



## Representation of Ambivalence and Suggestive Narrative in the Lyrics of the Folk Song "*Bale Nagi*" (A Critique of Pure Reason)

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### **Abstract**

The song "*Bale Nagi*" is one of the old songs from the East Nusa Tenggara region that is very phenomenal until now. This song was composed by a young student named Berchmans Lisen Djangun from East Flores in 1962 as one of the students of Mataloko Seminary (Catholic Priest Candidate Education Institute) with the interest at that time the song was only as a performance medium for a big celebration event in Flores City. Although, the song was created in such a short period of time, it turns out that this song is based on a true story of the songwriter and has several parts in the lyrics whose meaning seems ambivalent. This research aims to examine the meaning of ambivalence in song lyrics, recognize the content of the type of narrative contained in song lyrics and represent the meaning of the song. Based on the results of the research, it is found that the folk song "*Bale Nagi*" contains several ambivalent meanings that collide with each other in the lyrical content built by the author and the type of narrative applied by the songwriter is a suggestive narrative and this song as a whole tells the story of a young man's longing for his beloved hometown.

**Keywords:** *Ambivalence; Suggestive Narrative; Representation*

### **Introduction**

Conveying or expressing a meaning about something is usually realized by someone into a song in music. Music is a medium used by an artist or musician to convey a message that is felt or experienced by the creator. According to Djohan (2020), music that is able to touch the soul's response has a high impact on sharpening concentration so that a subject is more critical in paying attention to the use of words that match the musical nuances. Referring to the influence of music on this level of concentration, it can be concluded that the cause of related words is more easily captured by a subject. The creation of a work of art does not escape from various aspects that can be internal and external, both in terms of sensory experience, feeling and experiencing a moment that is the basis for the creation of a work of art created. This perspective is supported by Soedarso (2006), who states that an art creation is not only fixated or focused on a matter of pleasant taste, but the result of a large echo of the soul and what is expressed comes from the emotional or subjective sides of the human personality.

One of the main components in a song besides the musical aspect is the lyrics in a song. According to Cahyo, Manullang, & Isnain (2020), stated that in a song is actually a result of the meaning of the heart or expression of a songwriter presented through a collection of words that are assembled and spoken into a tone that forms a certain harmony. Then, in Nakagawa (2000), describes that music is an expression in the context of art formed in a body image that has a distribution system or a reply from the process of sound, hearing, to sounding again. According to Hadiansah & Rahadian (2021), song lyrics are one method of using speech that ignites an attraction. The lyrics of a song greatly affect the results of the meaning of judgment or perception for the listeners. Song lyrics are also one of the constituent parts of songs that can be categorized as a model of poetry in literary science. According to Kleden (2004), the process of creating or making a work is no longer a determinant in the assessment by the audience or reader, but rather depends on the unification and similarity of a work with life experience or what the audience has gone through. Amelia & Aryaneta (2022), explain the power of music that is able to call and move the emotional realm, both in terms of heart feelings, storytelling paths, musical nuances and the personality of the subject in the song used as a tool to describe the taste of the creator.

The song "*Bale Nagi*" is one of the old songs from the East Nusa Tenggara region in the type of regional pop music that is very phenomenal until now. According to Mintargo (2018), regional pop songs have a culture that forms, starting from the order of social principles to the level of parsing the elements of beauty. The song "*Bale Nagi*" is very familiar among the people of NTT. The song "*Bale Nagi*" was composed by a young man from East Flores in 1962 who at that time was a student named Jan Berchmans Lisen Djangun from the Mataloko Seminary (Catholic Priest Candidate Education Institute) with his musical background obtained from European priests who taught at his Seminar, finally he was able to create this simple song within a week with the interest at that time the song was only as a performance medium for a celebration event in Flores City. Although in such a short period of time, the song produced by Jan Djangun did not just produce a work of origin, the proof is that this song eventually developed so quickly and eventually became famous throughout the land of NTT and was written based on a true story that he felt at that time. In addition, the song "*Bale Nagi*" was once sung by a famous musician, Benny Panjaitan, who was the main guitarist and vocalist of the music group Panbers.

