
DIGITAL MEDIA COMMUNICATION

THE MEANING OF THE LYRICS OF THE SONG "YANG TERLUPAKAN" BY IWAN FALS IN THE SEMIOTICS OF FERDINAND DE SAUSSURE

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Abstract

Music is a way to convey messages or communicate using sound to people in different ways. Through music, musicians want to convey messages, explain, entertain others, and use lyrics as a means for the writer to express what they want. Lyrics have a message in the form of words or sentences used to create particular imaginations or conditions in the listener. Songs are also often used as a place to sympathize with the reality of what is happening or imaginative stories. One of the most famous musicians in Indonesia is Iwan Fals. He is a singer and songwriter with pop, rock, country, and folk-pop music styles. Amid the development of the Indonesian music industry, through his songs, Iwan Fals raises social issues in Indonesian life and global life from the late 1970s to the present. Iwan Fals tries to penetrate the boundaries of conventional realism by looking for aspects of reality that have never been shown before. Apart from the character of Iwan Fals' songs, which deal with many social phenomena, he also writes songs with romantic or love nuances where each part of the lyrics has a deep meaning, for example, the song "Yang Terlupakan." "Yang Terlupakan" was rated by Rolling Stone Indonesia magazine as the 42nd best Indonesian song out of 150 best Indonesian songs. "Yang Terlupakan" by Iwan Fals has a profound and robust message about regret for one's past and reality. To analyze the meaning of Iwan Fals' song "Yang Terlupakan," the author uses the semiotic theory of Ferdinand De Saussure. Semiotics, according to Saussure, is the study of signs in social life, including what these signs are and what laws govern the formation of signs.

Keywords: Music; Lyrics; Semiotics

Introduction

Music is a way of conveying messages or communicating using sound to people differently (Djohan, 2009). Music is also a medium that can be used to convey communication messages. Vocal, harmonization, tempo, melody, and rhythm often convey someone's emotions through music. Music is a part of the work of art. As part of a work of art, music can be a forum for someone to interact with other people. Through music, musicians want to convey messages, explain, entertain others, and through song lyrics as a means for the writer to express what the songwriter wants. Song lyrics have a message in the form of words or sentences used to create particular imaginations or conditions in the listener.

Thus, music can also inspire people who listen to it. Because the music provokes listeners to move, act, and change their lifestyle. Through the lyrics, listeners are invited to interpret, which stores memory and knowledge and processes them as an essential reference in digesting the lyrics (Ohorella et al., 2023). Songs and music as communication messages combine rhythmic sounds and musical instruments sung dynamically and harmoniously. Songs are used to be heard by others (Sumja, 2020). The means used to express all this is words arranged into lyrics.

Virgiawan Listanto, or Iwan Fals, born in Jakarta on 03 September 1961, is a singer and songwriter with pop, rock, country, and folk-pop music styles. Amid the development of the Indonesian music industry, through his songs, Iwan Fals raises social issues in Indonesian life and global life from the late 1970s to the present. During the Orde Baru era, many of Iwan Fals' planned concerts were banned and canceled by the police and government because the lyrics of his songs were considered to trigger a riot. Iwan Fals has also sung these songs at several music concerts but has repeatedly had to deal with security forces because the lyrics of the songs he sang could disrupt the country's stability.

Iwan Fals tries to penetrate the boundaries of conventional realism by looking for aspects of reality that have never been shown. As a writer who seeks freedom in his work, Iwan Fals often talks about fictional characters rather than real people. Apart from the character of Iwan Fals' songs, which deal with many social phenomena, he also writes songs with romantic or love nuances where each part of the lyrics has a deep meaning, for example, the song "Yang Terlupakan." "Yang Terlupakan" was rated by Rolling Stone Indonesia magazine as the 42nd best Indonesian song out of 150 best Indonesian songs. "Yang Terlupakan" by Iwan Fals has a profound and robust message about regret for one's past and the reality one is facing now. The song is created beautifully, with a soulful delivery by Iwan Fals. It can be seen in the lyric fragment, "*Rasa sesal di dasar hati, Diam tak mau pergi.*"

To analyze the meaning of Iwan Fals' song "Yang Terlupakan," the author uses the semiotic theory of Ferdinand De Saussure. Semiotics, according to Saussure, is the study of signs in social life, including what these signs are and what laws govern the formation of signs. The most crucial main discussion of Saussure's semiotics is the principle that language is a system of signs, and every sign is composed of two parts, namely the signifier and the signified. A sign is a unity of a form of signifier with an idea or signified. Markers are "meaningful sounds" or "meaningful squiggles." So, signifiers are the material aspects of language, what is said or heard and what is written or read. Meanwhile, a sign is a mental image, thought, or concept (Bertens in Sobur, 2012).

