Article

Exploring Hermeneutic through Lyrics of the Song "Akhir Tak Bahagia": A Case on Critical Discourse Analysis

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A B S T R A C T

The goal of this research was focused more on Wilhelm Dilthey's hermeneutic theory to examine the lyrics of the song "Akhir Tak Bahagia" with the concept of Erlebnis (living experience), the main reason why the author uses the science of hermeneutics because hermeneutics has an Erlebnis study process (living experience), which aims so that the results of this research can be a reflection of phenomena that occur in society according to the object studied. The data analysis technique used was descriptive qualitative analysis technique. The study of the structure of language units is a heuristic step to find meaning through linguistic signs, namely as follows. Based on the study of the language units, 92 data were obtained in the form of words, 8 data of phrases, 1 data of sentences, and from this study no clauses were obtained because in the lyrics do not describe the unit clause. Based on the results of the researcher's analysis of the text of the song "Akhir Tak Bahagia" by Misellia Ikwan to answer what is in the problem formulation, there are several points in the process of Wilhem Dilthey's hermeneutic analysis of the text of the song "Akhir Tak Bahagia", these points, namely: Erlebnis (living experience).

Keywords: Critical discourse analysis, hermeneutic, song, lyrics

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INTRODUCTION

Song lyrics are a person's expression from within about something good that has been seen, heard or experienced. Song lyrics have something in common with poetry, however, song lyrics also have their own specificity because the idea conveyed through song lyrics is strengthened by the melody and the type of rhythm that is adapted to the song lyrics and the vocal color of the singer . The singer or the music's quality is usually enough for most listeners to enjoy a song, although this isn't always the case. Songs are comprehensible, enjoyable, authentic, and rich of language that we require in daily life (Sevik, 2011). This is especially true for English language study, which is much more enjoyable when done while resting. Sometimes, listeners who focus on the lyrics have difficulty understanding the songs' meaning.

Song lyrics have two meanings, in Moeliono (2007: 628) it is explained as follows, song lyrics as literary works in the form of poetry that contain the outpouring of the heart, as the composition of a song(Ussolichah et al., 2021). To use a lyric, a poet must be good at processing words. The word song has the meaning of various rhythmic sounds (Purwanti, 2020). Song

lyrics are the result of a combination of language art and sound art, as a work of sound art that involves the singer's voice color and melody. Hence, Songs often have poetic, rhyming lyrics, though they occasionally contain religious verses or free poetry. The meaning of the song will be clear to listeners from the lyrics. Because what is usually spoken is not always the same as what a singer wishes to express, listeners can have trouble understanding what a vocalist is trying to convey in a song. A song is a piece of music with spoken words that serves as a vehicle for the expression of ideas and emotions. Songs often have both lyrics and melody (Herman et al., 2021). According to Hadi (2008: 69)(Afifulloh, 2019) Erlebnis (life experience) connects inner experiences and contemplation of life lived by humans in a certain period of time that occurred in the past between the lives of every society in general, with culture which is definitely a series of spiritual actions. Thus, research on these expressions involves an understanding of the spiritual process that allegedly accompanies the birth of cultural expressions.

In this study, the researcher focused more on Wilhelm Dilthey's hermeneutic theory to examine the lyrics of the song "Akhir Tak Bahagia" CREATED by Misellia Ikwan with the concept of Erlebnis (life experience), (Firdaus et al., 2021), a person's personality can be seen from how he connects between experiences old and new experiences according to a reciprocal process. Each song lyric is an outpouring of the personal feelings and thoughts of the creator, as well as the lexicon lyrics created by Misellia Ikwan. Misellia Ikwan writes on the basis of a sense of longing and a sense of question mixed together

As explained in the previous paragraph, the lyrics of "Akhir Tak Bahagia" were written on the basis of longing and questioning mixed into one, creating this song as a story behind the feeling of letting go of "Akhir Tak Bahagia" which is believed to be not uncommon in many people's love relationships. Through this song too, the owner of the song hopes to accompany your journey of letting go of things & relationships that have "Akhir Tak Bahagia".

The choice of words used by Misellia in her song lyrics tends to use simple words, but the combination of each word used produces a meaning that is difficult to understand.

METHOD

In this study, researchers focused more on the hermeneutics of Wilhelm Dilthey's theory to examine the lyrics of the song "Akhir Tak Bahagiaings" with the concept of Erlebnis (living experience), the main reason why the author uses hermeneutics is because hermeneutics has a process of studying Erlebnis (living experience), which aims so that the results of this study can be a reflection of the phenomena that occur in the community according to the object studied.