The song "*Bale Nagi*" textually contains the meaning of the longing of a migrant child for his hometown where the songwriter, Jan Djangun, tells the story of a migrant who is the result of manipulative characters from himself. According to Sebayang (2021), beauty in art including lyrics in songs has a close relationship with the artist's ability to assess and create works of art, namely taste. Therefore, the flavor of the lyrics used in this song also contains so many life values that indirectly bring listeners to feel each lyric performed in the song so real even though it is mixed in a song. According to Merriam in the translation of Bramantyo (2005), in an art or song there is a pattern in the form of conveying the soul and desire or will that is assembled in a role that each part will represent the overflow of the creator's feelings. The use of words in the lyrics of the song "*Bale Nagi*" uses some original or realist meanings as well as figurative meanings that further make the listeners so carried away in the song.

Based on the quote above, it can be assumed for the time being that the arrangement of lyrics in a song can be closely related to the social or life situation that is happening to a person or group at a certain moment. This is also the case with the lyrics of the song "*Bale Nagi*" which is so popular in the NTT community to this day. Therefore, as a researcher, I am very interested in trying to study the lyrics of this song by paying attention to several aspects. After going through the results of describing the lyrics of this song briefly, generally the song lyrics presented are very deep in meaning and allusions to the life of an immigrant. However, there are actually some phrases that actually have quite confusing or ambivalent meanings. Based on the main explanation of the introductory narrative above, this research is examined in the following problem formulations. First, what is the meaning of ambivalence in the lyrics of the song "*Bale Nagi*"? Second, how is the content of suggestive narrative in the lyrics of the song "*Bale Nagi*"? Third, how is the representation of meaning in the song "*Bale Nagi*"?

## Research Methods

The research model used in this study uses descriptive qualitative research methods. The data used in this research is a folk song text from East Nusa Tenggara with the title "*Bale Nagi*" by Jan Berchmans Lisen Djangun. This research uses research tools or techniques in the form of representation, pure reason criticism and narrative type analysis.

In the process of analyzing pure reason criticism, researchers will approach using pure reason analysis by paying attention to the A Priori and A Posteriori aspects introduced by the German Philosopher (Immanuel Kant). Then, for the analysis of the type of narrative used by the songwriter, it will be studied based on the sentence structure applied in the song text which in the end can be proven whether the type of narrative is classified as suggestive narrative or expository narrative. In the process of representation of folk song texts, researchers will carry out a series of meaning processes on concepts, signs, symbols and evidence in the use of language used by songwriters and the process in this representation will pay close attention to the realm of social context, culture and reality.

## Discussion and Results

### 1. Ambivalence Meaning of "*Bale Nagi*" Song Lyrics

The discussion of this first formulation will examine the content of ambivalence in the lyrics of the song "*Bale Nagi*". According to Kleden (2004), the meaning of ambivalence is a confusing statement that describes a matter or entity and simultaneously disguises it, and is even able to disguise an intention or view by describing it, and vice versa can express a similar intention but by covering it. In this case, the researcher will clearly reveal the meanings of ambivalence contained in the lyrics of the song "*Bale Nagi*" by using a pure reasoning approach or analysis by paying attention to the A Priori and A Posteriori aspects introduced by the German Philosopher (Immanuel Kant) in his way of assessing a work of art. For more details, the following is a picture of the flow of problem solving in the first formulation of the problem in this study.

