

EXPLORING SYNONYM RELATIONSHIPS IN THE SONG “GALA BUNGA MATAHARI”: A SEMANTIC STUDY

MENGEKSPLORASI HUBUNGAN SINONIM DALAM LAGU “GALA BUNGA MATAHARI” SEBUAH KAJIAN SEMANTIK

Dzikri Ramadhani¹, Lulu Laelatul Fadilah^{2*}

Institute of Prima Bangsa Cirebon

[*dz4rama9@gmail.com](mailto:dz4rama9@gmail.com)

Article Information:

Received: January 11, 2025; **Revised:** January, 24 2025; **Accepted:** February 10, 2025

Abstract

This study investigates synonym relationships in the song "Gala Bunga Matahari" by Sal Priadi through a semantic lens. Songs serve as poetic expressions, blending linguistic and emotional elements to convey deeper meanings. Employing a qualitative approach, this research focuses on analyzing metaphorical expressions as a preliminary step to classify data for further exploration of synonym pairs within the song's lyrics. Six pairs of synonymous phrases were identified, each contributing nuanced variations to the emotional and narrative depth of the lyrics. For example, expressions like "Tak sakit-sakit lagi" (No longer in pain) and "Muda lagi" (Young again) highlight themes of hope and renewal. The findings reveal that synonyms, supported by metaphorical classifications, enhance the song's poetic and emotional resonance, emphasizing the songwriter's linguistic artistry. This study underscores the significance of synonymy in enriching semantic depth and fostering a universal connection through lyrical content.

Keywords: semantics, synonymy, metaphors, song lyrics, Sal Priadi

Abstrak

Penelitian ini mengeksplorasi hubungan sinonim dalam lagu "Gala Bunga Matahari" karya Sal Priadi melalui pendekatan semantik. Lagu dipahami sebagai ekspresi puitis yang menggabungkan elemen linguistik dan emosional untuk menyampaikan makna yang mendalam. Dengan pendekatan kualitatif, penelitian ini menganalisis penggunaan metafora sebagai langkah awal untuk mengklasifikasikan data yang selanjutnya diteliti dalam hubungan sinonim pada lirik lagu. Sebanyak enam pasangan sinonim berhasil diidentifikasi, masing-masing memberikan variasi makna yang memperkaya kedalaman emosional dan naratif lirik. Sebagai contoh, ungkapan seperti "Tak sakit-sakit lagi" dan "Muda lagi" menonjolkan tema harapan dan pembaruan. Temuan ini menunjukkan bahwa sinonim, dengan dukungan dari klasifikasi metafora, memperkuat daya tarik puitis dan emosional lagu, sekaligus menegaskan kecermatan artistik linguistik sang penulis lagu. Penelitian ini menyoroti pentingnya sinonimi dalam memperkaya kedalaman semantik dan membangun keterhubungan universal melalui isi lirik.

Kata kunci: semantik, sinonimi, metafora, lirik lagu, Sal Priadi

INTRODUCTION

Semantics, as a branch of linguistics, focuses on the study of meaning in language, examining how words, phrases, and sentences convey ideas, emotions, and concepts. (Kreidler & Charles W, n.d.) explained that semantics is the systematic study of meaning, while linguistic

semantics focuses on how language organizes and conveys meanings. In other words, semantics examines meaning in a structured way, and linguistic semantics explores how language is structured to express various meanings. Within this study, synonymy the relationship between words with similar or overlapping meanings plays a pivotal role in enriching linguistic expression. Synonymy is one of the lexical aspects to support discourse cohesion (Sumarlam 2019). Synonyms are not merely interchangeable; they often differ subtly in connotation, intensity, or context, allowing for precision and variation in communication. In a semantic study, analyzing synonymy involves exploring how these nuanced differences shape the interpretation and emotional resonance of a text.

