

A Meditation On Death Through the Lyrics of the Song “Andai Ku Tahu” by Ungu

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Abstract. This study aims to analyze the language style used in the lyrics of the song “Andai Ku Tahu” by Ungu through a stylistic perspective. The method used in this study is descriptive qualitative with a stylistic perspective. Data were collected using listening and note-taking techniques and then analyzed based on theories of poetic sound structure and language style. The findings indicate that the song's lyrics are dominated by the vowel is dominated by vowels /a/ and /u/ which number 97 The findings indicate that the song's lyric is dominated by the vowel and 67 respectively and are dominated by the consonants /k/, /m/, /t/ with a total of 58, 31, 26 respectively, and the nasal sound /ng/ totaling 13. In addition, this study found various types of figures of speech, including personification, metaphor, hyperbole, anaphora, litotes, and euphemism. The elements of the sound and various figures of speech contribute to the thematic depth of the song, which centers on human reflection and contemplation of death.

Keywords: Style of Language, Stylistics, Song Lyrics, Ungu.

1 Introduction

Death is inevitable event that will be experienced by every human being [1]. This invisibility is linked to the concept that human is sustained by a spirit, which is temporary in nature; once its allotted time ends, the spirit departs and returns to the afterlife [2]. In the holy book of Islam, death is interpreted through various terms such as arid, barren, extinguished, the departure of the spirit, and physical decay [3]. Given the certainty of death, as emphasized in Islamic teachings, continuous reflection on mortality is believed to promote ethical vigilance and discourage sinful behavior [3].

The issue of death is frequently explored in literary works, serving as a reflection of human experiences and existential concerns. Literature, as a medium of imaginative expression, often conveys profound emotions, and messages that are deeply relevant to human life. Among the various forms of literary expression, song lyrics possess both aesthetic value and thematic depth. According to Sudjiman [4]. A furthermore, song is a composition of verses that encapsulates the emotional landscape of it's creator [5]. Argues that songs share structural and formal similarities with poetry, with the primary distinction being the presence of musical accompaniment.

One of the songs that addresses the theme of death as a subject for contemplation is "Andai Ku Tahu", performed by the Indonesian band Ungu. This religious song was released in 2006 as part of the album *SurgaMu*. The lyrics reflect human regret and remorse over past sins [6]. As a work of literature, "Andai Ku Tahu" features aesthetically pleasing language, in line with the literary aim of creating beauty and uniqueness for the audience to appreciate [7]. Besides, the use of language play in the song serves to enhance meaning, a common technique in literary works [8].

Many studies have discussed language style in songs, demonstrating that language style plays an important role in creating aesthetics or beauty in literary works (Maghfiroh, 2023). The following is an example of research that focuses on language style in songs. The first study, entitled *Language Style in the Lyrics of the Song "Berita Kepada Kawan"* by Ebiet G. Ade, was conducted by Maghfiroh et.al. (2023) [8]. This study examines the language style in the song "Berita Kepada Kawan" by Ebiet G. Ade and found a total of 157 cacophonous sounds, including vowel sounds /a/ and consonants /t/, /k/, and /n/, with respective frequencies of 43, 38, and 38 occurrences. These sounds contribute to an atmosphere of sadness and melancholy. The study also identified various figures of speech, including simile, litotes, hyperbole, personification, alliteration, anaphora, polysyndeton, and synecdoche.

The second study is entitled "Analisis Gaya Bahasa dalam Lirik Lagu *Bertaut* Nadin Amizah: Kajian Stilistika" by Setiawati, et. al. (2016) [10]. This study examines the use of language styles and meaning in the song "Bertaut". The results indicate the presence of both rhetorical and figurative figures of speech in the song.

The third study, entitled "Kajian Stilistika Teks Lagu dalam Album *Untukmu Selamanya* Karya Band Ungu" by Lestari, et. al. (2021) [11]. This study examines the synecdoche and simile figures present in the songs convey nuances of romance and sadness. However, none of these studies have examined the song "Andai Ku Tahu" by Ungu using a stylistic approach.

2 Methods

The data source used in this study is the lyrics of the song "Andai Ku Tahu" by Ungu. This study employs a listening and note-taking technique, where the song is listened to via *Spotify*, and the lyrics are transcribed accordingly. The listening technique is utilized to examine the language use in the song lyrics, while the note-taking technique is applied to record the lyrics relevant to this research [12]. Thereafter, the transcribed lyrics are analyzed using theories of poetic structure and language style. This study is limited to analyzing the sound structure and the use of stylistic devices such as personification, metaphor, hyperbole, repetition, litotes, and euphemism. Therefore, the

method applied in this study is qualitative descriptive research with a stylistic perspective.

3 Result and Discussion

The results of the analysis of the song "Andai Ku Tahu" by Ungu include the sound structure and various linguistic styles, such as personification, metaphor, hyperbole, anaphora, litotes, and euphemism.

3.1 The Sound Structure

Sound is the main poetic element because it is from this sound that feelings can flow to the souls of the listener or reader [5]. In the study of sound structure, combinations of melodious and beautiful sounds, such as affection or love, are called euphony, while cacophony sounds describe a chaotic, irregular and unpleasant atmosphere, and there are also onomatopoeia sounds which are sound imitators that only give suggestions about the actual sound [5].