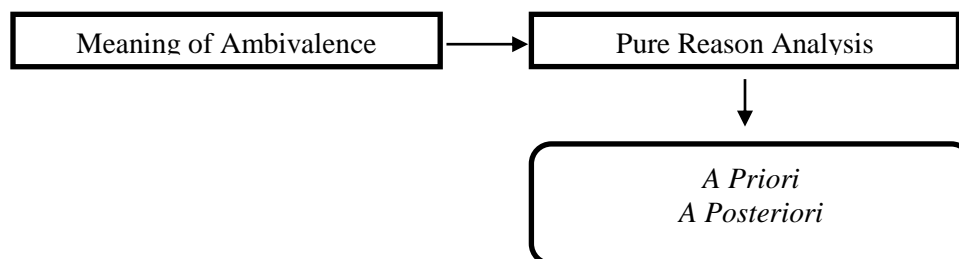


Fig.1. Ambivalence Meaning Problem Solving Flow

#### a) Pure Reason Analysis (A Priori)

Pure reasoning analysis using A Priori study is a way of thinking or reasoning in concluding something factually, rationally, logically based on the evidences contained in a work without being influenced by the experiential or empirical aspects of the researcher. According to Wibawa and Muttaqin (2021), A Priori analysis is a way of working to configure a scheme in the realm of knowledge that contains general viewpoints or provisions and assumptions obtained in the Apriori analysis process, usually called determining judgment. The A Priori study in this research will identify each lyric structure in the song based on the division of the arrangement of the lyrics in the song. The lyrics of the song "*Bale Nagi*" are divided into Verse 1, Pre-Chorus, Chorus, Verse 2 and Pre-Chorus 2. The following will be presented about the meaning of ambivalence in the song lyrics.

**Verse 1 :***Lia lampu menyala di pante Uste-e*

Lihat lampu menyala di Pantai Suster

*Orang bekarang di angin sejo-e*

Nelayan sedang menjaring ikan di kesejukan angin malam

Based on the results of the lyrical analysis and through the results of the autonomy of the local community in NTT, it is considered and stated that the song "*Bale Nagi*" is a regional pop song that tells the story of the longing felt by an immigrant or footman for his hometown and family because the immigrant is currently an immigrant in someone else's land. However, the ambivalence factor in verse 1 is that if analyzed, the words conveyed in this section actually state that the nomad or character in this song is in his hometown. This assumption is evidenced in the initial words "*Lia lampu menyala di pante uste-e*" which means that the character is looking at the atmosphere at Sister Beach which is actually a beach in his hometown of Nagi.

In addition to stating the atmosphere on the beach, the character also states the words "*Orang bekarang di angin sejo-e*" which means that he is watching the fishermen catching fish on the beach in the cool night breeze. From these two fragments of lyrics, it is clear based on logic that the character is actually not in another place but is in his own hometown when associated with the meaning of this song which tells of longing, it is clear that there is an ambivalent meaning in verse 1 of the song "*Bale Nagi*".

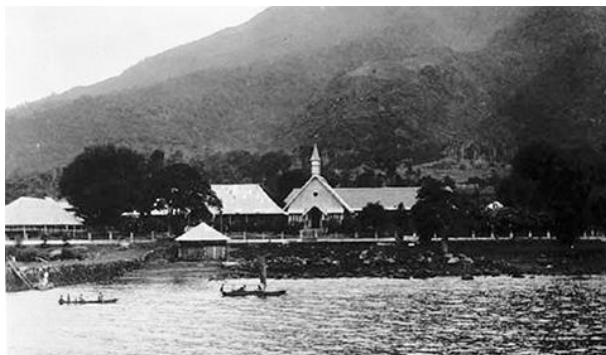


Fig.2. Suster Beach in East Flores in 1915, NTT  
(Source: Tropenmuseum of the Royal Tropical Institute).

Then, in addition to containing the meaning of ambivalence in verse 1, it turns out that the meaning of ambivalence is then found in the pre-chorus 1, for more details can be seen as follows

**Pre-Chorus 1 :***Inga pa mo ema jao -e*

Ingat Ayah dan Ibu yang jauh disana

*So inga ade mo kaka jao-e*

Juga Adik dan Kakak yang jauh disana

Based on the results of the A Priori analysis of the lyrics of the pre-chorus 1, it can also be concluded that the actual words written in the lyrics express the character's longing. This is clearly very conflicting or contradictory meaning or ambivalence when referring to the initial fragment in verse 1 which already states that the character is actually not anywhere but in his hometown. Therefore, how is it possible for the character to miss his family when he himself is actually in his hometown is evident in the fragments of stanzas 1 and 2 in the pre-chorus 1 with the words "Inga pa mo ema jao -e" and "So inga ade mo kaka jao-e" which means that the character is missing his father, mother and brother and sister.

Furthermore, moving on from pre-chorus 1, this section will also discuss the ambivalent meaning content in verse 2 of the song lyrics "*Bale Nagi*".