According to (Griffe, 1992) songs are vocally produced, linguistically meaningful and have melody. Songs are a form of literary work, specifically classified under poetic literature. Literature itself refers to fictional creations born from spontaneous emotional expressions, designed to highlight elements of beauty or aesthetics. This beauty can be observed through both the linguistic elements and the depth of meaning conveyed. Songs are inherently linked to the exploration of meaning. Songwriters often craft compositions with diverse melodies and lyrics. Meaning, in this context, can be understood as the process of attributing significance to something, shaping a distinct concept. The meaning embedded in a song reflects the songwriter's way of conveying their thoughts through unique language, revealing their soul and personal identity.

"*Gala Bunga Matahari*", performed by Sal Priadi, has a very deep meaning. Some people translate the meaning of the lyrics as longing for the person who has passed away, Released on June, 14 2024. The song opens with the hope that the deceased spouse or family will come to the dream to cure their longing or incarnate as a sunflower blooming in the garden. The song "*Gala Bunga Matahari*" also tells the story of the process of letting go of someone who has gone forever. Through this song, Sal also invites listeners who have lost loved ones to continue their lives as before.

In the context of songs like "*Gala Bunga Matahari*," synonym relationships can be seen as tools that amplify the depth and texture of the lyrics. For instance, variations in word choice can evoke a spectrum of feelings, from profound grief to bittersweet nostalgia. By analyzing these relationships, a semantic study unpacks how each word choice contributes to the overall narrative and emotional impact. This approach not only highlights the songwriter's linguistic artistry but also deepens our understanding of how meaning is constructed and perceived in poetic works.

METHOD

This study employs a qualitative approach to explore the meaning relationships in Sal Priadi's song "*Gala Bunga Matahari*." The primary data source is the song's lyrics, which are transcribed and analyzed to identify metaphorical expressions and synonym pairs that reflect themes of love, loss, and hope. By examining the linguistic nuances of phrases such as "*Tak sakit-sakit lagi*" (No longer in pain) and "*Muda lagi*" (Young again), the analysis uncovers how slight variations in meaning enhance the emotional depth of the song. The study follows Creswell's (2014) qualitative approach, which emphasizes understanding the meaning of social phenomena through a detailed, contextual examination of textual data. This method allows for a deeper exploration of how language and metaphor contribute to the emotional and symbolic layers in song lyrics.

These metaphors are then examined to uncover synonym pairs words or phrases with similar meanings but different nuances, such as "*Tak sakit-sakit lagi*" (No longer in pain) and "*Muda lagi*" (Young again). Each synonym pair is analyzed within the context of the lyrics to understand how the subtle variations in meaning enhance the emotional impact of the song. By

connecting these linguistic elements to the broader narrative, the study reveals how Sal Priadi skillfully uses language to develop a deeply resonant and poetic story. This approach not only uncovers the semantic richness of the lyrics but also demonstrates how carefully chosen words and metaphors can amplify the emotional power of a song.

RESULTS AND DISCUSSION

In semantics, a synonym refers to two or more words that have the same or very similar meanings, even though they may differ in usage or subtle nuances. Synonyms are often used to enrich language, allowing for variation in expression without altering the core meaning. For example, the phrases “*Tak sakit-sakit lagi*” (No longer in pain) and “*Muda lagi*” (Young again) both convey a sense of relief or positive change, albeit in different contexts. In semantic analysis, synonyms help in understanding the relationships between words and the variations that arise due to cultural, contextual, or stylistic factors.

From our analysis of the song “*Gala Bunga Matahari*” by Sal Priadi, we identified six pairs of lyrics that contain synonymous expressions, as outlined below.

