

**REPRESENTASI KONFLIK SPIRITUALITAS DALAM
LIRIK LAGU “MANGU” KARYA FORTWNTY *FEAT.*
CHARITA UTAMI MELALUI KAJIAN SEMIOTIKA
ROLAND BARTHES**

SKRIPSI

Diajukan kepada Universitas Islam Negeri Sunan
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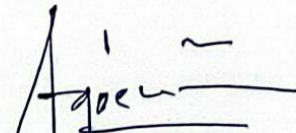
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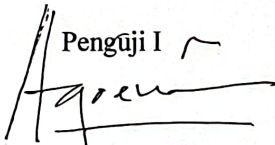
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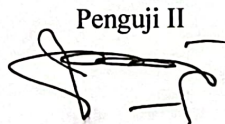
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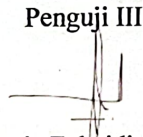
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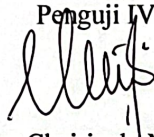
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ABSTRAK

Muhammad Kharisul Ilmi, NIM 04010522022, 2025. Representasi Konflik Spiritualitas Dalam Lirik Lagu “Mangu” Karya Fourtwnty *Feat.* Charita Utami Melalui Kajian Semiotika Roland Barthes

Penelitian ini mengkaji representasi konflik spiritualitas dalam lirik lagu “Mangu” karya Fourtwnty *feat.* Charita Utami, yang memotret benturan antara cinta, keyakinan, dan arah hidup dalam konteks musik populer Indonesia kontemporer. Tujuan penelitian adalah menginterpretasi konflik spiritualitas melalui tiga lapisan makna semiotika Roland Barthes, yaitu denotasi, konotasi, dan mitos, serta mengaitkannya dengan perspektif Islam mengenai ujian keimanan. Penelitian teks media ini menggunakan pendekatan deskriptif kualitatif dengan data utama berupa lirik resmi “Mangu” yang dianalisis menggunakan semiotika Roland Barthes untuk menelusuri makna literal, asosiasi emosional kultural, dan pembentukan mitos yang mengorganisasi konflik spiritual tokoh lirik. Hasil penelitian menunjukkan bahwa pada tataran denotasi, lirik merekam pergeseran arah spiritual melalui perbedaan bacaan, cara berdoa, dan arah kiblat yang menjadi sumber ketegangan hubungan. Pada tataran konotasi, simbol Adam dan Hawa, gestur menggenggam dan menadah tangan, serta ungkapan “gila tak masuk logika” dan “ini soal hati bukan yang diyakini” membangun krisis identitas dan keterbelahan antara mempertahankan cinta dan menjaga iman. Pada lapisan mitos, lagu menaturalisasi gagasan bahwa perbedaan arah spiritual dalam hubungan cinta cenderung berujung pada perpisahan yang dianggap wajar, sekaligus mengafirmasi hak individu menentukan jalan spiritualnya beserta konsekuensi kehilangan. Secara teoritis, penelitian ini memperluas penerapan semiotika Roland Barthes pada musik populer Indonesia dan studi spiritualitas dalam budaya populer. Secara praktis, temuan dapat dimanfaatkan musisi, pendidik, dan penikmat musik sebagai bahan refleksi kritis atas relasi cinta dan iman dalam kehidupan modern.

Kata kunci: semiotika Roland Barthes, konflik spiritualitas, lirik lagu, “Mangu”, Fourtwnty

ABSTRACT

Muhammad Kharisul Ilmi, NIM 04010522022, 2025. *Representation of Spiritual Conflict in the Song Lyrics “Mangu” by Fourtwny Feat. Charita Utami through Roland Barthes’s Semiotic Study*

This study examines the representation of spiritual conflict in the lyrics of the song “Mangu” by Fourtwny feat. Charita Utami, which portrays the clash between love, belief, and life direction within the context of contemporary Indonesian popular music. The purpose of this research is to interpret the spiritual conflict through the three layers of meaning in Roland Barthes’s semiotics, namely denotation, connotation, and myth, and to relate it to Islamic perspectives on trials of faith. This media text study employs a descriptive qualitative approach, with the primary data consisting of the official lyrics of “Mangu” analyzed using Roland Barthes’s semiotics to trace literal meanings, emotional and cultural associations, and the formation of myths that organize the spiritual conflict of the lyrical persona. The findings show that at the denotative level, the lyrics record a shift in spiritual orientation through differences in recitation, modes of prayer, and the direction of the qibla, which become sources of tension in the relationship. At the connotative level, the symbols of Adam and Eve, the gestures of clenching and raising the hands, and the expressions “gila tak masuk logika” and “ini soal hati bukan yang diyakini” construct an identity crisis and a split between preserving love and guarding faith. At the level of myth, the song naturalizes the idea that differences in spiritual orientation in a romantic relationship tend to lead to separation that is considered reasonable, while affirming the individual’s right to determine a spiritual path along with the consequences of loss. Theoretically, this research extends the application of Roland Barthes’s semiotics to Indonesian popular music and the study of spirituality in popular culture. Practically, the findings can be used by musicians, educators, and music listeners as material for critical reflection on the relationship between love and faith in modern life.

