

Semiotic Analysis of the Song Nasida Ria: Representation of Global Themes

¹M. Firman Wahyudi, ²Lukman Fahmi

¹²Program studi Sastra Indonesia, Universitas Islam Negeri Sunan Ampel Surabaya

Corresponding Author: ¹ wahyudif321@gmail.com

Abstract

The research entitled "Semiotic Analysis of the Song Nasida Ria: Representation of Global Themes" aims to describe the use of diction and the meaning contained in the lyrics of the song "Perdamaian". The data used in this research is one of the lyrics of Nasida Ria's song. This research uses a qualitative descriptive method, the qualitative research was carried out naturally, and was not manipulated by the author and the presence of a writer did not influence the object under study. The research was carried out by collecting data by listening and note-taking techniques. The data is collected in the form of text that has been carefully and carefully selected, which is then classified based on categories and recorded on a data card. The theory used includes the theory of Charles Morris's semiotic analysis. The results of the research entitled "Semiotic Analysis of the Song Nasida Ria: Representation of Global Themes have three parts, namely, first, semantic, discussing the meaning of the language in the song's lyrics, second, pragmatic, also to find out what is meant by the speech in the song's lyrics. And the three syntaxes discuss the language contained in the song so that we can see that there is a meaning or purpose that is intended in the song.

Keywords: *semiotics, Charles Morris, nasida ria, songs.*

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Introduction

Messages are a communication tool that we can use every day. With messages we can interact with other living creatures on this earth. The way to convey our message can be through face-to-face or electronic media which has developed rapidly at this time, different from the past where today's message packaging is more practical and simple. In the Big Indonesian Dictionary, a message is an order, advice, request, mandate conveyed by another person. It is also important to use an appropriate medium for the message so that there are no problems when conveying it and the meaning does not change.

In conveying a message, there are also many forms of conveying it to individuals or groups. With current technological developments, the process of conveying messages can be done through new media and can also make it easier to spread messages to individuals or other groups. This time the message is conveyed not only through lectures or quotes which we often encounter. But with music messages can also be conveyed to human audiences on this earth. Music itself is an expression of the human heart that lives the contents of the heart through the form of sound or sound through melody or rhythm and has quite beautiful harmony in it (Widhyatama, 2012: 53).

Daqwa is a call from Allah and the Apostle to create human beings who are balanced in their pursuit of knowledge and faith, balanced in their acts of worship and efforts in prayer (Aziz, 2004: 12). From this it is very clear that it is a human obligation to balance all affairs in this world and in the hereafter, one of which is by calling out and making accusations. Because we as Muslims play a very important role as preachers in conveying messages to their mad'u.

The same thing is being done by the Nasida Ria music group, apart from making music, they also convey da'wah messages to their listeners through the songs they sing. The Nasida Ria music group is one of the modern Qasidah music groups that is quite legendary in Indonesia. This music group was founded in Java, Semarang, in 1975, chaired directly by Mr. H. Malik Zain and his wife, Mrs. Hj. Mudrikah Zain. He has plans to spread da'wah and goodness through music performed by the Nasida Ria Music group. Indirectly, what he wanted to convey to the public, he included implied messages so that they could be conveyed through the music performed by the music group. The name Nasida Ria comes from the words "Nasi" and "Ria". Kat "Nasyid" which means singing or songs and the word "Ria" itself means joy or fun, so that the name Nasida Ria when combined means song or chant that is sung with joy or pleasure. At the beginning of the founding of the Nasida Ria music group, H. Muhammad Zain invited his students and then he chose nine female students including, Rien Jamain, Musyarofah, Umi Kholifah, Nur Ain, Nunung, Mutoharoh, Alfiyah, Kudriyah, and Mrs. Hj. Mudrikah Zain to build a Qasidah music group (Nurchamim, 2018).

In the Visual Group Beography Book of Nasida Ria's Modern Kasidah by Masnuna et al. 2021. The content of the book states that the results of interviews

with members of the Nasida Ria music group show that they have been famous since they were in the city of Bandar Lampung at the MTQ event in 1975. Under the leadership and guidance of H. Malik Zain and his wife, the Nasida Ria music group continues to rise leaf and famous. The first album released was entitled *Alabaladil Mahbub* which launched in 1978.

