David Krech's Classification of Emotions in Didi Kempot's Cidra Song

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Abstract

This study aims to describe the classification of emotions according to David Krech contained in the song cidra by Didi Kempot. This research is qualitative research using content analysis techniques with Michael Riffaterre's semiotic theory as well as semantic analysis and psychological theory of David Krech's classification of emotions. Semiotics is used to find out the meaning of the lyrics of the song cidra by Didi Kempot. Semantic analysis is used to determine diction's lexical and contextual meaning. Later, David Krech's theory of emotion classification psychoanalysis was used to describe the emotional element in the song. The data source used is the lyrics of the song cidra by Didi Kempot. Data collection is carried out by conducting a study of documents. Then test the validity of the data using the technique of triangulation theory. Based on the results of data analysis, it can be concluded that in the cidra song by Didi Kempot, two classifications of emotions can be found according to David Krech's theory of emotional classification, including basic emotions, namely sadness and emotions related to self-assessment. that is, guilt and regret.

Keywords: *Didi Kempot; David Krech's Emotions*

Introduction

Nowadays, songs are famous works of art and are easily accepted by the public. Songs are literary works in the form of poems. Riffaterre (in Ratih, 5: 2016) argues that poetry is a language activity that differs from the use of language in general. The author captures the symptoms of the soul through imagination into dictions derived from his own psychiatric experience and imagination from the outside. The observation of life and the expression of feelings are expressed in a song through its lyrics. Song lyrics are an expression that can influence a person's inner state and thinking power through their meaning. Even the expressions contained through song lyrics also have their influence that can unite or separate a group. An example, in this case, is the phenomenon of Sobat Ambyar among the public fans of Didi Kempot's songs. In Javanese literature, ambyar means "kn 1 kempel banjur buyar (pecah sumyur); 2 perpisahan mrana-mrana" (1 gathering then dispersed (scattered); 2 separation (dissolution) everywhere) (Poerwadarminta, 1939:75). This word is a conotative sign of the state of the heart disappointed by the loss of someone. Sobat Ambyar is a nickname for the Didi Kempot fan community group. In his case, many connoisseurs of Didi Kempot's songs were carried away with sad emotions and even shed tears when listening to his songs. Didi Kempot is famous for his emotional songs and represents the feelings of

young people. One of his phenomenal songs is cidra. The song cidra tells the story of a person who is betrayed by his lover due to economic circumstances which is the true story of Didi Kempot himself. As a literary work that contains a very emotional meaning, the cidra song by Didi Kempot can be analyzed with a psychological approach. Literary psychology is an approach that examines psychiatric aspects in literature. Ratna (2013: 341) explains that "Literary works contain many psychological aspects". These aspects of humanity are the main objects of literary psychology because it is solely in man that the psychiatric aspect is included and invested. Apart from the true story behind the little-known cidra song, Didi Kempot's songs themselves are very popular because of the selection and arrangement of their aesthetic dictions. In writing songs, Didi Kempot uses poetic language so that his songs have more value, which can be seen from the choice of language used. Language becomes one of the important elements of a literary work. As Nurgiyantoro (2002: 272) points out, "language in literature can be equated with color paint, both elements of means, materials, and tools that are of more value to be used as work". As one of the most essential elements, language has a role as a means of conveying messages in literature. he choice of language to be conveyed to the listener is called stylistic. Therefore, language style is one of the building blocks of the value of literature in a literary work. Didi Kempot Displays the aesthetics of lyrics with various appropriate word choices so that the meaning and emotions can reach the listener or reader in addition to being attractive. From the description above. Therefore, this study aims to describe the classification of emotions according to David Krech contained in the cidra song by Didi Kempot.