Keywords: Roland Barthes semiotics, spiritual conflict, song lyrics, “Mangu”, Fourtwny

ABSTRAK

محمد خارسول العلمي، رقم الطالب 04010522022، 2025. تمثيل صراع الروحانية في مشاركة تشاريتا (Fourtwnty) لفرقة فورتوينتي ("Mangu") «كلمات أغنية» مانغو في ضوء السيميائيات عند رولان بارت (Charita Utami) أوتامي لفرقة ("Mangu") «تتناول هذه الدراسة تمثيل صراع الروحانية في كلمات أغنية» مانغو التي تجسد (Charita Utami) بمشاركة تشاريتا أوتامي (Fourtwnty) فورتوينتي التصادم بين الحب والاعتقاد واتجاه الحياة ضمن سياق الموسيقى الشعبية المعاصرة في إندونيسيا. وتهدف الدراسة إلى تفسير صراع الروحانية من خلال طبقات المعنى الثلاث في سيميائيات رولان بارت وهي الدلالة المعجمية والدلالة الإيحائية والأسطورة، وربط ذلك بالمنظور الإسلامي حول ابتلاءات الإيمان. تعتمد هذه الدراسة النصية لوسيلة إعلامية على منهج وصفي كفي، مع اعتماد الكلمات الرسمية لأغنية «مانغو» بوصفها البيانات الرئيسة التي تخضع لتحليل سيميائي وفق إطار رولان بارت من أجل تتبع المعنى الحرفي والروابط الوجدانية والثقافية وتكون الأسطورة التي تنظم صراع الروحانية لدى الذات المتكلمة في النص الغنائي. وتبين النتائج أنه في مستوى الدلالة المعجمية تسجل الكلمات تحولا في التوجه الروحي من خلال اختلاف التلاوة وطريقة الدعاء واتجاه القبلية مما يغدو مصدرا للتوتر في العلاقة. أما في مستوى الدلالة الإيحائية فإن رمزي آدم وحواء وإيماءتي قبض اليدين (الجنون لا يقبله المنطق) «gila tak masuk logika» ورفعهما، إلى جانب عبارتي (إنه شأن القلب لا ما يُعتقد)، تشكل أزمة «ini soal hati bukan yang diyakini» وهوية وانقسام الذات بين الحفاظ على الحب وصون الإيمان. وفي مستوى الأسطورة تقوم الأغنية بتطبيع فكرة أن اختلاف التوجه الروحي في العلاقة العاطفية يميل إلى أن يفضي إلى فراق بعد أمرا طبيعيا، مع تأكيد حق الفرد في اختيار مساره الروحي وما يترتب عليه من تبعات الفقد. وعلى الصعيد النظري توسع هذه الدراسة تطبيق سيميائيات رولان بارت على الموسيقى الشعبية الإندونيسية ودراسات الروحانية في الثقافة الشعبية، بينما يمكن على الصعيد العملي الاستفادة من نتائجها لدى الموسيقيين والمربين ومستمعي الموسيقى بوصفها مادة للتفكير النقدي في علاقة الحب بالإيمان في الحياة المعاصرة، **الكلمات المفتاحية:** السيميائيات عند رولان بارت، صراع الروحانية، كلمات الأغاني، مانغو، فورتوينتي.

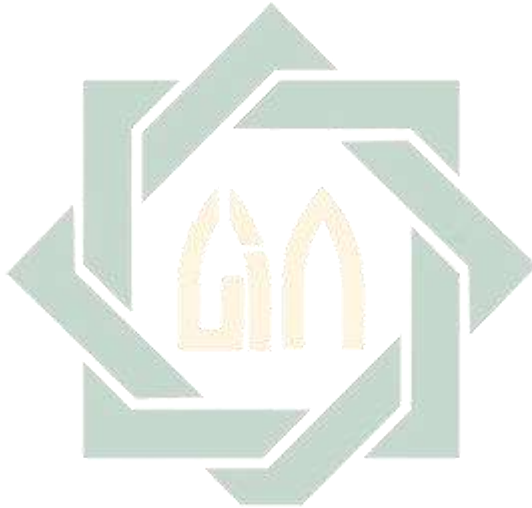
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