The Nasida Ria music group then collaborated with the label Ira Puspita Record. Even though Nasida Ria's music group has an Islamic theme, they don't only sing songs with the theme of prayer or Islamic advice, they also sing songs with other themes. The members of the Nasida Ria music group, all of whom are women, sing tunes that are quite easy to remember and the message contained in the song can be understood by all groups. With the liveliness and cheerfulness that is inherent in them, with the added support of their characteristic clothing, namely festive and unique costumes, however, they are still guided by Islamic sharia clothing which is their identity.

Thanks to television advertisements, the name Nasida Ria has become popular again and has gone viral because their characteristic, namely *kasidahan*, remains true to this day. At that time, the Nasida Ria music group was becoming increasingly famous in society because it often appeared on television and often appeared at major music festivals. In 2016, Nasida Ria began to spread to the younger generations, because the Ruang Rupa (RURU) Jakarta group appeared again at the 2016 RRREC fest, then was invited to appear at the Holy Market event in 2017, and Synchronize Fest in 2018 and 2019 Therefore, the Nasida Ria music group was able to prove that its music could also be enjoyed by all groups, from the gentlemen to the young people of that era, even today's young people still like this music group (Thurmanita, 2020).

In their world career, the music group Nasida Ria has sung many songs and has also won various awards. Not only awards but they are also invited to big events in various countries. Starting from the beginning of their career, the band Nasida Ria has twice been recorded performing in Germany at the *Die Garten des Islam* event which is an Islamic cultural festival event in Germany in 1994 and the *HEIMATKLANGE 96 "Sinbad Travels"* event in 1996. Not only that in neighboring countries We, namely Malaysia, invited this band to perform at the Islamic New Year event in front of the Great Dipetuan of Malaysia in 1988. The appearance of the Nasida Ria music group on local and international stages in various countries is proof that the Nasida Ria music group is a musical legend. Indonesian Qaida. The songs sung not only have Islamic themes that match the clothes they wear, but there are also songs with non-Islamic themes.

Based on the background that has been presented, as we know, Nasia Ria is a music group that is quite famous for singing both religious and non-religious songs. Thanks to the guidance and care of young teachers, the members of the Nasida Ria music group have been able to survive until now and are not outdated. So, in this research, the author is interested in knowing the semiotic analysis of

Nasida Ria's song, which does not have an Islamic aspect or we could call it a global theme, and then it is analyzed using Charles Morris's semiotics, with semiotic analysis contained in the lyrics of Nasida Ria's song, which represents a global theme. So with this research the author gave the title "Semiotic Analysis Of The Song Nasida Ria: Representation Of Global Themes" to this research.

Semiotics according to Charles Morris is a science that studies behavior (science of behavior). Therefore, an object of semiotic research is an attitude that can be understood and observed as a response of living creatures to a stimulus. It could also be said that the object of Charles Morris's semiotic research is the attitude of a sign (Noth, 2006). Charles Morris describes in detail syntax, pragmatics, and semantics as follows: Pragmatics deals with the origin, use, and impact of signs in the behavior of sign interpreters, and with this has the broadest scope of the study of semiotics. Semantics covers the relationship between signs and marked objects, narrowing semiotic studies to the strictly literal meaning of signs and propositions. Syntax concerns the formal relationship between the signs themselves, the logical and grammatical rules that govern the use of signs (Chafidzoh, 2020).

In semiotics, Charles Morris discusses language diversity from three perspectives, namely semantics, syntax and pragmatics. Semantics is learning related to meaning, while syntax is something related to rules with structures connecting one sign to another. And pragmatics is an analysis of the use and consequences of word play (Pureklolon, 2016).

