

## **Hermeneutics Study: Analysis of Denotative And Connotative Meaning in the Song *Berita Kepada Kawan* by Ebiet G. Ade**

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**Abstract** - The song is a sequence of beautiful words, often carrying meanings both connotative (figurative) and denotative (literal). This research aims to unveil the connotative and denotative meanings in the song “Berita Kepada Kawan” by Ebiet G. Ade. The theoretical framework employed in this study is hermeneutic research. It is a qualitative study where the data consists of sentences containing connotative and denotative meanings, and the source of the data is the lyrics of the song “Berita Kepada Kawan” by Ebiet G. Ade. Data were collected through free engagement observation. The researcher browsed the lyrics of the song “Berita Kepada Kawan” by Ebiet G. Ade, then listened attentively to each word, phrase, sentence, and stanza of the lyrics. Subsequently, the researcher noted every sentence containing connotative and denotative meanings. Following this, data analysis was conducted, involving validation and classification of each sentence based on its type. The researcher then interpreted the data within its contextual framework. The results of the study indicate two meanings embedded in the song “Berita Kepada Kawan”, denotative and connotative. The denotative meaning portrays struggle, sadness, both mental and physical, while the connotative meaning depicts a solitary journey, sorrow, adversity, and loss of life. Thus, this hermeneutic research provides a profound understanding of the complexity of meanings in the song “Berita Kepada Kawan,” summarizing it within the conceptual framework of hermeneutics that includes both connotative and denotative analyses.

**Keyword:** Denotative and connotative meaning, Hermeneutics study, Song *berita kepada kawan*

## **I. INTRODUCTION**

Language is not merely a tool for symbolic sound communication among members of society, but it is also an art form to express oneself and influence others (Keraf, 1984:5). Communication manifested in song lyrics serves not only as a medium for conveying messages from the author to the audience but also harbors hidden moral messages within carefully chosen words. Lyrics are not just a string of words but also an expressive vessel strengthened by melody and musical notations meticulously aligned with those words. This is what makes music enthusiasts not only listen but also feel and immerse themselves in the author's inner world. A song is an expression of feelings. Its music and lyrics are the language of the soul. This statement profoundly reflects the essence of the songs by Ebiet G. Ade, one of which is "Berita Kepada Kawan." This article will delve into the analysis of connotative and denotative meanings in the lyrics, exploring the depth of emotions and hidden meanings.

Music is an inseparable part of human life, serving as a medium through which we can experience various emotions, from joy to sadness. Sunarko (in Widhyatama, 2012: 2) states that music is an expression of human feelings manifested through organized sound in melody or rhythm, with the beauty of elements or harmony contained within. Musicians can use music as a means to convey their aspirations, and the presence of lyrics in a song helps clarify the intended message. Lyrics not only reinforce the purpose of the work but often use figurative language to enhance aesthetic value. Furthermore, lyrics in music also play a role in enhancing the interpretative abilities of the listeners.

Messages in music are often expressed through lyrics or music videos, either connotatively (figurative meaning) or denotatively (literal meaning). For example, in the song "Bento" by Iwan Fals, there is hidden criticism of officials during the New Order era who were perceived to be more focused on personal wealth. However, not all musicians are confined to love song themes; some create works with social reality themes. Ebiet G. Ade, with the real name Abid Ghoffar bin Aboe Dja'far, is not only a legendary singer but also an artist adept at musicalizing poetry. His works not only touch the heart but also serve as a mirror to the social realities around him.

Through his creativity, Ebiet G. Ade has successfully become a medium that can present the daily social realities amidst society.

So far, there has been no specific research exploring hermeneutical studies on the analysis of denotative and connotative meanings in the song "Berita Kepada Kawan" by Ebiet G. Ade. Although some similar studies have been conducted, such as Zuhri's research (2011) that focused on the meaning of solidarity in the lyrics of Ebiet G. Ade's song using a semiotic approach in high school, Utami's research (2011) that explored internal and external meanings in the songs "Berita Kepada Kawan" and "Camelia 1," and Sulastris's research (2016) that used a hermeneutical approach to the same song, the differences in the focus of the studies remain evident. This research shares similarity in terms of the object, as both examine the song "Berita Kepada Kawan" by Ebiet G. Ade using a hermeneutical approach. However, the difference lies in the focus of the study. Sulastris's research focuses solely on the meaning of the song, while the researcher's focus is on its denotative and connotative meanings.

Ariyadi's research (2014) aimed to analyze denotative and connotative meanings in the Advertisement of New Axe Provoke Even Goddesses Will Fall Version. This study shares similarity in terms of the research subject, aiming to find denotative and connotative meanings. The difference lies in the object and research methods used. Utami, Sucianingrum, & Patricia's research (2019) aims to analyze the denotative and connotative meanings of Indonesian sexist metaphors. This study shares similarity in terms of the research subject, aiming to find denotative and connotative meanings, while the difference lies in the object and research methods used. Wibowo, Harmanto, & Jacky (2019) conducted a study aiming to analyze the values in the lyrics of Ebiet G Ade's song titled "Berita Kepada Kawan" as a source of character education values. This research shares similarity in terms of the research object, focusing on the same song by Ebiet G. Ade. However, the differences lie in the focus, theory, and research methods used.

Framudya's research (2020) aimed to analyze semiotics in Ebiet G Ade's songs, specifically "Berita Kepada Kawan," "Cintaku Kandas di Rerumputan," and "Menjaring Matahari." Similar to the previous study, this

research examines songs by Ebiet G. Ade but differs in the focus of the study, theory, and research methods. Mukhlis, Hakim, & Saleh (2022) conducted research on the strains of the song “19 hours: music as a keeper of awareness for Jakarta-Palembang AKAP Drivers.” This study shares similarity in terms of the type of song but differs in the focus of the study, theory, and research methods used. On the other hand, a series of research on language was conducted by various authors as mentioned. These studies share similarities in terms of language studies but differ in objectives, focus, theory, location, and methods used. The conclusion drawn from the mentioned studies is that while there are commonalities in the area of language studies, there are notable differences in the specific aspects each research addresses.