Data 1

In the lyric line:

*Hati yang gembira, sering kau tertawa
Jalani hidup dengan penuh sukacita*

“*Hati yang gembira*” (A joyful heart) and “*Sukacita*” (Happiness): Both phrases represent states of joy and inner peace, though they carry slightly different nuances. “*Hati yang gembira*” expresses a heartfelt and sincere happiness, while “*Sukacita*” suggests a more enduring and profound sense of gratitude and contentment. The synonymy between these phrases lies in their shared theme of positivity and contentment, yet the nuanced differences enrich the emotional depth of the lyric. Together, they create a layered depiction of joy, combining the transient, expressive aspects of happiness (“*Hati yang gembira*”) with the profound and stable qualities of “*Sukacita*”. This duality underscores the songwriter's poetic ability to portray complex emotional states through carefully chosen words.

Data 2

In the lyric line:

*Jadilah menyenangkan s'perti katamu
Jalani hidup dengan penuh sukacita*

The terms “*sukacita*” (happiness) and “*menyenangkan*” (delightful) share a thematic connection rooted in positivity but convey slightly different nuances. “*Sukacita*” represents an internal state of enduring joy and gratitude, emphasizing personal contentment and emotional fulfillment. On the other hand, “*menyenangkan*” focuses on outward expressions of positivity, reflecting the ability to bring joy and delight to others through one's actions or demeanor. The relationship between these two terms lies in their complementary nature: while “*sukacita*” describes an internal foundation of happiness, “*menyenangkan*” suggests the outward

manifestation of that joy, radiating positivity to the surrounding environment. Together, they depict a balance between inner well-being and its influence on others, enhancing the song's message of holistic and shared happiness.

Data 3

In the lyric line:

*Juga badanmu tak sakit-sakit lagi
Kau dan orang-orang di sana muda lagi*

The phrases “*Tak sakit-sakit lagi*” (No longer in pain) and “*Muda lagi*” (Young again) depict a vision of an idealized state where suffering no longer exists. “*Tak sakit-sakit lagi*” emphasizes relief from physical or emotional pain, suggesting a release from burdens and a return to a state of comfort and peace. Meanwhile, “*Muda lagi*” symbolizes rejuvenation, vitality, and renewal, often interpreted as a metaphor for transcendence or rebirth, possibly in a spiritual or otherworldly sense. The connection between these two phrases lies in their shared theme of liberation and restoration. Together, they evoke a deeply comforting image of renewal and healing, amplifying the emotional resonance of the song's broader narrative of hope and transcendence.

Data 4

In the lyric line:

*Kangennya masih ada di setiap waktu
Dan percaya kau ada di hatiku s'lamanya, oh-oh*

The phrases “*Kangennya masih ada di setiap waktu*” (Longing still exists at every moment) and “*Percaya kau ada di hatiku selamanya*” (Believe you are in my heart forever) encapsulate the enduring nature of love and emotional connection. “*Kangennya masih ada di setiap waktu*” emphasizes the continuous presence of longing, reflecting the depth of attachment and the emotional void created by separation. Meanwhile, “*Percaya kau ada di hatiku selamanya*” shifts the focus to faith in an eternal bond, signifying a love that transcends physical absence and persists in the heart forever. Together, these phrases create a poignant narrative of unbroken emotional ties, where longing and belief coexist to portray the strength and permanence of love despite distance or loss.

Data 5

In the lyric line:

*Mungkinkah kau mampir hari ini?
Jadilah bunga matahari*

The phrases “*Mungkinkah kau mampir hari ini?*” (Could you stop by today?) and “*Jadilah bunga matahari yang tiba-tiba mekar di taman*” (Be a sunflower that suddenly blooms in the garden) convey a longing for the presence of a loved one. The first phrase is a direct expression of yearning, reflecting a heartfelt desire for a reunion and the possibility of a cherished moment together. In contrast, the second phrase employs symbolic imagery, using the metaphor of a sunflower blooming unexpectedly to signify hope for a subtle yet profound indication of the loved one's presence. Together, these lines blend the directness of longing with poetic symbolism, deepening the emotional resonance of the desire for connection and rekindling hope amid uncertainty.