**Verse 2 :**

***Pengga ole ma wura lewa Tanjo Bunga –e***

Berlayar mengarungi arus Ole dan arus Wura meninggalkan  
Tanjung Bunga

***Malam embo ujan po rinte-e***

Malam berembun juga bersama rintik hujan

Based on the exposure of the song lyric text and translation above, then the next, namely in verse 2, indirectly already contains ambivalent meaning again. This is because continuing from the initial flow to this section is a continuity of events that expresses a confusion of meaning when examined using logical thinking. The ambivalence contained in verse 2 is evident in stanza 1 which reads "*Pengga ole ma wura lewa Tanjo Bunga-e*" which means sailing through the currents of Ole and Wura leaving Tanjung Bunga. This fragment of text further supports that the character is not actually in someone else's land or overseas, because this is clearly stated in the lyrics of stanza 1 which states that the character is actually still around his hometown, namely sailing around the Ole and Wura straits, which are two straits located on the Uste Coast in East Flores Regency itself. This is very much in conflict with the context that states this song is a song of longing for his hometown, but in fact the character in verse 2 tells the story of himself sailing in the currents of Uste Beach, which is an area in his hometown.

In addition to verse 2, the ambivalence continues in pre-chorus 2 which again contains meanings that collide with the theme of this song which tells about a longing for home.

**Pre-Chorus 2 :**

***Tanjo Bunga meking jao-e***

Tanjung Bunga semakin jauh menghilang

***Sinyo tedampa pi Nagi orang-e***

Sinyo terdampar jauh dari kampung halaman di negeri orang

The next content of ambivalence is contained in pre-chorus 2 which is evidenced in the lyrics of stanza 2 with the sound "*Sinyo tedampa pi Nagi orang-e*" which means stating that in the end he was in a foreign country. At this moment, there is actually a contradiction of meaning where how can the character state that he is in a foreign country while the lyrics from the beginning until before pre-chorus 2 still consistently give a statement that he is actually still in his own hometown. Then, the meaning of ambivalence reaches its peak when entering the chorus of the song "*Bale Nagi*" which is the core part of the creator stating the message in this song as a whole.

**Chorus :**

*Bale Nagi, Bale Nagi, Sinyo-e No-e, kendati nae bero-e*

Pulang kampung, pulang kampung, Sinyo, meskipun hanya naik perahu sampan

*Bale Nagi, Bale Nagi, Sinyo-e No-e, kendati nae bero-e*

Pulang kampung, pulang kampung, Sinyo, meskipun hanya naik perahu sampan

The description of the climactic or peak message of the song "*Bale Nagi*" in the chorus finally completes the ambivalent or confusing meaning to be translated purely logically. The reason lies in the sound of stanzas 1 and 2 in the song expressing his deep longing and wanting to go home again even though he only rides a canoe. In this context, this expression has been subjected to a proposition that may contradict the actual theme of the song "*Bale Nagi*". From the beginning of the song to the climax, the scheme of the character's story does not depict that he is overseas, let alone that he misses his hometown and his family.

**b) Pure Reason Critique Analysis (A Priori + A Posteriori)**

Continuing from the discussion of the A Priori analysis above, the temporary assumption that revolves in pure reason analysis is to reach a conflict between the actual meaning and the results of pure reason analysis. Referring to these conflicting meanings, here the researcher tries to find different options in answering or even breaking these temporary assumptions. The final answer to why there is a contradiction in meaning lies in the perspective used by the researcher in analyzing the lyrics of the song "*Bale Nagi*".

The use of point of view and context used to study actually has a big and active effect on the interpretation of a work including the song lyrics which are the object of study in this research. So, a thought arises that it would be better and more effective if researchers in assessing or interpreting a work should not only use A Priori substance, but it would be more appropriate if researchers combine the A Priori pattern (Pure Reason) with A Posteriori (Experience) in examining a work including song lyrics. According to Abror (2018), the concept in empirical (A Posteriori) that all understanding is based on the level of experience and aspects of experience are able to infer various intentions about the world, but must risk the validity of the results. This is directly proportional to the statement of a great German philosopher, Immanuel Kant, who is the originator of the Critique of Pure Reason. In his book entitled "Critique of Pure Reason" he strongly opposed the use of pure reason in assessing a work of art, this he said because the factor of experience or imagination plays an active role in assessing a work of art.

So, until this stage, the researcher will try again to translate or interpret the ambivalent meaning in the lyrics of the song "*Bale Nagi*" by using the analysis of pure reason criticism or the analysis of the combination of A Priori and A Posteriori in the process of examining the real meaning in the song lyrics. The following is a pattern or flow of a framework for assessing a work using A Priori and A Posteriori analysis.