Based on several previous studies, there has not been any research specifically examining hermeneutics study: analysis of denotative and connotative meaning in the song “Berita Kepada Kawan” by Ebiet G. Ade. This study creates a new space, considering the lack of adequate studies on hermeneutical analysis of the song. Through this research, it is hoped to provide a deeper understanding of the meaning behind the lyrics of “Berita Kepada Kawan” by Ebiet G. Ade. This research will also facilitate readers in exploring deeper meanings, constructing musical concepts, and exploring the cultural influences and social contexts involved in popular art. Thus, this research still has room for further exploration. Additionally, it can aid readers in understanding the meaning behind the lyrics of “Berita Kepada Kawan.” Consequently, this research is relatively new, and researchers are interested in conducting a study.

There are several reasons why the researcher chose this song as the research topic, namely, “Berita Kepada Kawan” by Ebiet G. Ade offers a richness of musical meaning, allows exploration of cultural and social influences, contributes to musical hermeneutics, examines popular art, and investigates the emotional dimensions in musical works. This study aims to deepen the specific understanding of denotative and connotative meanings in the context of this popular song. Based on the above background, the researcher formulates the problem, namely, what are the denotative and connotative meanings of the song “Berita Kepada Kawan” by Ebiet G. Ade, and how can they be understood? To answer the research problem, a hermeneutical approach is required.

By formulating the problem, what are the denotative and connotative meanings in the song “Berita Kepada Kawan” by Ebiet G. Ade?. This research will apply the hermeneutical approach as a method to address these questions. Thus, it is expected that this study can provide valuable contributions to the specific understanding of the meaning of this popular song.

Hermeneutics, the art and science of interpretation, plays a pivotal role in unraveling the depth and intricacy of various forms of communication. According to Ricoeur (in Endraswara, 2003:42), hermeneutics is an approach to understanding the literary meaning that lies beneath the textual structure. Understanding meaning in hermeneutics is not confined to symbols but involves a perspective on literature as a text. The hermeneutic paradigm presents two methods of literary interpretation, encompassing efforts to reveal hidden meanings in texts that may appear to contain meaning, as each interpretation is an attempt to “uncover” hidden meanings or unveil layers of levels of meaning inherent in literary meaning. Ricoeur emphasizes that after discourse is manifested in written form, it gains autonomy in three aspects: autonomy from the author’s intentions, autonomy from the cultural context in which the text is written, and autonomy from the original audience or public. The exposition of hermeneutic interpretation can be analyzed and measured through several aspects, including:

1. User or Consumer: How users or consumers interpret and respond to literary texts.
2. Speech or Language Aspect: Analysis of the language used in literary texts.
3. Production: How the literary production process influences the interpretation of the text.
4. Environment or Background: The cultural and social context in which the text is produced.
5. Inter-Textual Dialogue: The relationship and interaction between literary texts and other texts.

One captivating realm within hermeneutics delves into the intricate exploration of connotative and denotative dimensions in artistic expressions, notably in the realm of music. Connotative meanings, entwined with emotional and cultural nuances, dance alongside the literal definitions encapsulated by denotative meanings. Denotative essence captures the

concrete and literal aspects of words or phrases. In “Berita Kepada Kawan,” denotative meanings unveil themselves through words that vividly portray the nuances of a farewell scenario. For instance, the word “berita” literally translates to information or notification, while “kawan” refers to a friend. The song’s lyrics depict a heartfelt conversation, manifesting denotative layers laden with elements of departure, longing, and explicit expressions of farewell.

Beyond its denotative facets, “Berita Kepada Kawan” unfolds as a tapestry rich with connotative depths, beckoning interpretations and evoking profound emotions. The term “kawan” extends beyond mere physical companionship, carrying emotional connotations of profound connections and camaraderie. Similarly, words like “pergimu” and “hening malam” not only describe physical separation but also create imagery of a tranquil and silent emotional landscape. These nuances add emotional dimensions to the connotative tapestry of the song.

The true splendor of “Berita Kepada Kawan” lies in its profound connotative richness. The meticulously chosen words, metaphors, and poetic expressions transcend their literal meanings. Metaphors such as “kawan,” symbolizing friendship, and “berita” embodying news, surpass their dictionary definitions. “Berita Kepada Kawan” transforms into a poignant exploration of friendship, nostalgia, and the profound emotional weight of farewells.

In the intricate tapestry of “Berita Kepada Kawan,” the exploration of connotative and denotative meanings must also consider the cultural context. This iconic song transcends personal expressions of farewell; it becomes a poignant reflection of Indonesian cultural nuances in conveying loss and longing. The interplay between connotative and denotative meanings in the song enriches its narrative, offering a profound exploration of emotions.

This article embarks on a hermeneutic study of “Berita Kepada Kawan” by the esteemed Indonesian singer and songwriter, Ebiet G. Ade. Hermeneutics, far more than a mere interpretative tool, acts as a lens through which we unravel layers of meaning that might otherwise escape notice. In the context of this song, hermeneutics becomes the gateway to an exploration beyond explicit lyrics, allowing us to dive into the implicit aspects and capture the nuanced emotions embedded in the cultural fabric of the song. Hermeneutics, in this

analysis, extends its reach beyond the realm of lyrics to encompass the examination of musical elements. The melody, rhythm, and tone in “Berita Kepada Kawan” serve as additional layers of interpretation, heightening the emotional impact of the song. The harmonious interplay between music and lyrics crafts a holistic artistic experience.

