

Self Expression Lyrics of Yura Yunita's Song *Tenang*: Van Dijk's Critical Discourse

¹Nella Viana Nur Ramadhanti, ²Rizky Abrian
^{1,2} Universitas Islam Negeri Sunan Ampel Surabaya

Corresponding Author: ¹nellaramadhan8@gmail.com

Abstract

This research aims to reveal that self-expression in the song lyrics can influence people's views on the issues they experience contained in the lyrics of Yura Yunita's song "Tenang". In the meaning of the song, the lyrics of the song "tenang" represent the life experiences experienced by Yura Yunita when she felt the anxiety that hit her. The method used in this research is using a qualitative descriptive method. This research uses data collection and analysis techniques by looking at the song lyrics on the website, then using Spotify to listen to a calm song and then watching the music video on Yura Yunita's YouTube account. In the process of data analysis, the lyrics of the calm song were absorbed and then the results were presented which were linked to Van Dijk's critical discourse analysis theory. This research uses Van Dijk's theory of critical discourse analysis which consists of macro structure, superstructure and micro structure which includes (semantics, syntax, stylistics and rhetoric). This discourse analysis also analyzes social cognition and social context in the lyrics of the song "tenang" Yura Yunita. The result of this research is an explanation of self-expression in the lyrics of Yura Yunita's song "Tenang".

Keywords: Song Lyrics, Yura Yunita, Critical Discourse Analysis

Article history

Received:
12-12-2023

Revised:
30-03-2024

Accepted:
31-03-2024

Published:
06-04-2024

Introduction

Self-expression is a person's way of communicating their feelings, thoughts, identity and creativity to other people and the world around them. It includes various forms such as spoken words, written words, visual arts, and music. Self-expression allows people to express who they really are, how they feel, and how they view the world. Many factors influence self-expression, including culture, background, life experiences, and personal values. This can

occur with full awareness or no awareness at all in formal or informal situations, and can be a means of conveying messages, ideas, and feelings to others.

Music is a direct expression of the creator's feelings. As a communication tool, music has the ability to convey messages indirectly. Through its lyrics, music often contains messages that the author wants to convey to his listeners. Each song has its own unique story that it wants to communicate to others. The influence of music on humans is very large because music is not only a source of entertainment, but is also able to influence the human soul. Musicians and singers use songs as a medium to express feelings or experiences they experience in their surroundings. The language used in songs aims to communicate the intent or purpose of the singer or songwriter to the listener. Music has the ability to create an atmosphere that can influence emotions precisely through the musical instruments used. Apart from being entertainment, music can also be a means for individuals who seek peace and spiritual progress within themselves.

From this perspective, song lyrics have similarities to poetry. The difference between song lyrics and poetry lies in the way they are presented: song lyrics are usually sung, while poetry is usually read. When the lyrics are read, it will sound like the text in a poem, but if the poem is accompanied by certain musical notations, it will feel like the lyrics of a song. Lyrics can also be used to describe significant social realities, contributing to society by tracking their existence and interactions in everyday social life (Nathaniel and Sannie, 2018). Therefore, lyrics are an essential part of music, because they contain a play on words and language that is conveyed and reinforced through melody and musical symbols. This creates an enchanting, imaginative atmosphere for the listener, created by the songwriter. The creator conveys his thoughts in the form of melody and lyrics to allow the audience to understand the message implied in it. The communication process occurs through musical symbols, such as musical notation and lyrics in songs which bring together the songwriter and the listener. Communication between songwriters and song fans occurs when a song is performed in front of an audience. The message conveyed can be in the form of a story, confession, or criticism expressed through the lyrics. Words themselves have certain privileges.

In Indonesia, currently there are musicians who independently create songs without being tied to contractual agreements in the music recording industry. An example is Yura Yunita. In 2021, Yura Yunita released a song entitled "Tenang" during the month of Ramadan as a personal reflection. This song is the result of Yura Yunita's personal experience which she expressed through the song lyrics. The meaning behind the lyrics of the song "Tenang" reflects the life journey faced by Yura Yunita when facing anxiety within herself, and her hopes of finding peace. Through this song, Yura Yunita describes her inner conversation with herself. "Tenang" invites listeners to take time to reflect on their surroundings and inner world, to find answers to the questions that arise. With peace found, dialogue with our deepest inner voice will guide us towards complete self-acceptance. Yura Yunita believes that this song is a prayer, as an expression of the heart when talking to oneself and the Creator.