Method

Because this research is semiotic in nature, the research location is not a field researcher. Semiotic analysis is sign analysis, namely analyzing the symbols contained in signs, so in this research the author will analyze the relationship between global thematic representations in the lyrics "Perdamaian". In this research, researchers used a qualitative descriptive research format. This method is often said to be a naturalistic research method because the research uses natural conditions. This qualitative research is carried out with an object that develops as it is, is not manipulated by the author, and the presence of an author does not really influence the dynamics of the object. To make research easier for writers, a targeted research strategy is needed. The focus of this research is as follows: Semiotic Analysis: Representation of Global Themes in Nasida Ria songs using Charles Morris' Semiotic theory. This research uses song lyrics popularized by Nasida Ria. Data and data sources in this research, the author used primary data and secondary data. In collecting data, in this research the data collection method is directed at searching for data and information through documents, both written documents and electronic documents that can help in research. How to collect this data by searching for song lyrics, albums and cover songs performed by Nasida Ria via the internet, then selecting the song lyrics to be analyzed. In analyzing the data for this research, the author makes an interpretation by dividing the entire song lyrics into several

stanzas and then the stanzas will be analyzed using the semiotic theory of Charles Morris where there are semantic, syntactic and pragmatic elements in the song, these elements will be separated and make it easier for researchers to carry out interpretation of the lyrics of the song popularized by Nasida Ria.

Result and Discussions

Lyrics of Songs "Perdamaian" by Nasida Ria

*Perdamaian perdamaian / Perdamaian perdamaian / Perdamaian perdamaian /
Perdamaian perdamaian / Banyak yang cinta damai / Tapi perang makin ramai /
Banyak yang cinta damai / Tapi perang makin ramai / Bingung bingung ku
memikirkannya / Perdamaian perdamaian / Perdamaian perdamaian / Perdamaian
perdamaian / Perdamaian perdamaian / Banyak yang cinta damai / Tapi perang
makin ramai / Banyak yang cinta damai / Tapi perang makin ramai / Bingung
bingung ku memikirkannya / Wahai kau anak manusia / Ingin aman dan sentosa / Wahai
kau anak manusia / Ingin aman dan sentosa / Tapi kau buat senjata / Biaya berjuta-
juta / Tapi kau buat senjata / Biaya berjuta-juta / Banyak gedung kau dirikan /
Kemudian kau hancurkan / Banyak gedung kau dirikan / Kemudian kau hancurkan /
Bingung bingung ku memikirkannya / Perdamaian perdamaian / Perdamaian
perdamaian / Perdamaian perdamaian / Perdamaian perdamaian / Banyak yang
cinta damai / Tapi perang makin ramai / Banyak yang cinta damai / Tapi perang
makin ramai / Bingung bingung ku memikirkannya / Rumah sakit kau dirikan / Orang
sakit kau obatkan / Rumah sakit kau dirikan / Orang sakit kau obatkan / Orang
miskin kau kasih / Anak yatim kau santuni / Orang miskin kau kasih / Anak yatim
kau santuni / Tapi peluru kau ledakkan / Semua jadi berantakan / Tapi peluru kau
ledakkan / Semua jadi berantakan / Bingung bingung ku memikirkannya / Perdamaian
perdamaian / Perdamaian perdamaian / Perdamaian perdamaian / Perdamaian
perdamaian / Banyak yang cinta damai / Tapi perang makin ramai / Banyak yang
cinta damai / Tapi perang makin ramai / Bingung bingung ku memikirkannya //*

Lyrics of the song "Perdamaian" by Nasida Ria. The song lyrics above are the lyrics of a song sung by the music group Nasida Ria which was released in 2009. This song has a global theme which talks about world peace, as we know recently, wars between countries in this part of the world have become increasingly widespread and fierce. , not only defense wars between countries but also economic wars between countries. Therefore, the Nasida Ria music group launched this song starting in 2009 so that the inhabitants of the earth, especially us young people who are the successors of the nation, will become aware and motivated that by living peacefully we will live a calm and peaceful life.

From the lyrics of the song "Perdamaian", the author will focus on a phenomenon related to the meaning contained in the lyrics of the song

"Perdamaian". Therefore, the author uses Charles Morris' Semiotics as a theory that will explore the meaning of the lyrics of the song "Perdamaian". However, before we examine the song, we refer to previous research regarding semiotics or Nasida Ria as follows.