Moreover, the lyrics employ metaphors and symbolism to convey connotative meanings. For instance, “senyummu yang manis seperti madu” (your sweet smile like honey) goes beyond describing a physical smile; it carries the symbolism of happiness and gentleness within memories. Another metaphor, “hujan bulan Juni” (June rain), may seem simple in a literal sense, but within the song’s context, it paints a picture of gentle and romantic beauty that complements the sentiment of loss. Hermeneutics, in acknowledging the influence of culture on interpretation, unveils the depth of “Berita Kepada Kawan”. The song becomes a mirror reflecting Indonesian culture, embedding its meanings within a cultural context that enhances the listener’s emotional connection.

## **II. RESEARCH METHOD**

This study adopts a qualitative research approach. The data for this research consist of sentences containing denotative and connotative meanings, with the source being the lyrics of the song “Berita Kepada Kawan” by Ebiet G. Ade. Data were collected through free engagement observation. The researcher browsed the lyrics of the song “Berita Kepada Kawan” by Ebiet G. Ade, then listened attentively to each word, phrase, sentence, and stanza of the lyrics. Subsequently, the researcher noted every sentence containing connotative and denotative meanings. Following this, data analysis was conducted, involving validation and classification of each sentence based on its type. The researcher then interpreted the data within its contextual framework.

## **III. RESULTS AND DISCUSSION**

### **RESULTS**

The analysis of the song “Berita Kepada Kawan” will be presented through several stages to provide a more detailed overview. In terms of language, this research details the selection of words or diction that significantly contribute to the intended meaning. In the lyrics of Ebiet G. Ade, diction is used to outline both denotative and connotative meanings. The composition of

“Berita Kepada Kawan” consists of five stanzas, with each stanza conveying a narrative comprising 4-6 sentences. To delve deeper into the denotative meaning of the song, an analysis of the meaning of each word and sentence in each stanza is conducted. In this study, two meanings are identified in the lyrics of “Berita Kepada Kawan” by Ebiet G. Ade: denotative and connotative meanings. The denotative meaning portrays struggle, sadness, both mental and physical, while the connotative meaning depicts a solitary journey, sorrow, adversity, and loss of life. Below is the lyrics of the song “Berita Kepada Kawan” by Ebiet G. Ade.

### **Berita Kepada Kawan**

Perjalanan ini trasa sangat menyedihkan  
Sayang engkau tak duduk disampingku kawan  
Banyak cerita yang mestinya kau saksikan  
Di tanah kering bebatuan

Tubuhku terguncang dihempas batu jalanan  
Hati tergetar menampak kering rerumputan  
Perjalanan ini pun seperti jadi saksi  
Gembala kecil menangis sedih

Kawan coba dengar apa jawabnya  
Ketika ia kutanya mengapa  
Bapak ibunya tlah lama mati  
Ditelan bencana tanah ini  
Sesampainya di laut kukabarkan semuanya  
Kepada karang kepada ombak kepada matahari  
Tetapi semua diam tetapi semua bisu  
Tinggal aku sendiri terpaku menatap langit

Barangkali di sana ada jawabnya  
Mengapa di tanahku terjadi bencana  
Mungkin Tuhan mulai bosan melihat tingkah  
kita

Yang selalu salah dan bangga dengan dosa-dosa  
Atau alam mulai enggan bersahabat dengan kita  
Coba kita bertanya pada rumput yang bergoyang

### **DISCUSSION**

The denotative and connotative meanings identified in the lyrics of “Berita Kepada Kawan” enrich the overall understanding of the song’s narrative. The denotative elements provide a clear portrayal of struggles, sadness, and the emotional and physical challenges faced by the characters in the song. On the other hand, the connotative layers add depth by exploring the emotional journey of solitude, adversity, and

the profound impact of parting. The choice of diction by Ebiet G. Ade is crucial in conveying these dual meanings. Words such as “perjuangan” (struggle), “kesedihan” (sadness), and “kepahitan” (bitterness) contribute to the denotative meaning, while metaphors like “hujan bulan Juni” (June rain) and “malam sepi” (lonely night) add a connotative layer to the emotional landscape of the song. By unraveling these meanings, the song becomes a multidimensional piece of art, inviting listeners to not only hear the words but to immerse themselves in the intricate emotions and reflections presented by the artist. This hermeneutic analysis provides a deeper insight into the complexity of “Berita Kepada Kawan,” showcasing how the interplay of language, metaphor, and composition creates a rich tapestry of meaning. Here is the analysis of denotative and connotative meanings in the song “Berita Kepada Kawan”.

### **Denotative Meaning**

In the opening stanza of the song “Berita Kepada Kawan,” Ebiet G. Ade initiates the narrative of parting through the use of words that carry both denotative and connotative meanings. Words like “berita” (news) and “kawan” (friend) in this context hold clear denotative meanings. “Berita” refers to information or notification, while “kawan” refers to a friend or companion.

### **The first stanza**

*Perjalanan ini terasa sangat menyedihkan  
Sayang engkau tak duduk disampingku kawan  
Banyak cerita yang mestinya kau saksikan  
Di tanah kering bebatuan*

In the first stanza, the author unfolds a tale of a journey filled with emotional nuances. The opening line paints a picture of an individual navigating through the journey burdened by feelings of sadness. In the subsequent sentence, it is revealed that this person is traveling alone, yearning for the presence of a friend by their side to share the moments of the journey. Meanwhile, the expression of the hope that the friend can witness the occurrences during the journey portrays a sincere desire. This stanza engages the reader with the character’s feelings and aspirations, crafting a narrative of a deeply felt journey.