Discourse analysis of song lyrics examines how the use of words forms meaning, ideas or thoughts that can be understood by listeners or fans of the song. Generally, song lyrics have a specific purpose which is sometimes adapted to the listener's situation or condition, so that the lyrics can reflect the emotions felt by the listener or fan of the song. Eriyanto (2009: 3) explains in Saputri & Fajrin (2021: 17) that discourse analysis in the field of linguistics is a formal approach that only focuses on linguistic units such as words. He stated that this approach emerged as a response to the formation of phrases and sentences separately without considering the relationship between these elements. From this explanation, it can be concluded that discourse analysis aims to understand the overall meaning of the message or text, both expressed and implied (Lestarini, 2021: 2).

According to the Big Indonesian Dictionary (2016), discourse means the ability to think systematically. According to Stubbs (1983), discourse analysis aims to analyze the use of language in communication, both in spoken and written form. According to Eriyanto (2011) in linguistics, discourse analysis is a formal linguistic response in the form of paying attention to sentences, words or expressions without considering the relationship between elements. In short, discourse analysis is used to analyze a message or text to arrive at implied or explicit meaning. Eryanto (2009:3) and Munajar (2016:3) Discourse analysis in linguistics is a response to the formal linguistic approach which focuses more on word units, phrases or single sentences without paying attention to the relationship between these elements.

Discourse can manifest in spoken and written form, often referred to as text in speech. Currently, the phrase "statement word" is often used in both spoken and written sentences as a response to a specific topic. Discussions in this context are not only limited to specific fields, but cover various domains such as politics, society, culture, art, and others. The aim of discourse analysis is to identify patterns or structures reflected in a text. The discourse analysis approach examines language units within a linguistic framework, both micro in nature such as syntax, pragmatics, morphology and phonology, and macro in nature such as sociolinguistics, pragmatics and psycholinguistics.

In principle, discourse analysis is research into language use. Therefore, discourse analysis is not limited to describing linguistic structures without paying attention to their purpose or benefits in human life. While a linguist may focus on the formal features of a language, discourse analysis focuses on the use of language that is conveyed. Critical discourse analysis, in this context, is an attempt to interpret texts based on their social context, in order to find the messages implicit in them. Discourse, as a form of social practice, can be explored with critical discourse analysis to understand its relationship to socio-cultural developments in various social fields through language. Discourse analysis involves a detailed examination of linguistic phenomena at both micro and macro scales, while critical discourse analysis focuses on discourse phenomena related to social-society aspects, especially to understand why a discourse has a certain structure of social relationships between parts of its speech.

Van Dijk discusses a discourse analysis model consisting of macro structure (thematic), superstructure (thematic), and micro structure, which includes aspects of semantics, syntax, stylistics, and rhetoric, as well as considering social cognition and context. Macro structure, the first part in this model, observes themes in discourse which consist of subject elements only, which are topically related to the main core of the text or object being discussed. Superstructure is a discursive structure involving a textual and schematic framework. Microstructure is a small component in discourse that includes aspects of stylistics, semantics, syntax and rhetoric. Social cognition refers to the author's understanding of feeling or understanding an event, which is then expressed in the form of discourse or writing. Meanwhile, social context is related to how a discourse is received and develops in society.

Previous research entitled "Critical Discourse Analysis of Van Dijk's Theory in the Song Lyrics of Tuter Batin Yura Yunita" by Zufara Maryami Mufidoh is considered relevant to the current research. The research indicates that the lyrics of the song "Tuter Batin" reflect Yura Yunita's personal experience in overcoming feelings of insecurity and finding self-confidence by listening to words or expressions that come from the heart.

The second study is entitled "Critical Discourse Analysis of the Lyrics of the Song 'Lexicon' by Isyana Sarasvati" written by Hana Putri Lestari in 2020. This research resulted in the finding that "Lexicon" is a representation of Isyana Sarasvati's life dictionary which describes various emotions such as enthusiasm, sadness, anxiety, hope, and happiness.