Data 6

In the lyric line:

*Bagaimana tempat tinggalmu yang baru
Janji kita pasti 'kan bertemu lagi*

The phrases “*Tempat tinggalmu yang baru*” (Your new place) and “*Janji kita pasti 'kan bertemu lagi*” (Our promise that we will meet again) explore themes of life, loss, and hope for reunion. “*Tempat tinggalmu yang baru*” metaphorically refers to the afterlife or a spiritual resting place, suggesting a sense of peace and transition following departure. Meanwhile, “*Janji kita pasti 'kan bertemu lagi*” expresses a hopeful commitment to eventual reunion, underscoring the enduring connection between those separated by life and death. Together, these lines encapsulate a poignant narrative of acceptance, faith, and the comforting belief in a continued bond that transcends physical separation.

CONCLUSION

In conclusion, metaphor serves as a valuable instrument in the composing process by facilitating the development of vivid, tangible, and indelible imagery that effectively conveys intricate emotional states or thoughts. The use of physical similarities to transmit emotional or relational experiences is one way for songwriters to generate a sense of universality and timelessness in their music. This allows listeners to relate to the song regardless of where they are from, what age they are, or what circumstances they are going through. By adding layers of Synonyms and complexity to a song's lyrics, metaphors can also provide depth and richness to song lyrics. This level of Synonyms can be explored and understood by looking for meanings that have similarities in song lyrics.

According to (Sumarlam, 2019) synonymy is one of the lexical aspects to support discourse cohesion. Synonymy functions to end the relationship of equivalent meaning between certain lingual units and other lingual units in discourse. Synonyms can be interpreted as other names or expressions whose meanings are more or less the same as the meanings of others. Synonyms can be divided into synonyms of free morphemes with bound morphemes, synonyms of words with words, synonyms of words with phrases or vice versa, synonyms of phrases with phrases, and synonyms of clauses/sentences with clauses/sentences. Based on this background, the researcher is interested in discussing the synonyms in the lyrics of the song “*Gala Bunga Matahari*” by Sal Priadi.

Researchers searched for metaphors contained in the lyrics of the song “*Gala Bunga Matahari*” which were then searched for synonyms. After being found, the results of the synonyms contained in the song “*Gala Bunga Matahari*” were six pairs of synonyms. Researchers found that the six pairs were indeed synonyms because they made the song easier to listen to and aesthetic and had a very deep meaning for the listener.

REFERENCE

Creswell, J. W. (2014). *Research design: Qualitative, quantitative, and mixed methods approaches* (4th ed.). SAGE Publications.