Denotatively, the phrase “Perjalanan ini terasa sangat menyedihkan” depicts the travel experience as one of profound sadness. The word “menyedihkan” literally refers to a feeling of loss or sorrow experienced during the journey. In denotative context, the line “Sayang engkau tak duduk disampingku kawan” reflects the author’s disappointment because the friend is not accompanying them during the journey. This is depicted physically, providing a direct portrayal of the situation within the journey. Furthermore, the sentence “Banyak cerita yang mestinya kau saksikan” implies that the friend should have observed numerous valuable experiences or moments during the journey. Lastly, the line “Di tanah kering bebatuan” denotatively describes the environment or location of the journey as a dry and rocky terrain. It is a literal description of the place being traversed. Through this denotative analysis, the first stanza of the song “Berita Kepada Kawan” presents an atmosphere of a journey filled with feelings of sadness, loss, and the hope to share experiences. Each line brings the reader directly to the feelings and conditions without the need for complex metaphors or symbolism.

#### **The second stanza**

*Tubuhku terguncang dihempas batu jalanan  
Hati tergetar menapak kering rerumputan  
Perjalanan ini pun seperti jadi saksi  
Gembala kecil menangis sedih*

In the second stanza, the author begins to depict the reality during the journey. The first two sentences in this stanza create an image of the mental and physical condition of the individual undergoing the journey. The little shepherd, a character that emerges at the end of the second stanza, becomes a part of the journey. In conclusion, the songwriter vividly describes the conditions and experiences encountered during the journey.

The phrase “Tubuhku terguncang dihempas batu jalanan” vividly portrays the author’s physical condition, jolted or struck by stones on the street. It provides a literal depiction of a challenging and tumultuous travel experience. The line “Hati tergetar menapak kering rerumputan” implies that the author’s heart vibrates while stepping on dry grass. This is a literal description of the author’s feelings during the journey, reflecting both physical and

emotional impacts. The statement “Perjalanan ini pun seperti jadi saksi” asserts that the journey itself becomes a witness, suggesting that the events experienced hold significant and memorable value. The phrase “Gembala kecil menangis sedih” creates a literal image of a small shepherd crying with sorrow. This can be interpreted as an element in the sorrowful landscape of the journey. Through this denotative analysis, the second stanza of the song “Berita Kepada Kawan” paints a vivid picture of the physical and emotional challenges encountered during the journey, presenting experiences felt directly without the need for metaphorical interpretation.

#### **The third stanza**

*Kawan coba dengar apa jawabnya  
Ketika ia kutanya mengapa  
Bapak ibunya telah lama mati  
Ditelan bencana tanah ini*

Firstly, with the sentence “Kawan coba dengar apa jawabnya” is the author implores a friend to pay attention to something about to be revealed. This becomes a meaningful request, inviting the listener to contemplate. Subsequently, in the sentence “Ketika ia kutanya mengapa” we are presented with a depiction of someone seeking answers or explanations for an event. Following that, with the sentence “Bapak ibunya telah lama mati” we are confronted with the harsh reality of losing parents that has been going on for quite some time, implying a deep sense of loss. Finally, “Ditelan bencana tanah ini” creates a dramatic portrayal of a natural disaster striking a region, depicting destruction and suffering. Through this exposition, the author builds a profound and contemplative atmosphere, inviting the listener to engage emotionally. In the subsequent section that narrates why the little shepherd character is crying, the author begins with a rhetorical question that prompts reflection, followed by a detailed answer in the next sentence. The last sentence provides comprehensive clarification, concluding the narrative with clarity. Overall, the author successfully details the story of the little shepherd character, creating a work rich in meaning and emotion.

#### **The fourth stanza**

*Sesampainya di laut  
Kukabarkan semuanya*

*Kepada karang kepada ombak kepada  
matahari  
Tetapi semua diam tetapi semua bisu  
Tinggal aku sendiri terpaksa menatap  
langit*

The fourth stanza of Ebiet G. Ade's song "Berita Kepada Kawan" creates a profound and emotionally charged depiction of the narrator's life journey. In the line "Sesampainya di laut", we are transported to a crucial moment as the narrator arrives at the sea, possibly symbolizing a milestone in their life journey. The sentence "Kukabarkan semuanya" conveys the narrator's compulsion to share and inform about the experiences, perhaps as a moral or emotional obligation. "Kepada karang kepada ombak kepada matahari" illustrates the symbolic communication between the narrator and elements of nature, possibly as a way to seek meaning in life.

However, the line "Tetapi semua diam tetapi semua bisu" suggests that despite the narrator's attempts at communication, there is a pervasive silence, and nature remains unresponsive. The climax of solitude is captured in the line "Tinggal aku sendiri terpaksa menatap langit", creating an image of isolation with a focus on the sky, reflecting introspection or a search for meaning in life. The entire stanza conveys a sense of emptiness and loneliness for the narrator after reaching the sea, with communication efforts proving futile and a silence that echoes non-responsiveness.

Transitioning to the next context, this section outlines the actions of an individual upon discovering the reason behind a young shepherd's tears. The first sentence explains the person's destination, followed by a description of their actions upon reaching their goal. The third and fourth sentences provide further explanation of the consequences of the preceding actions. Through a thorough analysis, it becomes apparent that through their actions, the individual reflects a sense of despair and frustration, narrating their story to inanimate objects as a form of expression.

#### **The fifth stanza**

*Barangkali disana ada jawabnya  
Mengapa di tanahku terjadi bencana  
Mungkin Tuhan mulai bosan melihat  
tingkah kita  
Yang selalu salah dan bangga dengan  
dosa-dosa*

*Atau alam mulai enggan bersahabat  
dengan kita  
Coba kita bertanya pada rumput yang  
bergoyang*

The sentence "Barangkali disana ada jawabnya" translates to "Perhaps there is an answer there". The character or narrator implies that the answer to the question or issue at hand may be found in the mentioned place. Next, the sentence "Mengapa di tanahku terjadi bencana" translates to "Why is there a disaster in my land?" The character or narrator questions why a disaster is occurring in their land, expressing confusion or concern about the challenging situation. Subsequently, the sentence "Mungkin Tuhan mulai bosan melihat tingkah kita" translates to "Perhaps God is getting tired of watching our behavior". The narrator speculates that God may be feeling weary or disappointed with human behavior, often marked by mistakes and pride in sins. The sentence "Yang selalu salah dan bangga dengan dosa-dosa" translates to "Who is always wrong and proud of sins". The character or narrator criticizes human behavior characterized by persistent mistakes and even taking pride in their sins.