Theoretical Framework

Langue is a language and abstract system used collectively as if agreed upon by all language users and becomes a guide in language practice in society. Meanwhile, parole is the language practice and form of speech of individuals in society at a particular time or moment. Next, there are Synchronic and Diachronic. Synchronic is a language study that involves studying a language over a certain period, while diachronic studies a language continuously or over time as long as the language is still being used. And finally, syntagmatic and paradigmatic. Syntagmatic explains the relationship between elements in linguistic concepts that are regular and arranged in an orderly manner. Meanwhile, paradigmatic explains the relationship between elements in an utterance that are not found in other utterances in question, which are visible in the language but do not appear in the structure of the sentence.

The city of Denpasar was the target location for this research, focusing on musicians and music listeners in the Denpasar area. By conducting this research, the researcher hoped it would increase references and insight from musicians and music listeners in Denpasar City regarding the writing and meaning of the lyrics of the song "Yang Terlupakan" by Iwan Fals.

The informants for this research consisted of various age groups who had listened to the song "Yang Terlupakan." Through interviews with the informants, information was obtained in general regarding the meaning of the lyrics of the song "Yang Terlupakan" by Iwan Fals. That song explained a memory that was remembered in his mind and explained the life regrets of the figure in the song regarding his past.

According to Leech (in Chasandra, 2016), meaning can be studied as a linguistic phenomenon, not as something outside language, but the scope of linguistics that studies meaning consists of more than one field of science. Leech classifies meaning into seven types, including conceptual meaning, which is the meaning that is by the concept; connotative meaning, which has additional properties that are referred to, whether physical, psychological, or social; social meaning, which is the meaning

containing the associations obtained by a word. Affective meaning reflects personal expressions from the speaker including his attitude towards the listener, then there is the social meaning which is what a language conveys about the social environment of its users, reflective meaning is the meaning that appears in a word due to the double concept in the word, then thematic meaning, namely the meaning communicated from the way the speaker or writer organizes the message. Researchers use connotative meaning as a supporting theory in researching the meaning of the lyrics of the song "Yang Terlupakan."

Material and Methodology

This research uses a qualitative approach. Qualitative research aims to understand phenomena or events related to what the research subject experiences as a whole, using descriptive techniques in words and language, in a reasonable context, and using different scientific methods (Moleong, 2017). This research uses descriptive methods. According to Ibrahim (2015), research is appropriate to the situation and conditions when the research is carried out. In this research, the researcher wants to explain and describe the meaning of the lyrics of the song "Yang Terlupakan" by Iwan Fals in the semiotics of Ferdinand De Saussure. Data collection techniques in this research are observation, interviews, and documentation, while data analysis includes data collection, data reduction, data display or presentation, and conclusion. The data used in this research comes from two types, namely primary data and secondary data. According to Basari (2018), it is understood that the basis of the sign paradigm in Saussure's theory is based on the understanding that signs are composed of significant (meaning) and signifier (sound or material element of language), both of which cannot be separated, and have the first characteristic, namely The arbitrariness of signs means that signs and signifiers have an arbitrary nature in both of them which are institutionalized in society. Second, linear, namely between significant and signifier, has parallel consequences in the sign's meaning. According to Wahjuwibowo (2019), Roland Barthes developed semiotics into two levels of signification: the denotation level, which explains the relationship between signifier and signified in reality and produces direct or definite meaning. Next, there is connotation, which is the level of signification that explains the relationship between signifier and signified, which has an uncertain meaning. Semiotics or semiology is a science that studies signs. Research results are analyzed through all the data obtained related to the research aspects used in Saussure's semiotics, namely Significant-Signifies, Langue-Parole, Synchronic-Diachronic, and Syntagmatic-Paradigmatic.

Result and Discussion

In the second stanza, if analyzed using Saussure's semiotic theory of significant-signifies contained in the second stanza of this song, we can see the significant (signifier) , which can be seen physically from the sentence "*Hati kecil berbisik, Untuk kembali padanya, Seribu kata menggoda, Seribu sesal di depan mata, Seperti menjelma, Waktu aku tertawa, Kala memberimu dosa.*" So, the signified (marker) as its meaning explains that the figure in the song repeatedly flashes in his heart, which suggests returning to a figure in his past because he regrets leaving the former figure who cannot be erased from his mind until now. In the third stanza, analyzed using Saussure's semiotic theory, the significant-signifies contained in this stanza can be seen as a trigger that can be seen physically "*Rasa sesal di dasar hati, Diam tak mau pergi, Haruskah aku lari dari kenyataan ini, Pernah ku mencoba tuk sembunyi, Namun senyummu tetap mengikuti*" and signified as the meaning to create a sign that can express that the most profound regret of the figure in the song lyrics for his past (ex) he cannot forget, then his hesitation in taking what steps to take, whether to turn away or remain silent and in the end, he still failed to move on after trying to forget.

Langue-Parole in the first stanza is written "*Kala jemari menari, Nada merambat pela, Di kesunyian malam.*" The language sentences are well structured and standard according to Indonesian language rules, and the parole in this lyric piece is seen from the practice of the reference language. Based on the langue-parole description of the sentences in the first verse's lyrics, it is the sound of the piano at night. If explained using semiotic theory in the second stanza of Saussure's langue-parole, the lyric piece in this stanza is written "*Hati kecil berbisik, Untuk kembali padanya.*" and parole in this sentence is seen from the practice of referring to the language. Based on the langue-parole description, the sentence in the second verse of the lyrics suggests that someone in the song will return to the person they were within the past.