Alvin Khoiron and Fathimatuz Zahroh's writing with the title "*Pesan Dakwah Lagu Bismillah Cinta*" in Charles Morris' Semiotic perspective, aims to provide a general explanation of the song, the content of the preaching message and its urgency. missionary message in the current context. Through qualitative methods and the semiotic theory approach of Charles Morris. Based on the findings, the song Bismillah Cinta has 10 stanzas, 5 of which and the repetition of the lyrics function as confirmation of the meaning. The message of this song is faith in God and fellow humans. The message also emphasizes the importance of enthusiasm, patience, being willing to face trials, and always providing positive energy in everything.

There is also an article by Ashari, Alex in 2022 with the title "*Pesan Dakwah dan Kritik Sosial Pada Album Lagu Nasida Ria*". In this research, Teun A. Van Dijk's theory of discourse analysis is used for qualitative research. The result is Nasida Ria's 24th album which carries a didactic and socially critical message. Social criticism emphasizes the social and family conditions of society. Meanwhile, Nasida Ria's 24th album does not explain the state of her government. What is relevant is the lyrics sung in Nasida Ria's 24th album explaining the social conditions of society at that time and Islam being able to be a way out of these problems.

The update in this research is that the author took songs that do not have Islamic aromas, even though those who perform the song "Perdamaian" often sing spiritual songs and the dresses worn after performing are Muslim women. From here we can also think that the Nasida Ria music group not only preaches their own religion but they also speak out for world peace and order. We as them should also be able to emulate those who voice messages or opinions, not necessarily on the streets or individually, but through musical works such as this song.

Tabel 1. *Semantic Meaning*

Lyrics	Meaning
<i>Perdamaian perdamaian</i>	The meaning contained is to voice the word of peace throughout the country by using the word " <i>Perdamaian</i> "
Banyak yang cinta damai	The meaning contained is that in this world there are many people who like and are happy if we live in peace and tranquility

Tapi perang makin ramai	The meaning contained is that someone complains because many people love peace, but war is not decreasing over time, but war is becoming more common in parts of the world.
Bingung bingung ku memikirkannya	The meaning contained is that someone is confused because they see human behavior that never stops fighting
Wahai kau anak manusia	This lyric calls out as if inviting young people all over the world
Ingin aman dan sentosa	In these lyrics, young people are invited to live safely, peacefully and without riots everywhere
Tapi kau buat senjata	In these lyrics, the person complains about young people because they want to live in peace but still create weapons that can cause riots
Biaya berjuta-juta	In these lyrics it is very clear that the costs involved in making these weapons are in the millions
Banyak gedung kau dirikan	And competing to build skyscrapers everywhere
Kemudian kau hancurkan	However, after the building was built, it was destroyed by
Rumah sakit kau dirikan	The meaning contained is that hospitals were built to treat sick people
Orang sakit kau obatkan	In these lyrics, many sick people are treated in the hospital that was built
Orang miskin kau kasihi	The meaning contained is that people who are less able to be loved
Anak yatim kau santuni	In these lyrics, many orphans are often supported
Tapi peluru kau ledakkan	In this lyric, it means that the act of treating and providing assistance seems to be in vain because they are still doing negative things, namely

Semua jadi berantakan	exploding bullets as if they are still killing each other. In these lyrics it is very clear that everything has become a mess due to his actions
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Tabel 2. *Pragmatic Meaning*

Lirik	Makna
<i>Perdamaian perdamaian</i>	Speak words of peace to everyone
<i>Banyak yang cinta damai</i>	That many people like and love peace
<i>Tapi perang makin ramai</i>	However, the war is still ongoing
<i>Bingung bingung ku memikirkannya</i>	He was confused about this too
<i>Wahai kau anak manusia</i>	As if reminding young people
<i>Ingin aman dan sentosa</i>	If you want to live a peaceful and peaceful life
<i>Tapi kau buat senjata</i>	But why are you still creating weapons?
<i>Biaya berjuta-juta</i>	To the point of spending millions
<i>Banyak gedung kau dirikan</i>	Tall buildings were built everywhere
<i>Kemudian kau hancurkan</i>	However, the building was demolished again
<i>Rumah sakit kau dirikan</i>	Hospitals were built for needs
<i>Orang sakit kau obatkan</i>	And sick people are treated in the hospital
<i>Orang miskin kau kasihi</i>	People have no mercy
<i>Anak yatim kau santuni</i>	And you give charity to orphans
<i>Tapi peluru kau ledakkan</i>	But still detonating weapons that can kill fellow humans
<i>Semua jadi berantakan</i>	Until finally everything fell apart