The sentence "Atau alam mulai enggan bersahabat dengan kita" translates to "Or nature begins to be unwilling to be friends with us". The narrator hypothesizes that nature may no longer be willing to be friends or maintain a good relationship with humans, possibly in reaction to human misconduct toward the environment. The sentence "Coba kita bertanya pada rumput yang bergoyang" translates to "Let's try asking the swaying grass". The narrator encourages seeking answers or understanding about the situation from nature or the environment, represented by the swaying grass. The fifth stanza as a whole creates an atmosphere of reflection and questioning about the reasons for disasters and the relationship between humans, God, and nature. The use of metaphors, such as "asking the swaying grass," adds a symbolic dimension to the meaning of the stanza.

This section prompts reflection on the events it narrates. In the third and fourth sentences, the author presents several possible causes of the disaster. However, in the last sentence, there is a dialogue with the grass, as if unable to find anyone else to talk to. Based on the analysis of the meaning of the fifth stanza in the lyrics of "Berita kepada Kawan," it can be

concluded that the author still cannot pinpoint the exact reason for the disaster. As a result, the author decides to leave it to the listeners to draw their own conclusions about the tragic events narrated. Overall, when viewed through the analysis of the meaning per stanza, the song tells the story of an individual traveling alone. In the midst of the journey, the person arrives at a place struck by a disaster. During the journey, they encounter a young shepherd crying, and upon inquiry, the shepherd explains that their parents perished in the disaster. Touched by this revelation, the traveler wonders about the cause of the disaster. However, traveling alone, they can only pose questions to inanimate objects like coral, waves, the sun, and grass.

### **Connotative Meaning**

Here is the analysis of connotative meanings in the song “Berita Kepada Kawan”. The word “berita” creates an atmosphere of departure and separation, while “kawan” not only signifies a physical friend but also carries emotional connotations of deep relationships and companionship. The following is an analysis of the connotative meaning in “Berita Kepada Kawan”.

#### **The first stanza**

*Perjalanan ini trasa sangat  
menyedihkan  
Sayang engkau tak duduk disampingku  
kawan  
Banyak cerita yang mestinya kau  
saksikan  
Di tanah kering bebatuan*

#### **Connotative meaning**

*Merasa kehidupan ini begitu  
menyedihkan.  
Seharusnya ia memiliki seorang teman  
untuk melewati kesedihan yang dialami.  
Banyak hal yang seharusnya diketahui  
oleh teman tersebut.  
Di sebuah tempat yang dilanda  
bencana.*

These sentences contain layers of connotative meanings, constructing a complex emotional landscape. In the sentence “Merasa kehidupan ini begitu menyedihkan,” it is revealed that the expression “begitu menyedihkan” doesn’t merely refer to a physical condition but reflects a heavy emotional burden. This sadness adds a nuance that life seems filled

with suffering and disappointment. In the sentence “Seharusnya ia memiliki seorang teman untuk melewati kesedihan yang dialami,” the emphasis is on the human desire for social support during difficult times. The use of “seharusnya” implies unfulfilled expectations. The friend here is not just a physical presence but also a symbol of warmth and solidarity amidst sadness.

The statement “Banyak hal yang seharusnya diketahui oleh teman tersebut” explores the complex expectations within a friendship. The friend is expected not only to be a companion in sadness but also to understand various aspects of life and struggles experienced by the individual. This underscores the importance of understanding and empathy in social relationships. With the sentence “Di sebuah tempat yang dilanda bencana,” a location affected by a disaster becomes a metaphor for an individual’s life in a difficult or emotionally crisis-ridden state. This location creates a dark background that reinforces the impression of sadness and challenges faced.

Overall, these sentences depict a complicated and profound emotional journey. Starting from deep-seated sadness, the desire for support, to the expectation of understanding from a friend, and the analogy with a place struck by disaster, all of these stimulate the reader’s imagination to contemplate the complexity of human life and the fragility of social relationships. Thus, it can be concluded that this passage portrays someone who wants to share the sadness caused by a disaster in their homeland with a close friend, creating a portrait of life rich in meaning and emotion. Through carefully chosen words, the author successfully unfolds layers of complexity in each phrase, framing human experiences within the contexts of life and friendship. In the context of “The first stanza describes someone who feels sad and alone when a disaster occurs,” the emphasis on loneliness amidst disaster adds an intimate and despairing dimension. In the sentence “The words ‘aku’ and ‘engkau’ in the second and third sentences refer to a close friend with whom one can comfortably share joys and sorrows,” the use of poetic language highlights the essence of togetherness in a relationship. This creates a strong emotional bond between the individual and the friend.

In the last sentence, “in this stanza explains one of the reasons why the person is sad, namely because a natural disaster occurred in



their place of residence,” the author provides a concrete reason behind the sadness, connecting personal feelings with a significant event. This adds depth and clarity to the narrative, creating a deeper understanding of the main character’s psychological condition. The stanza carefully selects words not only to convey information but also to evoke emotions and reflections. Thus, readers are not just observers of the life of this character from an external perspective but are also invited to reflect on their own experiences. Overall, this stanza effectively combines narrative strength with emotional sensitivity, providing a rich and profound dimension to the depicted story.

