The Interpretation of Song Lyrics by Fortwnty in the Album *Nalar:* A Study of Riffaterre's Semiotics

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Abstract

The purpose of this research is to know the interpretation meaning behind "Kursi Goyang", "Larasuka", and "Mangu" lyrics by "Fortwnty" in the "Nalar" album. This research used a semiotic analysis approach developed by Michael Riffaterre. This semiotics helps researchers to investigate the interpretive meanings of the lyrics of "Kursi Goyang", "Larasuka", and "Mangu". The research process involves four stages, (1) Heuristic and Hermeneutic Readings, (2) Matrices, Variants, and Models, (3) Hypograms, and (4) Indirect Expressions. This research used a qualitative interpretive. The research data were obtained from the lyrics. The data were collected using listening and note-taking technique. The results of the research are from hermeneutic reading in the lyrics "Kursi Goyang" is interpreted when someone is so focused on making money and thinks that happiness comes from having a lot of money and a high position that they forget to take a break. The research results are from hermeneutic reading in the lyrics "Larasuka" interpreted as how lonely someone feels, and from hermeneutic reading in the lyrics "Mangu" interpreted as a romantic relationship between individuals who have different religious beliefs. The finding revealed there are three factors that cause indirect expressions named displacing of meaning, distorting of meaning, and creating of meaning.

Keywords: song lyrics, Riffaterre semiotic, "Nalar" album, interpretation meaning

1. Introduction

Literary works are artistic expressions individuals use to communicate ideas based on the author's imagination, with attention to aesthetic aspects. Literary works are created to be enjoyed, lived, understood, and utilized by society (Damono, 2002:1). Diverse literary genres encompass a range of forms, including but not limited to novels, short stories, poetry, and drama. Poetry is a

genre of literature that is currently undergoing swift advancement. Poetry is a genre of literature that is characterized by its succinct style. The aforementioned phenomenon is attributed to the utilization of figurative and imaginative language, which results in the densification of content and implicit conveyance of meaning. The art form of poetry can be effectively expressed through song lyrics due to their shared characteristics, and furthermore, poetry has the capacity to be performed through musical means. One of the alternative methods of appreciating the aesthetic value of poetry is through the conversion of poems into songs with musical accompaniment. Integrating musical elements with the literary aspects of poetry introduces a new dimension to the art form. By combining these two elements, poetry can provide a more complete and immersive aesthetic experience for the listener.

Music serves as an auditory mode of communication that has the capacity to both entertain and convey experiences to an audience. Within the realm of music, there exists a concept that is communicated through the lyrical content of a song. According to Muliono , (2017:678), lyrics are associated with two concepts. Initially, lyrics can pertain to the articulation of an individual's subjective emotions conveyed through literary compositions, such as poetry. Additionally, lyrics can denote a vocal performance characterized by a structured arrangement. The process of creating a song involves the addition of musical accompaniment to lyrics that exhibit resemblances to poetry.

The integration of lyrics and musical composition is a customary practice in the music industry, resulting in what is commonly referred to as song lyrics. The lyrics of a song are a crucial component that substantiates an individual's affinity towards a particular musical composition. The appropriate choice of song lyrics can possess a significance equivalent to numerous words or occurrences, thereby captivating the audience's interest. This finding corroborates the notion that song lyrics can communicate profound ideas and engross audiences' sentiments in a succinct and efficacious manner. Each song lyric contains messages that are intended to be conveyed through their meaning. An approach to derive significance from a song's lyrics is through analysis.

A song serves as a medium for the songwriter to communicate a message to the audience. Song lyrics often contain words with explicit meanings that require listeners to refer to or analyze the lyrics in order to understand them. According to Sujoko and Hafidz (2019:89), analyzing a complex and complicated literary work can decrypt and make it easier to grasp.

The song is different from other works of literature because it doesn't follow any rules or rules of language. But a song must describe what an artist sees in his or her mind. Also, the words in the song are connotative, meaning that each word has a different meaning that the reader must figure out to understand the whole thing. The more connotative the lyrics, the greater the artistic value of the song. A sentence in a song can have multiple meanings; this is what distinguishes it from other written works and makes it more unique and attractive.

This research is necessary due to the significance of contemplating the meaning of song lyrics, which frequently result in multiple interpretations. Numerous terms in this song's lyrics can still be misunderstood; therefore, this research can contribute to the field of literature, particularly in exposing hidden meanings

Semiotic theory can be used to analyze music lyrics to identify their meaning. Michael Riffaterre's perspective on semiotics can be employed to analyze language and literary principles within the context of literary studies, as stated in Faruk's work (2012:139). Eco states (1979:7), semiotics is a discipline of study that examines the phenomenon of signs. According to this perspective, the interpretation of a sign is contingent upon the subjective viewpoint of the individual. The perception of a sign may vary among individuals, with one person interpreting it as such while another may not.

