature black shirt"*

The conjunction *with* shows an adverbial or attributive relationship. This subordinative clause adds information about the *black shirt* as a feature in *my observation of you earlier*.

*"True or not, or just in the mind of unfulfilled longing"*

This relationship shows alternative conditions. The subordinate clause *only in mind longing unfulfilled* depends on the main clause to provide another possibility for doubt.

*"Why did I step on the gas and drive, when the yellow light warned me"*

The conjunction *whereas* shows the contrasting relationship between the action (stepping on the gas) and the ignored warning. This subordinate clause explains the unheeded warning.

*"Danger in front of me, be careful disappointed right waiting"*

The clause caution *disappointment will wait* depends on the warning context of the main clause *danger ahead of me*.

*"Already know only one-sided longing, still trying to roll my luck dice"*

The clause *only one-sided longing* is subordinate because it explains the emotional situation (the state of one-sided longing) which is the basis for the *action of still trying to roll the dice of my luck*. Its meaning depends on the main clause.

*"Mostly crying like before, the old songs I know"*

A conjunction that shows *an* attributive relationship. This subordinative clause provides an explanation of the *old song* as a metaphor for repetitive experience.

*"Forget blind or I stone"*

This relationship is alternative in nature, where *or i stone* is subordinate to other possibilities that imply emotional states.

### **Data 4 (HAHAHA, Juicy Luicy)**

*"When you're happy, you'll forget me"*

The conjunction *when* shows the time relationship between the condition *you are happy* and *my action you will forget*. The subordinate clause *when you were happy* depends on the main clause to provide temporal context.

*“When it's not quiet, guess who's coming”*

Just like before, the conjunction *when* shows a time relationship. The subordinate clause *when it was unsettled* provides the context of *when the action of guess who's coming happened*.

*“You miss when you're lonely”*

The conjunction *when* shows the time relationship between your *feelings of longing* and your condition of *loneliness*. This subordinate clause cannot stand alone because its meaning depends on the main clause.

*“The story of your night with him, I listen even though I hold back tears”*

The conjunction *although* shows the contrasting relationship between the action of *listening* and *the tear-resistant condition*. This subordinate clause functions to emphasize feelings as opposed to actions.

*“How can you think I'm happy, is it not obvious that I'm disappointed?”*

The subordinate clause, *Is it not clear that I am disappointed?* serves to reinforce the feelings conveyed in the main clause. This relationship is implicit but logical in the context of meaning.

*“You said there was no one like him, did you forget who there was?”*

The conjunction *who* shows an attributive relationship, where the subordinate clause *who s'then there serves to explain* the question what did you forget. This relationship provides affirmation in the rhetorical question.

*“As strong as it is, it can't be long”*

This subordinate clause shows a limitation or condition (*as much as possible*), which depends on the main clause *not being possible s'long*. This relationship emphasizes the limitation in question.

*“Can't-can't, in the end I have to be willing”*

This subordinate clause describes a condition (*can-can't*) that serves as a logical introduction to the main clause, *the end of which I must be willing*.

#### **Data 5 (Foreign, Juicy Luicy)**

*“Is it still mauve, the color of the sky that you like best”*

A conjunction that shows *an* attributive relationship. This subordinate clause describes the nature of the preferred *sky color*, so its meaning depends on the main clause.

*“Are you still the same, using laughter to cover up wounds”*

The conjunction *make* shows a purpose relationship. This subordinate clause explains the purpose of *using laughter*, which is part of the main clause.

*“The song that you play every day, now I enjoy myself”*

A conjunction that shows *an* attributive relationship. This subordinate clause provides an explanation of the *song*, thus supporting the main clause.

*“Sometimes you are present again, but in dreams”*

The conjunction *but* shows a contrastive relationship. This subordinate clause describes a situation where *your presence again* occurs, but only in the context of a dream.

*“A little consolation for waking up the morning you weren't here”*

This subordinate clause provides additional information about the outcome of the morning

waking state. This relationship is descriptive and supports the meaning of the main clause.

*"Why has it now turned foreign, not greeting each other forgetting I was once there"*

The subordinate clause *forgot I was there* explains the situation of *not greeting each other*.

This relationship is logical in the narrative and supports the main clause.

*"I used to know you best, all your favorites"*

A conjunction that shows *an* attributive relationship, where this subordinative clause emphasizes the role of the subject *I* in recognizing the object *you*.

#### **Data 6 (Unfortunately, 2024)**

*"Is it possible that because I can't accept it yet, you said the north would be different"*

The conjunction *because* shows a causal relationship. The subordinate clause *because I have not been able* to accept provides the reason for the question of whether it is possible. In addition, the clause *you said north would be different* is reporting, reinforcing the context of the main clause.

*"At the rate my ship is heading southeast"*

A conjunction that shows *an* attributive relationship. This subordinate clause explains more details about *my ship* and cannot stand alone without the main clause.

*"No longer obliged to inform, not my part anymore"*

These two clauses have an implicit consequence relationship, where *no longer having to tell you* is the logical cause of *no longer being my part*. The two together form a mutually supportive meaning relation.