### **The second stanza**

*Tubuhku terguncang dihempas batu  
jalanan  
Hati tergetar menampak kering  
rerumputan  
Perjalanan ini pun seperti jadi saksi  
Gembala kecil menangis sedih*

### **Connotative meaning**

*Merasa lelah dengan semua kesulitan  
hidup yang sedang dihadapi.  
Perasaan meratap dalam menjalani  
kehidupan.  
Kehidupan seolah menjadi satu-satunya  
bukti atas penderitaan yang telah  
dilalui.  
Seseorang menangis sedih karenanya.*

The author expands on his explanation of the profound sadness he is currently experiencing. In the opening sentences, he firmly confirms his sorrow related to the disaster that has struck his homeland. This statement is reinforced by the subsequent sentences, which detail his emotional reactions to the tragedy. The conclusion paints a vivid picture of the author’s deep concern for the suffering faced by individuals directly impacted by the disaster. Overall, the author crafts an emotionally charged narrative rich with profound connotative meanings, depicting life and agony with a captivating intensity.

The sentence “Merasa lelah dengan semua kesulitan hidup yang sedang dihadapi” not only implies physical exhaustion but also encompasses deeper connotative aspects. The use of the word “lelah” reflects mental and emotional fatigue due to various life challenges. The obstacles faced become a burden that

weighs not only on the physical self but also permeates into the dimensions of mental and emotional well-being. The sentence “Perasaan meratap dalam menjalani kehidupan” carries a sense of profound sadness and grief. The use of the word “mantap” evokes the intensity of suffering, while the word “dalam” highlights the depth of these emotions. The portrayal created depicts someone navigating life with a heavy and poignant emotional burden.

The sentence “Kehidupan seolah menjadi satu-satunya bukti atas penderitaan yang telah dilalui” conveys the idea that life itself becomes a witness or proof of the various sufferings experienced by the individual. The connotations involved create a complex dimension, where life is not just an experience but also a manifestation of a series of difficulties. The sentence “Seseorang menangis sedih karenanya” directly presents an emotional picture with the phrase “menangis sedih”. This expression creates an image of someone expressing their sorrow with tears. The use of the word “karenanya” connects the crying directly to the various difficulties and sufferings faced. In summary, these sentences encapsulate feelings of fatigue, deep sadness, the interpretation of life as evidence of suffering, and the expression of tears as a response to it all. An in-depth analysis of connotative meanings in each sentence creates a powerful emotional canvas, inviting readers to contemplate the complexity and courage of individuals facing life’s challenges.

### **The third stanza**

*Kawan coba dengar apa jawabnya  
Ketika ia kutanya mengapa  
Bapak ibunya tlah lama mati  
Ditelan bencana tanah ini*

### **Connotative meaning**

*Bercerita pada temannya tentang para  
korban bencana tersebut.  
Berinteraksi langsung dengan para  
korban bencana untuk menunjukkan  
rasa simpatinya.  
Seseorang menjadi yatim piatu.  
Bencana tersebut menyebabkan banyak  
orang yang meninggal.*

The author unfolds a narrative of his interactions with the victims of a disaster in a story filled with emotional depth. As he details that many children became orphans due to the disaster, the atmosphere of loss and loneliness

becomes even more pronounced. The final statement firmly asserts the existence of numerous casualties, portraying the profound physical and emotional impact of the natural disaster. In conclusion, the tragic event not only inflicted physical harm on its victims but also disrupted their emotional stability, evoking the sympathy of the author, ultimately inspiring him to narrate the experience through the medium of a song.

In the sentence “Ber cerita pada temannya tentang para korban bencana tersebut,” it is evident that the act of storytelling to a friend goes beyond mere information dissemination; it becomes an emotional connection that fosters social bonds. The use of the word “teman” indicates the human need for support and understanding within close relationships, illustrating a strong emotional dimension. In the sentence “Berinteraksi langsung dengan para korban bencana untuk menunjukkan rasa simpatinya,” it is suggested that through direct interaction with disaster victims, there is not only an exchange of words but also an exchange of empathy. This action creates an emotional bridge between the helper and those in need. The word “simpati” emphasizes a deep emotional response, asserting that real presence and support go beyond mere words.

The sentence “Seseorang menjadi yatim piatu” details more than just the loss of parents; it paints a picture of loneliness and the loss of identity associated with the concept of being “yatim piatu”. The term “yatim piatu” evokes a profound sense of loss, illustrating the struggle of an individual navigating life without the guidance and warmth of family. The statement “Bencana tersebut menyebabkan banyak orang yang meninggal” not only provides information about the death toll due to the disaster but also depicts the scale and depth of the tragedy. The word “banyak” highlights a significant proportion, while “dying” summarizes an irreplaceable loss, leaving a deep wound within the community affected. Thus, each sentence not only conveys literal facts but also delves into emotional and connotative dimensions. The choice of words such as “sympathy,” “orphan,” and “many” not only conveys information but also presents images and nuances that resonate, allowing readers to feel and understand the complexity of each described situation more deeply.

#### **The fourth stanza**

*Sesampainya di laut kukabarkan  
semuanya  
Kepada karang kepada ombak kepada  
matahari  
Tetapi semua diam tetapi semua bisu  
Tinggal aku sendiri terpaku menatap  
langit*

#### **Connotative meaning**

*Pergi mencari bantuan untuk para korban bencana tersebut.*

*Menceritakan kegelisahannya pada beberapa orang yang ditemui dan diharapkan bisa membantu.*

*Tetapi tidak ada satupun yang menanggapi ceritanya dan peduli akan bencana tersebut.*

*Merasa kesal dengan ketidakpedulian orang-orang terhadap korban bencana.*

The author narrates his steps in assisting disaster victims. He initially explains his decision to seek support from those who can aid the victims. However, when he shares his experiences with people around him, their reactions make him realize that empathy seems to be his alone. An analysis of the fourth stanza of the song “Berita kepada Kawan” reveals that despite his efforts to assist the victims to the best of his ability, the apathetic response from his surroundings infuriates him due to the lack of concern. The action of “seeking help” in the sentence “Going to seek help for the disaster victims” not only reflects concrete efforts to obtain physical or material support but also creates an image of courage rooted in empathy and social responsibility.