The application of Riffaterre's theory has been extensively examined in academic literature, such as in the research of Noviana et al, (2020: 143-160) which explains about *"Pemaknaan Lirik Lagu Shabondama Karya Ujo Noguchi"*. The article explains the use of Riffaterre's theory in Ujo Noguchi's Shabondama song. Using Riffaterre's theory, the song's true meaning can be discovered and comprehended. That the song Shabondama contains lyrics with a deeper meaning than a children's melody about soap bubbles. Through the study of heuristic and hermeneutic interpretations in Riffaterre's theory, the author is able to conclude that the song is a description of children who are transparent and fragile, like soap bubbles.

Budiana et al (2018:904-910) examine Riffaterre's theory in their research *"Makna Syair Lagu Sakura Dalam Dua Lagu J-Pop Berjudul Sakura Karya Naotaro Moriyama dan Kentaro Kobuchi."* The article additionally delves into Sakura songs; however, it distinguishes itself by conducting a comparative analysis or seeking discrepancies between the two songs titled Sakura.

This study investigates the significance of the song lyrics on the Fourtwnty album "Nalar." Out of the 10 tracks featured on the "Nalar" album, a select few have been chosen for analysis by researchers. Specifically, the songs "Kursi Goyang", "Larasuka", and "Mangu" will be the focus of discussion. The researcher's selection of songs from the "Nalar" album is motivated by the intricate semiotic complexities frequently exhibited in "Fourtwnty"'s song lyrics, which present an intriguing subject of analysis. "Fourtwnty" uses metaphors, symbols, connotations, and other figurative language in their compositions. This presents an opportunity for researchers to examine how these lyrics convey meanings and messages. By examining the use of language and these intricate semiotic elements, the researcher can comprehend the unique ways in which "Fourtwnty" communicate their ideas through the compositions on "Nalar." "Fourtwnty" is renowned for its distinctive approach to musical composition and lyrical expression. The researcher is motivated to investigate the distinctiveness of the subject matter and the manner in which it is communicated through the lyrics.

2. Literature Review
Michael Riffaterre Semiotics

The semiotic theory employed in this research is Riffaterre's semiotic theory. According to Riffaterre's book titled Semiotics of Poetry (1978:1), poetry and rhyme utilize language to convey a message, but with an underlying intention that differs from the literal meaning. Comprehending poetry is a complex undertaking. Riffaterre identifies significant elements that define poetry and aid in its comprehension, including indirect expression and the stages of poetic meaning. Poetry frequently incorporates neologisms, which refer to new meanings generated by the author in response to their perceived experiences. This phenomenon emerges from an individual's subjective perception of their personal encounters. According to Riffaterre (1983), the utilization of

neologisms in poetry diverges from the employment of colloquial language due to the fact that poetic language is not constrained by conventional grammar and accentuates aesthetic or artistic elements. The language used in the poem is different from its intended meaning, resulting in a lack of semantic coherence in its expression. Riffaterre identifies three factors that influence the utilization of poetic language, leading to semantic incoherence. The study of semantics in poetry involves an examination of the meaning and interpretation of words and phrases used in poetic works.

Riffaterre (1978) expounds upon four primary concepts pertaining to the production of meaning or the concretization of poetry. The aforementioned concepts comprise (1) Heuristic and Hermeneutic Readings, (2) Matrices, Variants, and Models, (3) Hypograms, and (4) Indirect Expressions.

1) Heuristic and Hermeneutic Readings

Essentially, literary works are a dialogue between the text and the reader. To comprehend the text, the reader must master language conventions. He must also master phonology, morphology, and syntax, in addition to semantics. Although it is said that the reader's domain is the world of meaning, this does not imply that the reader arbitrarily interprets the message of a poem. He must be capable of establishing a logical connection between the text and its meaning. Riffaterre mentions two reading processes, namely heuristic and hermeneutic reading. The first reading process, heuristics, involves reading the complete poetic text based on its fundamental linguistic elements, normative grammar, or language conventions, which include phonology, morphology, syntax, and semantics. This process generates the text's meaning, which Riffaterre (1978) refers to as the "first-order semiotics system."