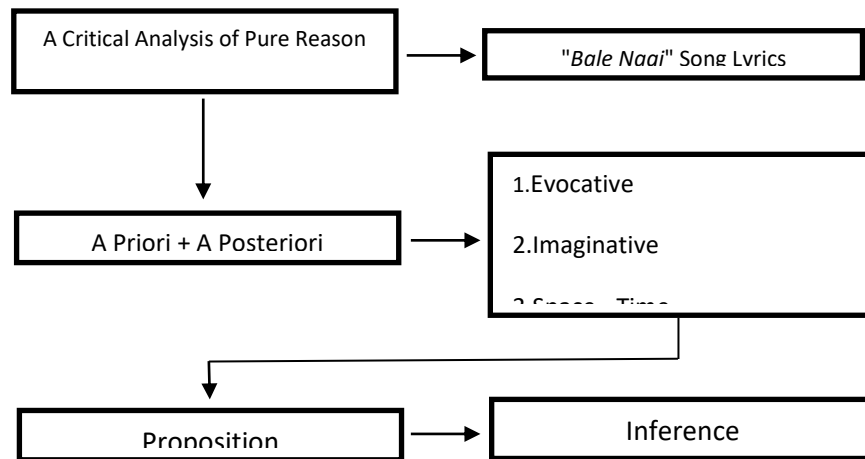


Fig 3. A Priori + A Posteriori Analysis Flow in Art

Based on Figure 3 above, it can be explained that in pure reasoning criticism analysis uses two points of view in interpreting a meaning or message, namely using the A Priori and A Posteriori points of view. Through the combination of these two points of view, it will give birth to the name evocative, imagination, space and time and reflection which at the end or peak will bring up a proposition that will become an inference in interpreting a message or meaning in works of art including the lyrics of the song "Bale Nagi".

Evocative is a feeling and imagination that arises in a person due to stimulation from a work that is enjoyed by listeners or readers. Imagination is the level of a person's depiction of something that has been seen, read or felt in a particular object. Space-time in the context of this analysis stands as an extension of the imagination pattern which is a predicate. Reflection is an active response and reaction to the impression of an object observed or enjoyed. Proposition is a line of thought that tries to connect evidence or evidence with an empirical experience that is understood towards a conclusion. Inference is the stage of drawing conclusions from the formation of an opinion in the process of forming a proposition. The following is the process of re-analyzing the meaning of ambivalence in the lyrics of the song "Bale Nagi" using A Priori and A Posteriori analysis. Motif

**Verse 1 :**

*Lia lampu menyala di pante Uste-e*

Lihat lampu menyala di Pantai Suster

*Orang bekarang di angin sejo-e*

Nelayan sedang menjaring ikan di kesejukan angin malam

Based on the lyrics in verse 1 above, when analyzed using the point of view of reasoning and experience (imagination), this part actually no longer contains ambivalent meaning. This is because, it is no longer a meaning of the existence of a character that is questioned in the context of verse 1, but this part is an initial spark of the author in starting his plot to explain the events in this song. The fragments of words used by the author in this section are intended to recall a situation from the point of view of the character in the song in his hometown, which reads "Lia lampu menyala di pante Uste-e Beach" is the initial depiction of the character in starting his longing which is then supported by the lyrics "Orang bekarang di angin sejo-e" which is the habitual activity of the fishermen in his hometown when night has fallen, namely starting to fish.

**Pre-Chorus 1 :***Inga pa mo ema jao –e*

Ingat Ayah dan Ibu yang jauh disana

*So inga ade mo kaka jao-e*

Juga Adik dan Kakak yang jauh disana

In this part of pre-chorus 1, there is actually no ambivalent meaning anymore, this is because in verses 1 and 2 which means remembering father and mother as well as brother and sister is actually a causal pattern from the initial spark made by the author in the character in the song. Because the cause of him missing his hometown in verse 1, which he describes about the situation, then continues the consequence aspect, namely also missing the figure of his family in his hometown. Thus, there is no longer an implied ambivalent meaning in this section but a continuation of the feelings used by the creator of the longing of the character in the song.