This step demonstrates dedication to the well-being of others and a desire to address the crisis. Furthermore, sharing his distress with specific individuals is not just about storytelling; it creates an intimate atmosphere that portrays sincerity and his hope for assistance from them. Meanwhile, the sentence “Tetapi tidak ada satupun yang menanggapi ceritanya dan peduli akan bencana tersebut” creates an image of disappointment and emotional void. The absence of a response indicates a lack of attention and social involvement in facing difficult situations. The word “peduli” highlights the importance of social sensitivity and compassion for tragic events. The expression “merasa kesal” emphasizes his frustration with the indifferent attitudes of people towards disaster victims. Overall, this

sequence of sentences depicts a complex emotional journey, from efforts to seek help to disappointment due to the lack of response and attention. Connotative analysis in each sentence presents images of compassion, disappointment, and resilience in facing challenges, highlighting emotional aspects within social interactions.

#### **The fifth stanza**

*Barangkali di sana ada jawabnya  
Mengapa di tanahku terjadi bencana  
Mungkin Tuhan mulai bosan melihat  
tingkah kita  
Yang selalu salah dan bangga dengan  
dosa-dosa  
Atau alam mulai enggan bersahabat  
dengan kita  
Coba kita bertanya pada rumput yang  
bergoyang*

#### **Connotative meaning**

*Kejadian bencana tersebut membuatnya  
mengintrospeksi diri.  
Berpikir bahwa bencana tersebut  
merupakan teguran Tuhan atas dosa-  
dosa yang diperbuat selama ini.  
Berpikir bahwa ketidakpedulian  
manusia pada lingkungan sekitarnya  
mungkin menjadi penyebab terjadinya  
bencana tersebut.  
Memutuskan untuk berpasrah diri pada  
Tuhan atas bencana yang telah terjadi.*

These sentences create layers of profound meaning, depicting an individual's internal journey in facing a disruptive disaster. Firstly, the sentence "Kejadian bencana tersebut membuatnya mengintrospeksi diri" paints a picture of an individual contemplating and delving into their own inner thoughts. This process of introspection can be interpreted as an effort to understand oneself, identify strengths and weaknesses, and seek meaning behind the tragic event. Subsequently, the expression "Berpikir bahwa bencana tersebut merupakan teguran Tuhan atas dosa-dosa yang diperbuat selama ini" highlights the spiritual and reflective dimensions. The interpretation that the disaster is a divine reprimand creates a nuanced atmosphere of deep contemplation about the relationship between humans and the Almighty, prompting questions about morality and actions in life.

Furthermore, the thought that "Ketidakpedulian manusia pada lingkungan

sekitarnya mungkin menjadi penyebab terjadinya bencana tersebut" introduces a social analysis. It explores the impact of apathy towards the environment and how human behavior can trigger or exacerbate natural disasters. This thought invites reflection on collective responsibility for the environment. Lastly, the "Memutuskan untuk berpasrah diri pada Tuhan atas bencana yang telah terjadi" indicates a stance of surrender and acceptance of fate. The decision to entrust oneself to God creates an image of resilience and acceptance of difficult realities, as well as seeking strength in spiritual beliefs. Overall, this sequence of sentences not only describes reactions to a disaster but opens a window into the diversity of thoughts and emotions of an individual facing tragedy. Connotative analysis brings forth deeper dimensions, creating an evocative portrayal and triggering reflections on the meaning of life, human relationships with the environment, and spirituality.

#### **Perspective Review**

##### **Author's Perspective**

The natural disaster that struck the beautiful Dieng Plateau apparently inspired Ebiat G. Ade to create a song titled "Berita Kepada Kawan" (News for a Friend). The song was released in 1979 as part of the album 'Camellia II'. Ebiat G. Ade wrote this song as an expression of empathy towards the eruption of the poisonous Sinila crater in Dieng, Central Java in 1979. This tragic event occurred on February 20, 1979, when the Sinila crater erupted in the early morning hours due to an earthquake. The eruption released toxic gas that polluted the air in the surrounding villages, resulting in at least 149 casualties. Not only humans but also livestock became victims of this natural disaster. Ebiat G. Ade's song "Berita kepada Kawan" contains layers of meaning and deep emotional nuances. Examining this song from the perspective of its writer reveals various themes and messages.

Firstly, the lyrics reflect the writer's sensitivity to various tragedies and sufferings around him. With empathetic words, Ebiat G. Ade sheds light on social realities and human suffering, creating the impression that the writer is an observer who is attuned to events around him and seeks to convey important messages through his work. Furthermore, themes of solitude and struggle are evident in the song's lyrics. The writer creates a narrative about an

individual who strives to provide assistance and care but often feels alone in these efforts. This evokes a sense of loneliness and deep struggle, highlighting the social and emotional challenges faced by the individual. In this context, the writer also explores spiritual aspects and beliefs.

The expression “God’s hand caressing the soul” creates an image of spiritual presence and inner strength in facing difficulties, adding an additional dimension to the song’s meaning and indicating that the writer is not only concerned with physical reality but also the spiritual dimension. Implicit in the song’s lyrics are moral messages and social criticism. The writer comments on human indifference and selfishness, emphasizing the importance of empathy and solidarity in the face of suffering. Thus, the song can be seen as an expression of the writer’s disappointment with the social conditions that he deems in need of attention and change. Overall, the song “Berita kepada Kawan” not only offers a beautiful melody but also encapsulates various meanings and feelings experienced by the writer. By engaging in social observation, spiritual reflection, and criticism of the state of affairs, Ebiet G. Ade has created a work that touches the heart and stimulates thought.