The next reading process is hermeneutic reading. This is the decoding process, in which the reader interprets the 'irregularities/ungrammaticalities' or meaning 'behind' the text in the poem. As a semantic system, Riffaterre refers to this process as retroactive reading (as the second semiotic system). During this phase, the reader searches for the 'intended' meaning, which typically results from the use of indirect language expressions in the retroactive reading process. Indirect linguistic expressions were discovered during heuristic reading. As a result of hermeneutic reading, the reader can discover the poem's unity of meaning.

2) Matrices, Variants, and Models

The matrix is the central concept or keyword that conveys the poem's primary meaning. According to Riffaterre (1978), the composition of a poetic text begins with a matrix. The matrix is a minimal and literal language unit, such as a word, phrase, clause, or basic sentence, which is transformed into a longer, more complex, and non-literal paraphrase. The matrix transformation is realized in a model that is elaborated in variants to create the entire poem's text. The matrix does not appear in the poem's text, but serves as the poem's primary support. The presence of the matrix can be interpreted through its first actualization in the form of a model and its subsequent actualization as variants. Models can be found in the poetic elements (words, phrases, and sentences) that represent the matrix, typically in the subject's poetic language. While variants are typically elaborations that clarify the model.

3) Hypograms

Riffaterre (in Pradopo, 2010:300) suggests that a hypogram is a text that serves as a background for the creation of another text. Hypograms are created in response to another text. The text may be another literary work or a universal text such as the author's origin, sociocultural conditions at the time the literary work was created, etc. Frequently, the true meaning of a poem is only revealed when it is juxtaposed with its hypogram. Consequently, the poem cannot be separated from its historical connection to the preceding poem.

4) Indirect Expressions

According to Riffaterre, indirect expressions, as stated in Pradopo (2010:210), can be attributed to three factors;

    i.   Displacing of Meaning

    When one word stands in for another, its meaning shifts. Generally, the use of figurative language, such as metaphor, simile, personification, anaphora and metonymy, is the cause of meaning alterations.

    ii.   Distorting of Meaning

    According to Riffaterre (as cited in Pradopo, 2010:213), variations in meaning arise due to three factors. Firstly, ambiguity provides the reader with the chance to interpret the meaning based on their own associations. Secondly, contradiction or irony is a technique used to convey meaning in an opposing or contradictory manner. Lastly, nonsense refers to words that lack linguistic meaning as they are not part of the vocabulary.

    iii.   Creating of Meaning

    Riffaterre (in Pradopo, 2010:220) posits that the creation of meaning occurs when the text space functions as a structuring element for symbols beyond the realm of linguistic elements that are inherently devoid of linguistic significance. The creation of meaning can be seen from symmetry (balance), rhyme, enjambement, positional similarities (homologues).

3. Methods

The method used in this research is a qualitative method, which was expected to yield descriptive data. The viewpoint expressed by Bogdan and Taylor (1975:5) aligns with the definition of qualitative methodology as a research approach that generates descriptive data through the use of written or spoken words from individuals and observable behavior. The data of this study were collected using both the documentation and listening methods, followed by the implementation of the listening and note-taking technique. According to Suwendra (2018:65), the documentation method refers to the systematic process of gathering information from written or recorded sources.

This research was conducted for 2 months. There are several stages in this research. First, the researcher obtained sources of data to substantiate their research objective by means of accessing mp3 and videos pertaining to the band "Fourtwnty" through online platforms such as blogs and YouTube sites. Additionally, the researcher employed the listening method and note-taking technique as additional strategy. This study presented the transcription of songs from the album *"Nalar"* by "Fourtwnty" and analyzed the resulting data. Subsequently, the researcher

employed the note-taking method to document the indicators present in the four-song lyrics. Following the acquisition of the data, the researcher proceeded with data analysis, commencing with the sorting and categorization of the data. Subsequent to this, the data underwent additional examination through Riffaterre's semiotic theory.

Data were collected by researchers over a period of one month through the use of YouTube to listen to songs. The next step is to transcribe the data and conduct content analysis

4. Result and Discussion
4.1 Heuristic and Hermeneutic Readings
The results of heuristic and hermeneutic reading on the lyrics of the song "Kursi Goyang" encourage individuals to take a moment to pause and engage in introspection regarding the direction of their lives. In the pursuit of wealth, it is possible to overlook one's own happiness. Despite having all the necessary possessions, individuals often require a physical space to call home. This space serves as a refuge where they can express their grievances and seek solace from a trusted individual who can provide comfort and reassurance after experiencing disappointment from the external world.

The results of heuristic and hermeneutic reading of the song "Larasuka" lyrics tell about how lonely someone feels. Someone who looks good on the outside but is a mess on the inside, who laughs and looks happy, but is hurt in many ways.