**Verse 2 :***Pengga ole ma wura lewa Tanjo Bunga –e*Berlayar mengarungi arus Ole dan arus Wura meninggalkan  
Tanjung Bunga*Malam embo ujan po rinte-e*

Malam berembun juga bersama rintik hujan

Based on the lyrics above, verse 2 no longer contains ambivalence. Because in this section, the author again creates an atmosphere that is a continuation of verse 1 and pre-chorus 1, In this section, the author describes the story of the character in the song when he is about to start leaving his hometown, which is evident in stanzas 1 and 2 with the words "*Pengga ole ma wura lewa Tanjo Bunga-e*" and "*Malam embo ujan po rinte-e*" which means when the character in the song is about to leave his hometown with the setting of the incident, namely he starts sailing through the currents of ole and wura on the coast of Uste, which are two straits in his hometown with the time setting at night with the rain falling. Here the author presents a description of the character starting to leave his hometown with evidence of the flow of space and time written in the song lyrics.

**Pre-Chorus 2 :***Tanjo Bunga meking jao-e*

Tanjung Bunga semakin jauh menghilang

*Sinyo tedampa pi Nagi orang-e*

Sinyo terdampar jauh dari kampung halaman di negeri orang

Based on the fragment of the lyrics above, it is very clear that in the pre-chorus 2 section it is no longer the meaning of ambivalence that is bound to this section but a continuation of the character's story from the previous verse 2 section. In this section the author tells a causal relationship from verse 2 where in this pre-chorus 2 section the author tells the continuation of the character sailing across two straits leaving his hometown until in this section which again makes it clear from the results of the sailing that in



the end the character began to realize that he was far from his hometown as evidenced in stanza 1, namely "*Tanjo Bunga meking jao-e*" which means that his hometown is getting further away. With the appearance of the marker that the character has been far from his hometown, the author again states the existence of the character who turns out to be in a foreign country from the plot of his departure as evidenced in stanza 2 of this pre-chorus, namely "*Sinyo tedampa pi Nagi orang-e*" which means that the character in the song has arrived in a village or foreign country.

**Chorus :**

***Bale Nagi, Bale Nagi, Sinyo-e No-e, kendati nae bero-e***

Pulang kampung, pulang kampung, Sinyo, meskipun hanya naik perahu sampan

***Bale Nagi, Bale Nagi, Sinyo-e No-e, kendati nae bero-e***

Pulang kampung, pulang kampung, Sinyo, meskipun hanya naik perahu sampan

In the last part, namely in the chorus or the main peak of the message or meaning in this song, finally the author expresses the message which is the main meaning in this song "*Bale Nagi*", namely through the character in the song, the author states that currently the character really misses his hometown when after he recalls his hometown and the story of his departure from his hometown written in verse 1, pre-chorus 1, verse 2, and pre-chorus 2, which makes the character unable to contain all his longing for his hometown and his family there, which is proven repeatedly in stanzas 1 and 2 with the words "*Bale Nagi, Bale Nagi, Sinyo-e No-e, kendati nae bero-e*" which means that the character really wants to go home even though he only rides a small canoe. The word used by the writer in this chorus contains two stylistic uses, namely repetition and hyperbole. The repetition language style in this chorus is evidenced at the beginning of the sentences of stanzas 1 and 2, namely "*Bale Nagi*", where the repetition language style is a repetition of words in the same context. Then, the use of hyperbole language style is evidenced at the end of the sentence of stanzas 1 and 2, namely "*Kendati nae bero-e*" where the character wants to go home even though he only uses a canoe which is unreasonable or an exaggerated expression (hyperbole), because logically a canoe will not sail the sea at Uste Beach which has two straits namely ole and wura which are very swift and opposite in the direction of the current.

Thus, at the end of the analysis using A Priori and A Posteriori, it can be concluded that the meaning of ambivalence contained in the song "*Bale Nagi*" no longer implies a confusing meaning, this is because researchers use reasoning patterns along with experience to translate this song. The translation of a work of art including the lyrics of the song "*Bale Nagi*" will achieve the right expression of meaning if the use of point of view in the context of interpreting a message through the right instrument, namely by using A Priori and A Posteriori analysis which is finally in line with the real theme of the song "*Bale Nagi*" which tells about a person's longing or migration to his hometown and family when he is away in a foreign country.