According to Hadi (2008: 69) Erlebnis (living experience) relates to inner experience and contemplation of life lived by humans in a certain period of time that occurred in the past between the lives of every society in general, with culture which is certain is a series of spiritual actions(Afifulloh, 2019). In this way, research on these expressions involves an understanding of the spiritual process that supposedly accompanies the birth of cultural expressions. According to Dilthey, every old experience is essentially confirmed by all experiences that have ultimately been passed or experienced. On the contrary, new experiences give new meanings or meanings and interpretations to old experiences.

According to Priyanto (2001: 126-127) "What I am experiencing now, I see in the light of my past and the way I imagine the past depends on the life experience that I now have"(Albar, 2020). and experienced and contemplated in every person's life is a real thing according to awareness based on human presence as well as a real thing based on life which is obtained from all facts that become explicit or predetermined. In essence, life is experienced directly by humans without overly questioning differences in subjects or objects because both have a relationship and a dynamic relationship.

This research is a type of qualitative descriptive research that is trying to reveal what is about the object of research. The method is a way of obtaining knowledge, as well as a series

of procedures that must be followed to get certain answers from certain facts. Each writing and research in a particular field has its own method. This is to determine the legitimacy of a work of scientific literature. The research method as far as possible can direct the researcher in a systematic way of working and is neatly arranged and accurate. Methods are needed to provide a clear understanding of what will be presented to the reader. In addition, a quality scientific work is determined by the method used in data collection

FINDINGS AND DISCUSSION

This study used Wilhelm Dilthey's hermeneutic analysis from the concept of Erlebnis (living experience). The data analysis technique used was descriptive qualitative analysis technique. Qualitative data according to Sugiyono (2017) is data in the form of words, sentences or pictures. Studying the structure of language units is a heuristic step to find meaning through linguistic signs, namely as follows.

Table 1. List of language unit taken from the song

No	Language Unit	Total
1	Words	92
2	Phrase	8
3	Clause	0
4	Sentences	1
	Total	64

A. Word

Morphology according to the linguistic dictionary in the book Psycholinguistics (Theory and Analysis) is a field of linguistics that studies morphemes and their combinations or parts of language structures which include words and parts of words, namely morphemes.

1. The word *malam* as many as 1
2. The word *ini* as many as 1
3. The word *Bintang* as many as 1
4. The word *mengingatkanku* as many as 1
5. The word *padamu* as many as 1
6. The word *indah* as many as 1
7. The word *terang* as many as 1
8. The word *seperti* as many as 1
9. The word *matamu* as many as 1
10. The word *yang* as many as 4
11. The word *selalu* as many as 3
12. The word *kupandang* as many as 1
13. The word *lembut* as many as 2
14. The word *tutur* as many as 2
15. The word *katamu* as many as 2
16. The word *merdu* as many as 1
17. The word *tawamu* as many as 2
18. The word *parasmu* as many as 2
19. The word *menawan* as many as 2
20. The word *buat* as many as 2
21. The word *diriku* as many as 2
22. The word *tak* as many as 5
23. The word *bisa* as many as 5
24. The word *lupa* as many as 1
25. The word *dari* as many as 2
26. The word *banyaknya* as many as 2

27. The word *insan* as many as 2
28. The word *didunia* as many as 2
29. The word *mengapa* as many as 2
30. The word *dirimu* as many as 2
31. The word *aku* as many as 2
32. The word *sangka* as many as 2
33. The word *temani* as many as 2
34. The word *hari-hariku* as many as 2
35. The word *walau* as many as 2
36. The word *kita* as many as 2
37. The word *bersama* as many as 2
38. The word *uh-uh* as many as 1
39. The word *dipertemukan* as many as 1
40. The word *berakhir* as many as 1
41. The word *bahagia* as many as 1

B. Phrase

According to Chaer (2009: 222) a phrase is defined as a grammatical unit in the form of a combination of words that are non-predicative (the relationship between the two elements that make up the phrase does not have a subject-predicate or predicate-object structure), or commonly also called a combination of words that fill one of the syntactic functions. in the sentence(Ayu et al., 2022). In the lyrics of the song "Akhir Tak Bahagia" there are 8 data obtained phrases, these data, as follows:

1. Indah terang
2. Lembut tutur katamu
3. Merdu tawamu
4. Parasmu yang menawan
5. Selalu indah
6. Tak bisa lupa
7. Dipertemukan semesta
8. Berakhir tak bahagia

C. Clause

A clause is a combination of two or more words consisting of a subject and a predicate. Generally, clauses are equipped with objects, descriptions, complements. In the lyrics of the song "Akhir Tak Bahagia" there are 6 clauses

1. Bintang mengingatkanku padamu
2. Seperti matamu yang selalu kupandang
3. Buat diriku yang tak bisa lupa
4. Dari banyaknya insan di dunia
5. Mengapa dirimu yang ku sangka
6. Bisa temani hari-hariku yang tak selalu indah?