The third stanza, if described using Saussure's langue-parole semiotic theory, this stanza can be seen in the lyrics, "*Rasa sesal di dasar hati, Diam tak mau pergi, Haruskah aku lari dari kenyataan ini, Pernah ku mencoba tuk sembunyi, Namun senyummu tetap mengikuti*". Based on the langue-parole description of the sentence in this stanza, the feeling of regret cannot be lost due to his decision to hesitate between choosing to forget or remain with his regret and the failure of the figure in the lyrics' attempt to turn away from his past.

Synchronic-Diachronic

Based on the description of synchrony-diachrony regarding the sentences in the first stanza of the song lyrics, namely the relationship between the character of the songwriter in the formation of the character of the figure in this song, which states that in making a good song, the totality and soul of a writer is needed in expressing ideas in a good song. The language style and characteristics create a deep meaning of the song that is easy for listeners to understand. The atmosphere that can be depicted in the lyrics of the first verse of this song is someone playing the piano at night; the notes and sounds of the music bring memories and convey a longing for someone's figure. In the second stanza, based on the synchrony-diachrony, namely the relationship between the songwriter's character, the totality and soul of a writer are needed to express ideas in the song. Both language style and characteristics create a deep meaning of the song that is easy for listeners to understand. The message that can be taken from this verse is about regret, longing, and loss. In the third stanza, based on the synchrony-diachrony description of the sentence in the first stanza of the song lyrics, namely the relationship between the character of the songwriter in the formation of the character of the figure in this song, which states that in making a good song, the totality and soul of a writer is needed in expressing ideas in the song. Both language style and characteristics create a deep meaning of the song that is easy for listeners to understand.

The author's message in this stanza is to show his regret that cannot be lost and his efforts to get away from this problem, but he still imagines the face of the figure he was with in the past. Saussure Diachronic semiotics in the meaning of the lyrics of the song "Yang Terlupakan," there is no Diachronic in the lyrics. This is because writing this song only uses the language of one particular period (Synchronic). There is no development or evolution of the language used from the lyrics of the song "Yang Terlupakan" (Diachronic). Syntagmatic-Paradigmatic Through syntagmatic-paradigmatic descriptions based on the sentences in each stanza of this song and according to the informants' statements that researchers collected, each stanza contains a structured sentence pattern. However, not all of them use structured sentences because there are some sentences with incomplete subjects, predicates, and objects; when the structure is changed, the meaning will also change. According to Leech, this research uses connotative meaning to beautify a word's expression. This word usually contains a figurative meaning or is not an actual word.

In the song "Yang Terlupakan," you can find several words with figurative meanings in each stanza with a metaphorical language style that is used to beautify a sentence in the song and the aesthetics of the song so that it sounds more profound and more pleasing to the listener's eyes. In the first stanza, the word "twang" is used in the sentence tinkling piano, another word or synonym for sound or sound—and dancing fingers, which is another word for playing or playing. The use of figurative words in the song lyrics in this verse gives a sense of beauty and emphasizes the importance of what you want to convey, namely, stating that someone is playing the piano. Almost all of the lyrics in the second verse of this song have a connotative meaning. The words "*Hati kecil berbisik,*" "*Seribu kata menggoda, Seribu sesal di depan mata,*" and "*Seperti menjelma, Waktu aku tertawa, Kala memberimu dosa.*" The use of figurative words in the song lyrics in this verse gives a sense of beauty and emphasizes the importance of what is being conveyed. The lyrics in the second verse mean that within him, there is a desire to return to the figure of the past; so much regret has been felt, and that is the reason for wanting the return of the figure in the song lyrics. The sentence that has a connotative meaning in the third stanza is "*Haruskah aku lari dari kenyataan ini?*" "*Pernah ku mencoba tuk sembunyi,*" "*Namun senyummu tetap mengikuti.*" The word lari is another meaning for the figure in the song's lyrics to forget his past. Moreover, the words *sembunyi* and *senyummu* mean that you have tried to forget a figure in your past, *namun senyummu tetap mengikuti*.

Conclusions

Based on the problem formulation in this research, it can be concluded that the meaning of the lyrics of the song "Yang Terlupakan" can be known through Saussure's semiotic analysis, namely significant-signifies, langue-parole, synchronic-diachronic and syntagmatic paradigmatic. To the theory put forward by Ferdinand De Saussure that significance, where meaning can develop through the term sign, which consists of signifier and signified, can be known through physics and concepts; langue-parole forms a language structure that will later be used as a reference, synchronic-diachronic forms the perception that we can observe language phenomena in layers of time and space, and this syntagmatic-paradigmatic forms the relationship between components in the structure and system

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