## **2.Suggestive Narrative in "*Bale Nagi*" Song Lyrics**

The study that will be discussed in the discussion of the second formulation in this research is the proof that the lyrics of the song "*Bale Nagi*" are classified as a type of narrative that has a suggestive nature or vice versa, which is not suggestive. In addition to revealing the type of narrative properties in song lyrics, at this stage researchers will also identify what type of narrative structure is used by the author or creator of the song "*Bale Nagi*" in the song lyrics based on the sentence structure in the song lyrics.

### a) Analysis of Suggestive Narrative in "*Bale Nagi*" Song Lyrics

Narratives are divided into two types of categories, namely suggestive narratives and expository narratives. According to Keraf (2004:138-139), it is explained that expository narrative is a narrative that aims to know what is being told. The main target in expository narrative is the ratio, which is the expansion of the readers' knowledge after reading the story. In contrast, suggestive narrative is a narrative whose main goal is not to expand one's knowledge, but to give meaning to the event or incident as an experience.

So, based on the above understanding and the results of the problem finding in the previous formulation, it can be concluded that the lyrics in the song "*Bale Nagi*" are suggestive narratives. The song "*Bale Nagi*" can be categorized in suggestive narrative is also supported by the statement of Rene Wellek & Austin Warren in Melani (1989: 143), stating that the parallels between the two branches of art, namely literature and music, are only based on the emotional aspects of the audience alone, will not help increase knowledge. Irwani, Marzuki & Halidjah (2018) describe suggestive narrative as an arrangement of events that is packaged in such a way as to arouse the imagination of the readers. Then, referring back to the description book above which states that in the suggestive narrative there are 4 criteria that determine whether the narrative is suggestive or not. So, through this, researchers will provide evidence or facts that the lyrics of the song "*Bale Nagi*" are suggestive based on the four criteria listed.

First, the suggestive narrative criteria state an implicit meaning. This criterion can be shown in the lyrics of the chorus, namely "*Bale Nagi, Bale Nagi Sinyo-e No-e, kendati nae bero-e*" where the author clearly states the meaning or main message of the song which tells about an immigrant's longing for his hometown and family relatives. Second, suggestive narrative creates imagination. This criterion can be shown in the song lyrics in verse 1, namely "*Lia lights up at Uste-e Beach, Orang bekarang di angina sejo-e*" which clearly states where the character re-imagines or recalls the situation in his hometown when he is in a foreign country, in this case the character in the song lyrics is imagining memorially about his hometown.

Third, suggestive narrative does not emphasize the translation of meaning on reasoning, because the concept of reasoning is useful only for tools in conveying a certain purpose, so that if necessary reasoning can be violated. This criterion can be shown in the song lyrics in the pre-chorus 1 and verse 2, namely "*inga pa mo ema jao-e, inga ad emo kaka jao-e*" and "*pengga ole ma wura lewa Tanjo Bunga-e, malam embo ujan po rinte-e*" which clearly shows that these sentences are only a means of conveying the author's message in the song character which can be briefly stated as an explanation of his deep longing for his hometown.

Fourth, suggestive narrative uses a language style that tends to symbolic language by focusing on the application of connotative words. This criterion can be shown in the lyrics of the song in the pre-chorus 2 section, especially in stanza 2, namely "*Sinyo tedampa pi Nagi orang-e*" which clearly shows the word *sinyo tedampa* is a word in a sentence that is connotative in nature which is a figurative meaning to explain a real meaning or denotative words which means that the character who was in a foreign country for the need for something is not stranded or heard the real meaning of losing direction to a place.

### b) Analysis of the Narrative Structure of the Song "*Bale Nagi*"

The lyrics in the song "*Bale Nagi*" besides having a suggestive nature, researchers must also be able to categorize the type of narrative in this song by analyzing the structure of the lyrics in each part. In narration, events consist of various parts. According to Azizaty & Putri (2018), a narrative is not based on actual events or facts, this is because the narrative compiler not only uses an event that is considered urgent but also arranges the event at a certain level or phase.