The third study, entitled "Analysis of Van Dijk's Critical Discourse on the Lyrics of the Song 'Usik' by Feby Putri" written by three students, namely Wydia Aska, Muhammad Farhan Alghifari, and Goziyah in 2022, resulted in the finding that the structure of the lyrics in the song "Usik" has three main parts. The first part is a macro structure that contains thematic elements, showing that this song raises human rights issues related to equality. The second part, namely the superstructure, includes diagram elements that represent the title and storyline of the lyrics. The third part is the micro structure which consists of semantic, syntactic, stylistic and rhetorical elements. Semantic elements reveal the context, details and meaning of the lyrics, while syntactic elements pay attention to sentence patterns, coherence and use of pronouns. Stylistic elements include word choice and sound aspects in the lyrics, while rhetorical elements emphasize deeper meaning. Apart from that, this research also reviews the social perceptions of songwriters and the social context experienced by listeners or readers.

The difference between current research and previous research lies in the object studied. This research focuses on analyzing the lyrics of the song "Tenang" by Yura Yunita using the theoretical framework of discourse analysis developed by Van Dijk, marking an innovation in research. However, there are similarities between the current research and previous research in terms of the use of the same theory, namely Van Dijk's theory of discourse analysis recognizes three main components, namely macro structure (thematic), superstructure

(thematic), and micro structure involving semantic elements, syntax, stylistics, and rhetoric. This theory also considers social cognition and social context in discourse analysis.

Previous research has reviewed the analysis of the form of hope for peace in song lyrics, using a critical discourse analysis theory approach which is used as a comparison in the current research. The focus of the current research is to conduct discourse analysis of the lyrics of the song "Tenang". Discourse analysis of song lyrics is carried out to evaluate the use of language in songs in order to generate meaning or thoughts that will be interpreted by listeners of the song. This research aims to complement previous studies, especially those related to song lyrics as an object of discourse analysis. The researcher chose the lyrics of the song "Tenang" by Yura Yunita because there are several lyrics that need to be analyzed in terms of macro structure (thematic), superstructure (thematic), micro structure involving semantic, syntactic, stylistic and rhetorical aspects, as well as considering social cognition and context. social according to Van Dijk's theoretical framework. Therefore, the formulation of this research problem is about forms of self-expression in the analysis of macro structure, superstructure, micro structure, social cognition, and context in the lyrics of the song "Tenang" by Yura Yunita.

Method

This research applies descriptive qualitative methods using a critical discourse analysis approach. Data was collected by looking at the lyrics of the song "Tenang" on the website, listening to the song via the Spotify platform, and watching the music video and lyrics of the song "Tenang" on Yura Yunita's YouTube channel. In the process of data analysis, the lyrics of the song "Tenang" were studied and connected with the concepts of critical discourse analysis according to Van Dijk's theory. This research utilizes discourse analysis theory by Teun A. van Dijk which includes macro structure (thematic), superstructure and micro structure analysis aspects which include semantic, syntactic, stylistic and rhetorical aspects in the lyrics of the song "Tenang" by Yura Yunita.

Discussion

Macro structure and Superstructure analysis

Table 1. Forms of self-expression in the lyrics of Yura Yunita's song "Tenang".

| Lyrics | Thematic | Schematic |
|--|-----------------------|---|
| <p><i>"Dialog dini hari Kepada diriku sendiri Tak bisa ku tertidur lagi Melayang pikirku tak pasti"</i> (Early morning dialogue To myself</p> | Anxiety and confusion | The flow in this first verse explains the introduction to the song Tenang. In this verse the songwriter explains about the inability to sleep and wandering thoughts showing the confusion and anxiety experienced by the songwriter. |

| | | |
|---|-------------------------------|---|
| I can't fall asleep anymore I thought uncertainly) | | This might happen because there is something disturbing in his mind. |
| <i>"Dialog dini hari Resah gelisah mengiringi Berharap ada yang mengerti Berharap kau ada disini"</i> (Early morning dialogue Anxiety accompanies it Hope someone understands Wish you were here) | Loneliness and anxiety | The flow in the second verse is the first content of the song Tenang. The creator of this song expresses a deep feeling of loneliness in the early hours of the morning. The phrase "anxiety accompanies you" reflects the fear and worry that surround moments of solitude. |
| <i>"Tenang tenang yang tak kunjung datang Menanti nanti cahaya-Mu, beri aku petunjuk-Mu Tenang tenang oh datanglah tenang hari ini"</i> (The calm that never comes Waiting for Your light, give me Your guidance Calm calm oh come calm today) | hope of peace | The flow in this third verse is the second content of the song Tenang. In this verse the songwriter expresses hope for the peace that is desired today. In this verse the songwriter also refers to a prayer or request seeking guidance from something higher or spiritual. This indicates that someone who is lost or lost is looking for guidance or help. |
| <i>"Tenang tenang yang tak kunjung datang Menanti nanti cahaya-Mu, beri aku petunjuk-Mu Kadang kadang kelam ini datang menghampiri , oh -oh"</i> (The calm that never comes) Waiting for Your light, give me Your guidance Sometimes this darkness comes, Oh oh) | The calm that has yet to come | The flow in this third verse is the third content of the song Tenang Ini. the songwriter shows a deep longing for inner peace and a calm state of mind. This symbolizes feelings of anxiety and fear due to not achieving the expected calm. In this verse, the songwriter also reflects a situation where someone seeks guidance in the midst of difficulties. |
| <i>"Jauhkan dari sedih itu Aku merindu padamu Jauhkanmu dari gelap itu Aku kembali pada-Mu"</i> (Keep away from that sadness | Request for God's protection | This verse is the conclusion of the song. The creator of this song expressed his desire for protection and help to distance himself from sadness and darkness. And the songwriter shows a desire to return to God Almighty for help and protection. |