*"Unfortunately things didn't work out, and defense wasn't an option"*

The conjunction *whereas* shows the contrasting relationship between the condition of *things not working* and the choice to *stay*. This subordinate clause provides a description of the reason or situation that reinforces the main clause.

*"Enjoying the rain is more beautiful than reality"*

The conjunction *of* shows a comparative relationship. This subordinate clause explains how to *enjoy the of rain* compared to reality, so it depends on the *main clause*.

*"Oh you said the north would be different, with my ship heading southeast"*

The conjunction *with* shows a relationship of circumstance or situation. This subordinative clause gives a description of the direction of the ship which is contrasted *with the word you north will be different*.

From some of the data found in Juicy Luicy's song lyrics, there are several subordinative compound sentence patterns that are used variously to convey messages, feelings, and stories contained in the song. Subordinative relationships that are often found include time relationships, as shown by the conjunction *when*, to mark when an event occurs. In addition, cause-and-effect relationships are also widely used, for example with the conjunction *because* which explains the reason behind an event or situation. Attributive relationships *with* conjunctions that also often appear to give a more detailed explanation of a particular subject or object. Furthermore, the purpose relationship, which uses conjunctions such as *to* or *make*, serves to explain the intent or purpose of an action. Contrast relationships are characterized by conjunctions such as *although* or *whereas*, which emphasizes the difference between two conditions or events, while comparative relationships use conjunctions such as *more...than* to express a certain level or quality compared to others.

The dominance of certain subordinative patterns, such as time and cause-and-effect relationships, can be interpreted as a narrative strategy in Juicy Luicy's lyrics to frame feelings and conflicts in a chronological and logical framework. Time relationships make it easier for listeners to follow the emotional flow of the song progressively, while cause-and-effect relationships give psychological depth to the actions or feelings of the characters in the song. The choice of this form of subordination reflects the desire to build a melancholic, reflective and relatable lyrical identity for young listeners. The consistent use of subordination also shows stylistic awareness in writing lyrics that are more literary than pop lyrics in general.

If associated with syntactic theory as stated by (Alwi et al. 2014), subordinative compound sentences are characterized by the dependence of one clause on another, either as a description of time, cause, purpose, condition, or contrast. In this context, Juicy Luicy's lyrics fit the definition perfectly, as the lyrical units found in their songs almost always form an incomplete meaning when separated from the main clause. This finding is also in line with Halliday's syntactic-functional concept, where sentence structures not only convey information, but also reflect deep interpersonal and textual meanings. This means that the subordinative structure is not just a grammatical form, but also a way to express meaning relations, emotions, and subject positions in the lyrical narrative.

However, the results of this study still have limitations. One of the main limitations is the focus on only one music group with the pop-soul genre. This may lead to bias in the generalization of the results, as the subordinative patterns found may be influenced by Juicy Luicy's distinctive writing style which tends to be poetic and emotional. In addition, not all songs in the Indonesian music industry feature this kind of complex grammatical structure, so comparisons with lyrics from different genres or songwriters are necessary. Also, it should be noted that interpretation of the meaning of subordinative clauses in lyrics is subjective, especially since lyric poetry tends to be multi-interpretive. Therefore, the involvement of comparative analysis of other music genres, such as rock or indie folk, or lyrics from different authors, will greatly help expand the scope and validity of the findings.

In terms of aesthetic function, the use of subordinative compound sentences in Juicy Luicy's lyrics enriches the expressive layer of the song. Subordination helps create a deep sense of drama, irony or hope, which strengthens the listener's imagination and empathy. By conveying emotions through complex structures, these lyrics are not only a means of communication, but also works of language art that contain their own beauty. Subordinate structures allow for a layered exploration of emotions, from vague longing to veiled despair. Therefore, the use of subordinative sentences is not just a linguistic aspect, but also an aesthetic and rhetorical tool to create emotional resonance between the song and the listener.

## CONCLUSION

This research confirms that Juicy Luicy's song lyrics not only utilize subordinative compound sentence structures functionally, but also aesthetically and emotionally. Subordinative patterns such as time relationship, cause-effect, attributive, purpose, contrast, and comparison not only clarify the meaning of the lyrics, but form the depth of the narrative and strengthen the nuances of feelings such as nostalgia, longing, and hope. The findings show that syntactic



structures, which have often been considered merely technical elements in language, play a central role in building expressive power in lyric texts.

The unique contribution of this research lies in revealing how subordinative compound sentences function as rhetorical devices in the creation of inner atmosphere and emotional resonance in songs. As such, this research not only expands our understanding of the function of syntax in artistic discourse, but also opens up space for a linguistic approach that is more sensitive to aesthetic and cultural aspects in the analysis of popular texts.

Practically, the results of this study recommend the utilization of song lyrics as syntactic learning media in Indonesian language teaching, especially to introduce complex sentence structures in a contextual and interesting way for students. In addition, this approach can also strengthen students' literary awareness of the relationship between language form and meaning expression.

For future research directions, a comparative study between music genres or between songwriters' cultural backgrounds is suggested to explore how subordinative sentence structures are influenced by social context and cultural values. The research can also be expanded by analyzing the role of prosody, rhythm and diction in strengthening the syntactic function in lyrics, resulting in a more holistic understanding of the relationship between linguistics, aesthetics and music.

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