- Dea, S., Najmi, K., Rahmadhita, M. P., Nursaadah, S., & Marifah, N. S. (2022). Analisis metafora pada lirik lagu “Hati-Hati Di Jalan” karya Tulus. *Cinematology: Journal Anthology of Film and Television Studies*, 4(2), 45–56.
- Dinata Jakautama, K., & Bustam, M. R. (n.d.). Denotative and connotative meaning in the sentence of “You got me feeling like a psycho” as the line of Red Velvet song lyric. *Unpublished manuscript*.
- Faswanadina, F., Salsabila, N., & Rosalinah, Y. (2024). The power of words: A semantic synonym and antonym of Celine Dion’s song lyrics. *Jurnal Cendekia Ilmiah*, 4(1), 23–35.
- Griffe, D. T., (1992). *Songs in action..* Hertfordshire, England: Prentice Hall.p. ix.
- Handayani, L. T., & Indah, R. N. (2022). Denotation and connotation in beauty advertisement: Implication for the teaching of semantics. *Wanastra: Jurnal Bahasa Dan Sastra*, 14(1), 50–56. <https://doi.org/10.31294/wanastra.v14i1.11531>
- Harsetiani, K. M. (2022). The connotative meaning of expression found in Adele’s song lyrics 21 “Japanese Edition” album. *Udayana Journal of Social Sciences and Humanities (UJoSSH)*, 6(1), 16–24. <https://doi.org/10.24843/ujossh.2022.v06.i01.p04>
- Helmi, A., Utari, W., Luthifah, A., Putri, A. Y., & Barus, F. L. (2020). Metafora dalam lirik lagu “Mendarah” oleh Nadin Amizah. *Journal LINGUA SUSASTRA*, 2(1), 20–30.
- Hompag, J., Fauzan, F., Sakinah, M. N., Adab, F., Humaniora, D., & Inggris, S. (n.d.). The denotative and connotative meaning in Sheila on 7 song lyrics “Film Favorit.” *SOSIOHUMANIORA: Jurnal Ilmiah Ilmu Sosial dan Humaniora*, 6(1), 12–23.
- Kreidler, C. W. (n.d.). *Introducing English semantics*.
- Keskin, F. (2011). Using songs as audio materials in teaching Turkish as a foreign language. *TOJET: The Turkish Online Journal of Educational Technology*, 10(4), 378–383.
- Lestari, I., & Nitisari, D. (n.d.). Denotative and connotative meaning in lyric “Mockingbird” song by Eminem. *Unpublished manuscript*.
- Mustika Sari, I. (2024). *Semantik: Makna dalam Bahasa Rahmat Mulya Nugraha*. Retrieved from <https://www.researchgate.net/publication/380432276>
- Nicole Zefanya, B., Ghaisani Dzatil Hidayah, A., & Rayhan Bustam, M. (n.d.). Analysis of denotation and connotation meanings in the song lyric “La La Lost You.” *Unpublished manuscript*.
- Pengembangan Linguistik dan Kebijakan Bahasa di Era Kenormalan Baru, P., & Tyasrinestu, F. (n.d.-a). Relasi makna dan perulangan dalam lirik lagu anak Indonesia. *Prosiding Seminar Nasional Linguistik dan Sastra (SEMANTIKS) 2021*, 4(1), 35–40. <https://jurnal.uns.ac.id/prosidingsemantiks>

- Rahardian, E. (2021). Struktur semantis verba aktivitas gigi dalam bahasa Jawa: Kajian metabahasa semantik alami. *Widyaparwa*, 49(1), 41–55. <https://doi.org/10.26499/wdprw.v49i1.783>
- Ramdani, P., Myrna, R., Sakinah, N., & Djati Bandung, G. (n.d.). Connotative and denotative meaning in Fred Neil's "Everybody's Talkin'" song. *E-Journal of English Language and Literature*, 12(1), 50–63. <http://ejournal.unp.ac.id/index.php/jell>
- Rizki, A., Alfian, A., & Azlan, U. (2023). Semantic analysis on Harris J's song lyrics as related to the Holy Qur'an values. *English Language, Linguistics, Literature, and Education Journal*, 3(2), 127–140. <https://doi.org/10.30631/ellture.v3i2.54>
- Sari, A., & Kusumawardhani, P. (n.d.). Denotative and connotative meaning in One Direction's songs lyric: A semantic perspective. *Unpublished manuscript*.
- Sutikno, E. U. (2019). Denotation and connotation on 'Pathetic Fairy Tale' by Saptarasa. *An English-Indonesian Journal for English, Education and Culture*, 8(1), 45–58. <https://doi.org/10.31000/globish.v7i2>
- Zainul, M., Suyitno, A., & Suhita, R. (n.d.). Comparative study of post-marriage nationality of women in legal systems of different countries: The connotation meaning of education in *Rumah Kaca* novel of Pramoedya Ananta Toer. *International Journal of Multicultural and Multireligious Understanding*, 7(9), 261–271. <https://doi.org/10.18415/ijmmu.v7i9.1987>
- Zhalya Amarya, N., & Utami, S. (n.d.). Relasi makna pada lirik lagu album Mahalini karya Mahalini Raharja. *TOTOBuang*, 11, 175–188. <https://doi.org/10.26499/tbng.v10i2.456>