The results of the analysis of the sound structure of the song "Andai Ku Tahu" found assonance and alliteration in the verses of the song's lyrics. The assonance in these lyrics is dominated by the vowel /a/ with a total of 97 and the vowel /u/ with a total of 67. This variety of vocals displays euphonic sounds which produce a melodious and heart-touching rhythm. The alliteration in the lyrics of the song "Andai Ku Tahu" is dominated by the consonants /k/, /m/, and /t/, which number 58, 31, and 26 respectively. Apart from that, in the lyrics of this song there are also 13 nasal sounds /ng/ found in the words cry, shadow me, help, and extend. This nasal sound expresses the full feelings of the poet who feels so sad and afraid of facing death because he always imagines his deeds of worship and behavior in the world.

These alliteration and nasal sounds are included in the cacophony sound variety. This variety of cacophony sounds creates an atmosphere of sadness and fear. This is in line with the theme of the song "Andai Ku Tahu" which raises the theme of contemplation or meditation on death.

3.2 Language Style in the Lyrics of the Song "Andai Ku Tahu"

3.2.1 Personification

Personification is a figure of speech that attributes human characteristics to inanimate objects. This means that these objects appear to possess human qualities [13]. In the lyrics of the song "Andai Ku Tahu," personification is used to emphasize the poet's profound fear of the many sins he has committed.

Aku takut
Akan semua dosa-dosaku
Aku takut
*Dosa yang terus **membayangiku***

The lyrics in stanzas 3 and 9 reveal the poet's deep fear of his sins. He feels as though he is constantly haunted by them. The word *membayangiku* denotes an action that can only be performed by humans or living beings, on the other hand *dosa* or a *sin* is an abstract concept and not a living entity.

3.2.2 Metaphor

A metaphor is a comparative figure of speech that does not explicitly use comparative words [13]. This figure of speech is employed to emphasize the fear and self-awareness of the servant, as illustrated in verse 7.

Aku manusia (aku manusia)
*Yang **takut neraka***
Namun aku juga (namun aku juga)
Tak pantas di surga

Heaven and hell are used as comparative symbols because these places possess contrasting characteristics. Hell is described as a place of punishment for sinful humans, whereas heaven is portrayed as a beautiful abode awaited by those who are free from sin. Both symbols reflect a person's spiritual condition. The poet realizes that he has committed many sins, which causes him to fear going to hell; at the same time, he acknowledges that his good deeds may not be sufficient to grant him entry into heaven.

3.2.3 Hyperbole

Hyperbole is a figure of speech used to exaggerate something to an unreasonable extent [13]. This figure of speech appears in the lyrics of the song "Andai Ku Tahu" to emphasize the human desire to delay death. This is evident in the second verse, which states "Ku akan memohon Tuhan, **jangan Kau ambil nyawaku.**" The phrase *jangan kau ambil nyawaku* is an example of hyperbole, as it expresses an intense fear of death. Moreover, it creates a dramatic impression, suggesting as if God's decision regarding the timing of death could be negotiated by humans.

3.2.4 Anaphora

Anaphora is a figure of speech characterized by the repetition of words, phrases, or clauses at the beginning of successive lines or sentences, serving to emphasize particular ideas or emotions (Maghfiroh, 2023). This stylistic device functions to strengthen the conveyed message, as illustrated in the following excerpt.

Aku takut
Akan semua dosa-dosaku
Aku takut
Dosa yang terus membayangiku

The lyrics reflect a profound fear of sin and its consequences, particularly the concern that divine forgiveness may not be granted. This fear is associated with the anxiety that, upon death, the individual may be denied entry into heaven.

3.2.5 Litotes

Litotes is a figure of speech that stands in opposition to hyperbole, as it functions to deliberately downplay or minimize a situation or fact. It is commonly employed to express humility or modesty [13]. In the song “Andai Ku Tahu”, litotes is used to convey a servant’s admission of sin and a sense of unworthiness before God. This is illustrated in the lyrics “*Namun aku juga (namun aku juga). Tak pantas di surga.*” The lyrics demonstrate the speaker’s intentional self-deprecation, emphasizing moral humility. Although within religious belief God is described as forgiving and compassionate, the lyric presents the speaker as feeling unworthy of divine reward, even after repentance.

3.2.6 Euphemism

Majas Euphemism is a figure of speech used to convey unpleasant concepts in a more refined or less direct manner. In the lyrics of the song “Andai Ku Tahu”, euphemistic expressions are employed to refer to death. This is evident in the phrase “*“Malaikat-Mu ‘kan menjemputku”*”, where the expression “*menjemputku*” functions as a substitute for the concept of dying. The use of this phrase softens the harshness commonly associated with the word death. Similarly, the term *ajal* in the lyric “*Andai ku tahu kapan tiba ajalku*” also serves as a euphemism, reflecting a more culturally nuanced and respectful reference to death.

4 Conclusion

The element of cacophony in the song "Andai Ku Tahu" is created through the use of alliteration and nasal sounds, which convey feelings of sorrow, fear, and anxiety toward the inevitability of death. In contrast, vocalic assonance produces a euphonic effect, contributing to the aesthetic quality of the song despite its somber theme. The lyrical

composition is enriched by various figures of speech that serve to intensify the meaning conveyed in the song. These include personification, metaphor, hyperbole, anaphora, and litotes. All these sound devices and stylistic elements work together to reinforce the central theme of the song: human reflection on death.

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