| | | |
|--|--|--|
| I miss you Keep me away from that darkness I return to You) | | |
|--|--|--|

Microstructure Analysis

1.1 semantics

Semantics is a field of linguistics that studies the meaning of words, phrases, sentences and texts. Calm is an Indonesian adjective that describes a state of not being noisy, a calm mind and atmosphere, not anxious, and not easily influenced by situations or the environment. In this text, semantics emphasizes the meaning of words and their use. There are expressions such as " *dialog dini hari*", " *tenang yang tak kunjung datang*", and " *menanti-nanti cahaya-MU*" , which reflect Yura Yunita's fear, hope, desire for peace, and signs of receiving guidance from the Almighty.

1.2 Syntax

In the lyrics of the song "Tenang" Yura Yunita combines complete sentences and phrases to convey thoughts and emotions. For example, " *Jauhkanku dari sedih itu*" is a complete sentence, but " *dialog dini hari*" is a phrase. There is repetition of words and phrases such as " *Menanti-nanti cahaya-Mu, beri aku petunjuk-Mu*" creating a rhythm that emphasizes the emotions the text wants to convey. Pronouns such as " *diriku sendiri*," " *kau*," and " *pada-Mu*" are used to indicate a personal or emotional connection between the lyricist and himself or herself or the subject in question.

1.3 Stylistics

In the lyrics of the song "Tenang" by Yura Yunita there is a rhyme pattern in some of the lyrics, " *Tenang, tenang yang tak kunjung datang*" and " *Menanti-nanti cahaya-Mu, beri aku petunjuk-Mu*". " *Jauhkanku dari sedih itu*" uses visual images and rich words to describe strong emotions. The use of metaphors such as " *cahaya-Mu*" and " *gelap itu*" expresses abstract concepts (light as guidance and hope, darkness as sadness and confusion) and makes the lyrics deeper and more emotionally appealing.

1.4 Rhetorical

The lyrics use rhetorical expressions such as the rhetorical question " *Berharap ada yang mengerti, Berharap kau ada di sini*", repetition, and emotional expressions are used to motivate the listener. This is used to evoke emotions, the desire for calm and hope. This creates a rhetorical impression. provoke emotional reflection in the listener.

Social Cognition

In the lyrics of the song "Tenang", Yura Yunita expresses her fear and discomfort. He felt that everything around him was moving too fast and full of pressure. Yura also felt overwhelmed and unable to adapt to the current speed.

This state of anxiety and discomfort is part of social thinking. Yura Yunita understands that this world is complex and full of difficulties. He also realized that he had limitations that needed to be acknowledged.

Yura Yunita expressed her desire for peace through the prayers contained in the lyrics of her song. He wants to face the world with more patience and peace. He also tries to find peace within himself. The hope for peace is also part of social thinking. Yura Yunita realizes that calm is an important value. He also understood that he could achieve sobriety by changing his thought patterns and behavior. In general, the lyrics of the song "Tenang" by Yura Yunita describe the social thought process that a person goes through. Yura Yunita understand the social situation around them. This process will encourage him to undergo changes to become a more peaceful person.