### **Perspective of Inter-textual Dialogue**

Analyzing Ebiet G. Ade’s song “Berita kepada Kawan” with an intertextual dialogue approach allows us to observe the connections and interactions between the song’s lyrics and the social, cultural, and emotional context. Here are some aspects of this analysis:

1. **Dialogue with Natural Disaster Events:** The lyrics closely engage in a dialogue with a natural disaster event, namely the eruption of the Sinila crater in Dieng in 1979. The author conveys messages of empathy and concern for the suffering of victims and the environmental impact. Through poetic language, the song creates a dialogue between art and the tragic reality that unfolded.
2. **Dialogue with Spirituality:** There is a strong dialogue with the spiritual dimension in the song’s lyrics. The use of the phrase “God’s hand caressing the soul” indicates the relationship between humans and the spiritual realm. This dialogue creates a sense of hope and inner strength in facing challenges,

enriching the song’s meaning spiritually.

3. **Dialogue with Social Issues:** The lyrics touch upon social issues, such as human indifference to the environment and selfishness. This dialogue serves as social criticism, inviting listeners to reflect on collective responsibility towards the environment and encouraging changes in social behavior.
4. **Dialogue with Solitude and Struggle:** The author engages in a dialogue with the themes of solitude and struggle in the effort to assist others. This creates an emotional balance in the lyrics, depicting the strength and resilience of an individual facing limitations and feelings of isolation.
5. **Dialogue with Poetry and Profound Thoughts:** The lyrics establish a dialogue with the form of poetry, using carefully chosen words to weave profound messages. This dialogue highlights the author’s deep thoughts on life, suffering, and hope.
6. **Dialogue with the Concept of Intertextual Dialogue:** Through intertextual dialogue, the song can be connected to the social and historical context during the Dieng disaster. This dialogue allows listeners to contemplate the event and provides a deeper interpretation of the song’s meaning.

Overall, an intertextual dialogue analysis allows us to see that “Berita kepada Kawan” is not just a musical piece but also an expressive medium engaging in a dialogue with reality, spirituality, and social issues. This adds depth to the broader meaning and invites listeners to participate in profound reflections on the messages conveyed by Ebiet G. Ade.

This research has significant contributions and implications to the scholarly field. Here are the contributions of this research:

1. **In-Depth Understanding of Denotative and Connotative Meanings:** This research contributes to an in-depth understanding of denotative and connotative meanings in the song “Berita Kepada Kawan” by Ebiet G. Ade. Hermeneutical analysis provides opportunities to explore hidden layers of meaning behind the lyrics, offering richer insights into the messages intended by the songwriter.

2. **Revelation of Emotional and Cultural Dimensions:** Through a hermeneutical approach, the research contributes to revealing the emotional and cultural dimensions embedded in the song lyrics. Connotative analysis can provide a better understanding of how emotional and contextual elements manifest in the artwork.
3. **Application of Hermeneutic Methods in Musical Analysis:** This research can contribute to the development of music analysis methods using hermeneutical approaches. With a focus on denotative and connotative aspects, the research can provide guidance for music researchers and language experts to apply hermeneutics more specifically in the analysis of musical artworks.
4. **Deeper Understanding of Social and Historical Context:** Hermeneutics not only allows an in-depth understanding of textual meaning but also provides deeper insights into the social and historical context when the artwork was created. This can help illustrate specific situations or feelings that influenced the creative process of the songwriter.  
The implications are as follows:
  1. **Uncovering Hidden Meanings:** This research implies that through hermeneutics, hidden meanings behind the song lyrics can be uncovered. This opens the door to more profound interpretations and enriches the listening experience.
  2. **Encouraging Further Research:** Denotative and connotative analysis in the song lays the foundation for further research in the field of musical hermeneutics. Subsequent research can expand the scope of semiotic and structural analyses to understand how messages are conveyed through musical elements.
  3. **Highlighting the Importance of Context in Art Analysis:** The research demonstrates that social and historical context plays a key role in interpreting the meaning of art. The implication is that researchers and art observers must consider this context to gain a more comprehensive understanding.
  4. **Providing New Perspectives on Artworks:** Hermeneutics opens the door

to providing new perspectives on existing artworks in society. This can help appreciate and reflect on deeper meanings of artworks that often become integral parts of culture and history.

#### **IV. CONCLUSION**

The presentation of a song is intricately linked to a deeper understanding. When describing a song, it is crucial to align with the meanings embedded in the lyrics, exemplified in the song "Berita Kepada Kawan." The exploration of a song's meaning involves unveiling its implicit messages through the interconnection of language use, internal and physical structures, and lyrical content, employing the hermeneutic approach. In Ebiet G. Ade's composition "Berita Kepada Kawan," the analysis of connotative and denotative meanings opens doors to a profound comprehension of emotional layers and concealed significance beneath the lyrics. While denotative meaning presents a tangible portrayal of separation, connotative meaning enriches the listening experience with deep emotional nuances, symbolism, and metaphors. In our hermeneutic analysis of "Berita Kepada Kawan," we unravel a multi-dimensional narrative that surpasses the superficial. The interplay of connotative and denotative meanings, intertwined with musical elements and cultural context, metamorphoses the song into a rich tapestry of emotions and reflections on friendship and farewells. Hermeneutics, as a tool for understanding, enables us to discern the intricate layers of meaning interwoven into the fabric of this musical masterpiece by Ebiet G. Ade. Further exploration of hermeneutics in Ebiet G. Ade's song "Berita Kepada Kawan" could open new avenues of knowledge through cultural context exploration, comparative analysis with similar works, examination of the influence of musical elements, and research on audience reception and perception. Enhanced linguistic analysis of the lyrics, interdisciplinary approaches, and the utilization of digital ethnography are also expected to provide profound insights into the denotative and connotative meanings of this captivating musical piece. This comprehensive research aims to enrich our understanding of the song, making it a valuable and meaningful study.

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