Research Methods

This research is qualitative research using Michael Riffaterre's semiotic analysis techniques as well as the semantics and psychological theory of David Krech's classification of emotions. Semiotics is used to find out the meaning of the lyrics of the song cidra by Didi Kempot. Semantic analysis is used to find out the lexical and contextual meaning of diction. Later David Krech's theory of emotion classification psychoanalysis was used to describe the emotional element in the song. The data source used is the lyrics of the song cidra by Didi Kempot. Data collection is carried out by conducting a study of documents. Then test the validity of the data in this study using theoretical triangulation techniques.
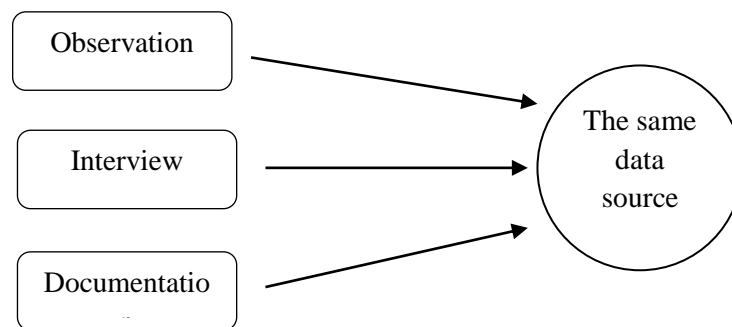

Fig.1. Triangulation Theory Concept

Discussion and Results

1.Michael Riffaterre's Semiotic Readings

To understand a literary work such as poetry or song lyrics, of course, through its dictions. In search of the meaning contained in the diction of the lyrics of the *song cidra* by Didi Kempot, Michael Riffaterre's theory of semiotics is used. Riffaterre's semiotic readings include heuristic and hermeneutic readings. Heuristic readings are readings in the degree of mimesis. The reading is based on language systems and conventions. Heuristic reading is a first-stage interpretation that moves from beginning to end, from top to bottom, of a literary text following a syntagmatic sequence. This reading will generate a

series of meanings of a heterogeneous nature. The readings of the second stage are called hermeneutic or retroactive readings. This reading is based on literary conventions; that is, poetry is an indirect expression. "This semiotic Riffaterre model posits a special method of meaning by giving the meaning of literary works as a system of signs, the term producing the meaning of signs" (Ratih, 2016: 5).

Table 1. Riffaterre Semiotic Readings

Data	Heuristic Readings	Hermeneutic Readings
1.Wis sakmestine ati iki nalangsa 2. Wong sing tak tresnani mblenjani janji 3. Apa ora eling nalika semana 4. **Kebak kembang wangi** jroning dada 5. Kepiye maneh iki pancen nasibku 6. Kudu **nandang lara** kaya mengkene 7. **Remuk ati iki** yen eling janjine	Wis sakmestine ati (ku) iki (ngrasa) nelangsa 2. Wong sing tak tresnani (malah) mblenjani janji 3. Apa (kowe) ora eling nalika semana 4. (Kerasa) kebak kembang wangi jroning dada 5. (Nanging) kepiye maneh iki (wes) pancen nasibku 6. Kudu nandang lara (ati) kaya mengkene 7. Remuk ati (ku) iki yen eling janjine	1. It is fitting that my heart should feel remorse 2. Someone I love actually breaks promises 3. Don't you remember that time 4. Our hearts feel happy 5. But how else, it is my fate 6. Have to endure this kind of sadness 7. Disappointed if this heart remembers her promise
8. Ora ngira jebul lamis wae 9. Gek apa salah awakku iki 10. Kowe nganti tega mblenjani janji 11. Apa merga kahanan uripku iki 12. Mlarat banda seje karo uripmu 13. Aku **nalangsa** merga kebacut tresna 14. Ora ngira saikine cidra	8. (Aku) ora ngira jebul (janjimu mung) lamis wae 9. Gek apa salah awakku iki (nang kowe) 10. Kowe nganti tega mblenjani janji (seka aku) 11. Apa merga kahanan uripku iki (sing mlarat) 12. (Uripku) mlarat banda seje karo uripmu 13. Aku nalangsa merga (wis) kebacut tresna (nang kowe) 14. Ora ngira (kowe malah) saikine cidra	8. I did not expect that your promise was only on the lips 9. Ada what wrong I am to you 10. If you have the heart to break a promise from me 11. What is it because of this state of my life that is poor 12. My life miskin treasure is different from yours 13. I regret that I have already been in love with you 14. Didn't think you were lying

The word 'cidra' means to commit a lie. So the title of this song contains the meaning of someone who lies by breaking promises. The word's meaning corresponds to bausastra (Javanese dictionary)— likewise, the meaning of the words in the entire discussion above. In heuristic reading, it is taken from the meaning of a dictionary because, in principle, the reading is a reading of a literary work (lyrics) based on the linguistic system. Then a hermeneutic reading is performed where the reading is based on literary conventions. That is, a lyric is interpreted through the understanding of the word from the unintentional expression of the author as well as the understanding of its connotative meaning. Using this hermeneutic reading makes the meaning of the whole cidra song understandable.