The results of heuristic and hermeneutic reading of the song "Mangu" tells about a romantic relationship between individuals who adhere to divergent religious beliefs.. A couple who used to get along well is now becoming more and more different. As their love grows, their dreams and goals also change.

4.2 Matrix and Model
The matrix found in the lyrics of the song "Kursi Goyang" is a message to people to appreciate life and not pursue wealth excessively. The model in the lyrics of this song is the sentence */ Gagal tafsirmu tentang bahagia/* which tells the story of the wrong notion that having abundant wealth guarantees happiness.

The matrix found in the lyrics song "Larasuka" is the experience of loneliness and anxiety.The model in the lyrics of this song is the sentence /*Tertawa luarku menangis dalamnya/*which describes a person who seems happy to many people but isn't, conceals his sorrow and loneliness

The matrix featured in the song "Mangu" lyrics is about different beliefs in a relationship while the model in the lyrics of this song is the sentence*/tanganmu menggenggam, aku menadah/* describes the fact that differences are becoming increasingly apparent over time. The lyrics are about love, but they are too dissimilar.

4.3 Hypogram
The hypogram in the lyrics of the song "Kursi Goyang" is a quote from Albert Einsten that said "if you want to live a happy life, tie it to a goal, not to people or objects. The hypogram featured in the lyrics of the song "Larasuka" is a citation attributed to Tere Liye, which conveys the notion that sometimes sadness needs to be alone, but often being alone makes sadness unbearable. The hypogram in the song

"Mangu" is one of Fiersa Besari's quotes: "Dating people of different religions is hard." Because in the end, you have to choose between betraying your lover or your God, or even worse, asking your lover to betray his God."

4.4 Indirect Expressions
Changing of Meaning

a. Metaphor

Metaphor is an indirect and implicit comparison approach. The comparison between the first and second is only implied; there are no explicit comparison terms.

Raharja yang berlimpah harta
(Kursi Goyang)

The lyric /, "Raharja" serves as a metaphorical representation of an individual who possesses a significant amount of material wealth. The aforementioned lyrics represent an individual who resides in a state of opulence and financial well-being.

Lara dan suka ternyata abu-abu
(Larasuka)

The lyrics of song "Larasuka" found a metaphor, specifically a comparison, but no comparative words. "*Lara dan suka ternyata abu-abu*" is a metaphor for a situation or circumstance that is initially thought to have a clear emotion or feeling, but turns out to have complexity or uncertainty

b. Personification

Personification is a way of writing in which lifeless things are given human-like traits so that they can act and behave as humans do.

air mataku tak menjawab penyakitku itu
(Larasuka)

This describes what happens when tears, which are actually a liquid that the eyes make to clean them, get human traits, like being able to answer questions or heal diseases. In this case, tears are personified as being able to answer or heal the mental illness or pain that the perpetrator is going through.

ego dan air mata kita bicara
(Mangu)

The phrase, /*ego dan air mata kita bicara*/ is given human characteristics, like being able to talk. This gives the impression that ego and tears can be used to communicate like humans

c. Euphemism

A euphemism is a term or phrase that is substituted for another word or expression that is considered to be offensive or conveys a negative connotation.

puan tuang air senang
(Kursi Goyang)

Lyric in the song "Kursi Goyang" uses a euphemism to change the meaning. "air senang" is a slang term for alcohol.

d. **Anaphora**

Anaphora is a linguistic style characterised by the repetition of a sentence's first words.

tak bisa ku merasa, tak bisa ku raba
(Larasuka)

An example of anaphora in this sentence is the use of the phrase "*tak bisa ku*" in two straight sentences. The repeat makes the same pattern and emphasizes the way something feels or the ability to feel and touch it.

Cerita kita sulit dicerna,tak lagi sama cara berdoa
Cerita kita sulit diterka, tak lagi sama arah kiblatnya
(Mangu)

The use of (*cerita kita sulit)* at the beginning of several lines in a row is an example of anaphora, which is when the same phrase is used at the beginning of several words in a row.

Distorting of Meaning

a. Ambiguity

Ambiguity is commonly referred to as the phenomenon of having two or more possible meanings or interpretations, also known as a double meaning. Different people can interpret the same words or events in different ways. The task of assigning significance to vagueness lies with the reader, and such an interpretation ought to be derived from the contextual cues present within the entirety of the written work.