Table 3. *Syntactic meaning*

Lirik	Makna
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<i>Perdamaian perdamaian</i>	Syntactically, the sentence besides consists of the component "Perdamaian perdamaian" (predicate)
<i>Banyak yang cinta damai</i>	Syntactically, the sentence besides consists of the components "Banyak Yang Cinta Damai" (predicate + conjunction + predicate)
<i>Tapi perang makin ramai</i>	Syntactically, the sentence besides consists of the component "Tapi Perang Makin Ramai" (connecting sentence + predicate)
<i>Bingung bingung ku memikinya</i>	Syntactically, the sentence besides consists of the components "Bingung Bingung Ku Memikirkan" (predicate + subject + predicate)
<i>Wahai kau anak manusia</i>	Syntactically, the sentence besides consists of the component "Wahai Kau Anak Muda" (object + description)
<i>Ingin aman dan sentosa</i>	Syntactically, the sentence besides consists of the components "Ingin Aman Dan Sentosa" (predicate + connecting sentence + predicate)
<i>Tapi kau buat senjata</i>	Syntactically, the sentence besides consists of the components "Tapi kau buat senjata" (connecting sentence + object + predicate)
<i>Biaya berjuta-juta</i>	Syntactically, the sentence besides consists of the components "Biaya Berjuta-juta" (predicate)
<i>Banyak gedung kau dirikan</i>	Syntactically, the sentence besides consists of the components "Banyak Gedung Kau Dirikan" (predicate)
<i>Kemudian kau hancurkan</i>	Syntactically, the sentence besides consists of the component "Kemudia Kau Hancurkan"

	(predicate)
<i>Rumah sakit kau dirikan</i>	Syntactically, the sentence besides consists of the component "Rumah Sakit Kau Dirikan"
	(object + predicate)
<i>Orang sakit kau obatkan</i>	Syntactically, the sentence besides consists of the component "Orang Sakit Kau Obatkan"
	(object + predicate)
<i>Orang miskin kau kasihi</i>	Syntactically, the sentence besides consists of the component "Orang Miskin Kau Kasihi"
	(object + predicate)
<i>Anak yatim kau santuni</i>	Syntactically, the sentence besides consists of the components "Anak Yatim Kau Santuni"
	(object + predicate)
<i>Tapi peluru kau ledakkan</i>	Syntactically, the sentence besides consists of the components "Tapi Peluru Kau Ledakkan"
	(connecting sentence + object + predicate)
<i>Semua jadi berantakan</i>	Syntactically, the sentence besides consists of the components "Semua Jadi Berantakan"
	(predicate)

Conclusion

Based on the results of the discussion explained above, the author can conclude that Charles Morris's semiotics is the science of sign systems. All things or things that can be seen or observed and can be observed are called signs, as the author has described in the sentences or words above, many of which have meanings and signs. Charles Morris, who is a semiotics expert, is involved in the science of signs, dividing semiotics into three branches, namely Syntax, Semantics and Pragmatics. The song "Perdamaian" was analyzed using Charles Morris' Semiotics, then the author divided the results of the data into semantics, namely about the meaning of the language in the song's lyrics, pragmatics and also to find out what is meant by the speech in the song's lyrics. And in terms of syntax, it discusses the language contained in the song so that we can see that there is a meaning or purpose that is intended in the song.

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Dekan Fakultas Adab dan Humaniora UIN Sunan Ampel Surabaya menerangkan bahwa:


Nama : M. FIRMAN WAHYUDI
Tempat,Tanggal Lahir : Sumenep , January 17, 2000
NIM : 03040420055
Semester / Program Studi : 8 / Sastra Indonesia
Alamat : Jl. Raya Gapura, Dsn. Tembing, Ds. Batudinding, Kec. Gapura, Kab. Sumenep

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