Social Context

Yura Yunita's song "Tenang".is a musical composition by Yura Yunita in which Yura shares her experiences with listeners and readers. The song remains popular today because it has a relaxing effect on listeners. As soon as it was released, this song was ranked as the best song chart in Indonesia at the top. The social context in the song reflects the emotional experiences that many people may feel amidst social pressure, life difficulties, feelings of loneliness, and the struggle to find peace of mind. The message conveyed in these lyrics, such as "*Tenang, tenang yang tak kunjung datang, Menanti-nanti cahaya-Mu, beri aku petunjuk-Mu,*" is about the desire to seek calm and guidance through prayer or supplication to the Almighty in a difficult situation. In a social context, the song may express the challenges individuals face amidst the stresses of life, anxiety about the future, and the need for understanding and peace. This message may represent the struggle of many people to find balance and calm in a world full of uncertainty.

Conclusion

From the analysis carried out on the lyrics of the song "Tenang" by Yura Yunita, the lyrics express someone who has the hope of peace, the deep emotional feelings of individuals facing different emotions such as fear, loneliness, the need for calm and guidance, we can conclude that it is describes a journey. The macro structure and superstructure of the song's lyrics represent a storyline consisting of fear, loneliness, hope for peace, longing for rest and a request for protection from God. Each stanza conveys deep emotions and describes self-expression of different emotional states. The microstructure of this text includes semantic, syntactic, stylistic and rhetorical elements. Semantics emphasizes the use of words to express different emotional states. Syntax describes the arrangement of sentences and phrases that creates rhythm and emphasizes emotional connections. Stylistics can be seen from the use of metaphors, repetition of words, and rhyme patterns that deepen the emotion of the lyrics. Rhetoric exists through rhetorical questions, repetition, and emotional expressions that evoke emotion and reflection in the listener. Social cognition analysis shows that these texts reflect the social thinking of their creators. A social context examination was carried out to understand how the song "Tenang" written by Yura Yunita was received by the public.

References

- Mufidoh, Z. M, 'Critical Discourse Analysis of Van Dijk's Theory in Yura Yunita's Inner Speech Song Lyrics', In Synergy Online National Seminar, 2023, (Vol. 1, No. 1, pp. 1777-1784)
- Vioni Saputri, 'Critical Discourse Analysis of the Teun Model. Van Dijk in the Lyrics of the Song "Money Politics" by Iwan Fals', *El-Huda Journal*, 12.02 (2021)
- Lestarini, Noviana Dwi, 'Critical Discourse Analysis of Teun A. Van Dijk on the Lyrics of the Song Ojo Mudik Created by Didi Kempot', *Batra*, 7.1 (2021)
- Lestari, Hana Putri, 'Critical Discourse Analysis of the Lyrics of the Song "Lexicon" Created by Isyana Sarasvati', *UNDAS: Journal of Language and Literature Research Results*, 17.1 (2021)
- Oktariani, Pinny, Dedi Kurnia, Syah Putra, SI Sos, and M Ikom, 'Representation of Materialism (Critical Discourse Analysis of Teun a. Van Dijk on the Lyrics of the Song Buaya Buntung by Yoni Dores) Materialism Representation (Critical Discourse Analysis of Teun a. Van Dijk Toward Buaya Buntung Song Lyric By Yoni Dores)', 4.2 (2017)
- Fadhilah, Yasin, 'Criticism and Social Reality in Music (Critical Discourse Analysis of the Lyrics of the Song by Iksan Scooter "Peasant Song")', *Commercium Journal*, 1.2 (2019)
- Kurniawan, Yoseph Wahyu, and Ramadhanty Cahyaning Rizki, 'Representation of Quarter Life Crisis Through Discourse Analysis of the Lyrics of the Song "Takut" by Idgitaf on the Reality of Mental Health of Adolescents 1*', *Communications*, 5.2 (2023)
- Aska, Wydia, Muhammad Farhan Alghifari, and Goziyah Goziyah, 'Analysis of Van Dijk's Critical Discourse on the Lyrics of the Song "Usik" by Feby Putri', *Jurnal Skripta*, 8.2 (2022)
- Mandasari, Agustin Rima, Nur Lailiyah, and Subardi Agan, 'Lyric Analysis of Campursari Songs, Didi Kempot's Best Works, Perspective of Critical Discourse Analysis of the Van Dijk Model', *Proceedings of SEMDIKJAR (National Seminar on Education and Learning)*, 5 (2022)
- Fauzi, JAN, & Mulyana, M, 'Critical Discourse Analysis of the Teun a Model. Van Dijk in the Lyrics of the Song "Mangku Pural" Created by Nurbayan', *JOB (Baradha Online Journal)*, 19.1 (2023)