Based on the results of the analysis of the first problem formulation to the analysis of the type of narrative, the overall song "*Bale Nagi*" is classified into the narrative structure of the plot. A plot narrative is a narrative that consists of a beginning to an end and contains a systematic or chronological sequence, has a motive and a plot, and contains a causal relationship in an event or event. Plot narratives have three categories or sections, namely the initial phase (equilibrium), the middle phase (disruption) and the final phase (equilibrium).

The initial part or flow in the song "*Bale Nagi*" based on the results of the analysis is located in verse 1 and pre-chorus 1, where this initial flow states the beginning of the storytelling or depiction of a situation occurring, which is evidenced in the lyrics "Lia lights up at Uste-e Beach, people bekarang in the sejo-e wind" which means that the character in the song starts his narrative by recalling the situation in his hometown.

The middle section or plot in the song "*Bale Nagi*" based on the results of the analysis is located in the chorus, chorus, which has the nature of the relationship of consequences (disruption) which is the location or climax of the meaning content in this song. The word in the song lyrics that shows the peak message in this song is shown in "*Bale Nagi, Bale Nagi SInyo-e No-e kendati nae bero-e*" which means you want to go home even though you only ride a canoe which contains the meaning of the result of longing (cause relationship) in the song "*Bale Nagi*".

The final part or flow in the song "*Bale Nagi*" based on the results of the analysis is located in verse 2 and pre-chorus 2 which is the location of the depiction of the last cause relationship as well as being a closing message about the existence or position of the character in explaining the cause relationship which results in the effect relationship in the chorus. The closing lyrics read "Tanjo Bunga making jao-e, sinyo tedampa pi Nagi orang-e" which is the final message of the song with a statement that the character is migrating in a foreign country as a predicate of the cause relationship to the climactic message of this song which is a longing (effect relationship) from the beginning to the end of the song.

### 3. Representation of "*Bale Nagi*" Song Lyrics

According to the Big Indonesian Dictionary (2016), representation is an action or effort to represent something and its nature that reveals an information or message contained in an object, whether it is oral or written. According to Basyar (2022), representation in terms of language is derived from English, namely representation. Representation is an action or atmosphere that is substituted. Wasisrosa & Aviandy (2020), also emphasize that representation is a connector of an intended core with a language context that refers to the substance of the world of reality or the substance of imaginary fiction and a representation is classified as a marking activity. The representation of meaning in the lyrics of the song "*Bale Nagi*", describes a longing for the hometown and relatives and family when they are in a foreign country in an overseas. This means that the attitude to keep remembering where we come from (hometown) is one of the cornerstones of life that must be held tightly by migrants wherever they are. By remembering where we come from, it is possible to be humble and understand our identity when we are in a subjective and diverse environment.

### Conclusion and Suggestions

Based on the results of the analysis of the lyrics of the song "*Bale Nagi*" in the previous sub-discussion, it can be concluded first, based on the results of the analysis in this study, the first problem formulation can be concluded that in representing a work of art including song lyrics is basically strongly influenced by the point of view and context of how the appraiser concludes a work. In the case of this research, it has been proven that there will be a vacillation in assessing a song if only using the substance of rational thought (A Priori). In this case, it is very clear that the factor in the substance of experience (A

Posteriori) is very influential and very active in interpreting a meaning in song lyrics. Because according to researchers, a work of art including a song in the process of creation will not be able to avoid the conditions of society either individually or collectively as well as the cultural situation of the place where the work was produced. Therefore, reflection in reason and experience is very necessary to be used in representing a work of art including the lyrics of the song "*Bale Nagi*".

Second, the lyrics of the song "*Bale Nagi*", which is the object of this research, belongs to the type of narrative that is suggestive in nature, where the song lyrics presented aim to stimulate readers or listeners to participate in interpreting the work by spurring the imagination of the recipient of the stimulation of a work. In this case, the lyrics of the song "*Bale Nagi*" can indirectly make or spur the listeners to come back to feel a deep sense of longing for their hometown and especially their family when they are in the land of people whether it is as migrants or in the context of gaining knowledge or looking for a fortune in life and the type of narrative of this song lyric belongs to the type of plot narrative which in its pattern emphasizes the sequence of telling an event or event. Third, the representation of meaning in the lyrics of the song "*Bale Nagi*", describes a longing for the hometown along with relatives and family when they are in a foreign country in an overseas.

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