Dan puan tuang air senang
(Kursi Goyang)

The sentence "puan tuang air senang" exhibits ambiguity or multiple interpretations, as it can be construed as either puan pouring water joyfully or pouring a substance referred to as "air senang".

b. Contradict

A poem often says something backward. This is done to make the reader think and pay attention to what the poem is saying. Paradox and irony lead to a contradiction*.*

Sudut gelap terang bagiku
(Larasuka)

There is a contradiction in the lyrics, specifically a paradox that contradicts and contradicts the actuality. Lyrics indicate that "sudut gelap terang bagiku." In actuality, darkness contains no light. But it is contradictory that darkness is light.

c. Nonsense

Nonsense is a word that doesn't belong in the language because it doesn't mean anything. These "words" are made up by the poet, and they are not in the dictionary.

Larasuka

There is a nonsense word in the word "larasuka" which linguistically has no or no meaning because it does not exist in the vocabulary.

Creating of Meaning

a. **Enjambement**

Enjambement is when a word is cut off in one line and moved to the next. It doesn't make sense from a grammar point of view, but it's used to emphasise the line.

Aku berada tak pada tempatnya
Tak di habitatnya (Larasuka)

Mengapa sudut gelap
Terang bagiku Yang
indah jadi debu
(Mangu)

The lyrics contain enjambment in the sentence, as evidenced by the transition of the concluding word to the next line.

b. **Rhyme**

Rhyme is when the same sound is used over and over in a song. Rhyme doesn't mean anything in and of itself, but it can lead to deep meaning. Rhymes can show happiness, sadness, pain, suffering, anger, grief, and other emotions.

Kursi Goyang	*Raharja yang berlimpah harta (a)* *Kosong hatinya, hebat di dunia (a)* *Ternyata, oh, ternyata (a)* *Gagal tafsirmu tentang Bahagia (a)* *Menepilah, membuka peta (a)* *Mencari makna rumahnya (a)*
Larasuka	*Mengapa sudut gelap (b)* *Terang bagiku (a)* *Yang indah jadi debu (a)*
Mangu	*Suatu malam Adam bercerita (a)* *Hawanya tak lagi di jalur yang sama (a)* *Bacaan dan doa yang mulai berbeda (a)* *Ego dan air mata kita bicara (a)*

Enclosed rhyme (a.b.a.a. or b.c.b.b.) happens when some words in a stanza of a poem don't rhyme, but other words in the same place in other lines do match.

5. **Conclusion**

Based on the research results of the song lyrics "Kursi Goyang", "Larasuka", and "Mangu" by "Fortwnty" in the album ""Nalar"" with Riffaterre's semiotic analysis, it can be concluded as follows. First, The results of heuristic and hermeneutic reading on the lyrics of the song "Kursi Goyang" refers to individuals who prioritize the accumulation of wealth over their personal happiness. Matrix in this lyric is a message to people to appreciate life and not pursue wealth excessively. The model in the lyrics of this song is the sentence */ Gagal tafsirmu tentang bahagia/* which tells the story of

the wrong notion that having abundant wealth guarantees happiness. The hypogram in the lyrics of the song "Kursi Goyang" is a quote from Albert Einsten.

Second, the results of heuristic and hermeneutic reading of the song "Larasuka" lyrics tell about how lonely someone feels. The matrix found in the lyrics song "Larasuka" is the experience of loneliness and anxiety. The model in the lyrics of this song is the sentence /**Tertawa luarku menangis dalamnya**/which describes a person who seems happy to many people but isn't. The hypogram in the lyrics of the song "Larasuka" is a quote from Tere Liye.

Third, the results of heuristic and hermeneutic reading of the song "Mangu" tells about a romantic relationship between individuals who have different religious beliefs. The matrix featured in the song "Mangu" lyrics is about different beliefs in a relationship while the model in the lyrics of this song is the sentence/**tanganmu menggenggam, aku menadah**/ describes the fact that differences are becoming increasingly apparent over time. The hypogram in the song "Mangu" is one of Fiersa Besari's quotes.

Fourth, Indirect expression is observed in the following instances: (a) Change of meaning of the lyrics of "Kursi Goyang" is demonstrated through the utilization of language styles such as metaphors and euphemisms. Then, change of meaning in the lyrics of "Larasuka" is exhibited through the application of language styles such as metaphors, personification, and anaphora. Lastly, change of meaning in the lyrics of "Mangu" is conveyed through the use of language styles such as personification and anaphora. (b) Distorting of meaning of the lyrics of "Kursi Goyang" revealed a distorting of meaning in the form of ambiguity. Similarly, the lyrics of "Larasuka" exhibited a distorting of meaning in the form of contradiction and nonsense. However, no distorting of meaning was observed in the lyrics of "Mangu".(c) The creation of meaning in the lyrics of "Larasuka" and "Mangu" is caused by enjambement and rhyme, while "Kursi Goyang" is only caused by rhyme.

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