D. Sentences

Sentence is the smallest language, in spoken or written form that expresses a complete thought. In spoken form, the sentences are pronounced in a rising and falling voice, loud and soft, interrupted by pauses, and ending with a final intonation. There is no sentence analysis in the lyrics of "Akhir Tak Bahagia".

Referring to the results that have been presented above, the researchers would like to present and compare this research to previous studies. Some previous studies have been conducted to the study of critical discourse analysis to literature especially to lyrics of the song. Actually, researchers have tried to collect some references with the study of hermeneutic in perspective of critical discourse analysis but only few were depicted and some researches were

dominantly discussed about discourse analysis to literature. Bell (2011) conducted a research entitled Re-constructing Babel: Discourse analysis, hermeneutics and the Interpretive Arc. The term "discourse analysis" is questioned in this article, and the less reductionist term "discourse interpretation" is preferred. This is accomplished by utilizing concepts from the study of philosophical hermeneutics, which is the study and practice of text interpretation. In order to address difficulties that are crucial to discourse work, such as how we establish the reliability of our textual interpretations, it operationalizes and modifies Paul Ricoeur's Interpretive Arc concept.

The article presents and exhibits the six interconnected phases of the Interpretive Arc through consideration of a single text, the narrative of Babel. Because of the distance that the text's written or technological form creates, readers are described as being in a state of estrangement in phase 1 of the arc. The second phase is pre-view, which refers to the attitude or background information that readers bring to a text. In the third phase, a reader's first reading shapes their Proto-understanding, or their initial "guess" as to what the text means. After then, analysis procedures (phase 4) evaluate and provide evidence for alternative readings, so reducing the interpretations that can be credibly drawn from a text. The supremacy of author intention, structuralist analysis, and unrestricted polysemy are three interpretative analysis trajectories that are contested and rejected. Following analysis comes phase 5, which is educated understanding of the subject or directive of the text, of what is revealed or takes place prior to the text. Phase 6, Ownership, marks the conclusion of the Interpretive Arc. Here, readers are guided to a new self produced by the subject of the text through procedures of critiquing their own ideas and those of the text, as well as through methods of fresh listening. The three concepts of analysis, understanding, and ownership interact dialectically, each influencing and modifying the others.

The methodology places a focus on interpretation as the core of discourse activity. This story of Babel, which dates back 3000 years, serves as both a topic and an object. It contributes to the article's subject matter, and the theoretical foundation is integrated into its interpretation. The tale is revealed to be cohesive and rich in complex linguistic devices that demonstrate a love of words. The classic Christian and Western understanding of Babel—that it was an insult to God and the cause of the linguistic curse—is called into question. According to a reconstructed interpretation supported by intertextual evidence, the people's resistance to disperse over the globe was the cause of Babel. Babel might be seen as a manifesto against the imperialistic, monolingual, and monocultural tendencies of both ancient and modern empires. The multilingual result is a commendable celebration of language and sociocultural variety.

CONCLUSIONS

The song "Akhir Tak Bahagia" by Misselia Ikwan talks about a person's disappointment as a result of falling in love with the wrong person. I don't know for what reason, what is certain is because they are not destined to be matched, so they cannot become one in the bond of love. Based on the study of the language units, data were obtained in the form of 92 words and 8 phrases data, a sentence of 1 data, and from this study it was not obtained because clause in the lyrics does not describe the unit clause. Based on the results of the researcher's analysis of the text of the song "Akhir Tak Bahagia" by Misellia Ikwan to answer what is in the formulation problem there are several points in the process of Wilhem's hermeneutic analysis Dilthey to the text of the song "Akhir Tak Bahagia", these points, namely: Erlebnis (living experience). The researcher uses hermeneutic analysis whose role is to examine the meaning of the lyrics of the Akhir Tak Bahagia.

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