The first lyric 'wis sakmestine ati iki nalangsa' (it should be this heart regretful) describes the emotions of guilt and regret in the heart of a writer. The second lyric 'wong sing tak tresnani blenjani janji' (someone I love actually breaks jani) explains the reason why the author feels remorse is because someone he loves actually breaks a promise (between the two of them). The third and fourth lyrics 'apa

ora eling nalika semana','kebak kembang wangi jroning dada' (do you not remember that time), (our hearts feel happy) are the intention of the author to remind (someone who breaks promises) about the time they used to feel happy. The fifth lyric is 'kepiye maneh iki pancen nasibku' but how else, it is my fate and the sixth 'kudu nandang lara kaya mengkene' (having to endure this kind of sadness). Both lyrics of the song show that the author has resigned himself to accepting his fate which must bear the grief of the cause written in the second lyric. Then the seventh and eighth lyrics remuk ati iki yen eling janjine', 'ora ngira jebul lamis wae' (broken [disappointed] if this heart remembers her promise), (I didn't expect it to turn out that your promise was only on the lips) explains how disappointed the author feels when remembering the promise that his lover said turned out to be only on the lips, without wholeheartedly. After that, in the ninth, tenth, eleventh, and twelfth lyrics 'gek apa salah awakku iki', 'kowe nganti tega mblenjani janji', 'apa merga kahanan uripku iki', 'mlarat banda seje karo uripmu' (what is wrong with me in you), (until you have the heart to break a promise from me), (what is because of this state of my life that is poor), (my life is poor in wealth different from yours). The four lyrics above are a question from the author. In the ninth lyric he wants to know what wrongs he has done to someone he loves. The tenth lyric explains the cause of the question in the ninth lyric, where someone he loves has the heart to break a promise. The eleventh and twelfth lyrics have the intention of being a reinforcing question to reassure the questions in the ninth lyric. In both of these lyrics, it is questionable whether it is true that someone he loves has the heart to break promises because the author's economic situation is poor in wealth and is different from the economic situation of someone who breaks that promise. The thirteenth lyric 'Aku nelangsa merga kebacut tresna' (I regret having already been in love) reiterates her regret for already loving the wrong person. Then the fourteenth lyric 'ora ngira saikine cidra' (don't think you are lying) as the core of the song cidra which means according to the title that is someone who actually lies.

Table 2. Semantic Readings

Lyrics	Lexical	Contextual
Apa ora eling nalika semana ***Kebak kembang wangi*** *jroning dada*	***kebak*** *(k/ba?) : kisenan (dienggoni) kabeh ora ana kang isih sela (Bausastra Jawa, Poerwadarminta, 1939, #75).* (filled [used] all nothing is still empty (gap). ***kembang*** *(k/mbaG) : bebakaling woh lumrahe mawa sheet, sungut sari, akan woh, and endah warnane (Bausastra Jawa, Poerwadarminta, 1939, #75).* (Prospective fruits usually have a crown, stamens, pistil head, and the color is beautiful. ***Wangi*** *(waGi) : kn. 1 ambu kang sedhep (arum) (*Poerwadarminta, 1939, #75).* (good smell [fragrant]).	The word kebak kembang wangi as a connotative sign that means happiness because *'kembang'* (flower) has been explained that the color is beautiful. Something beautiful certainly causes happiness. Then also the following words are 'jroning dada' (in the heart).
Remuk ati iki *yen eling janjine* *Ora ngira jebul lamis wae*	***Remuk*** *(r/mU?) : kn: 1 Ajur sawalang-walang; 2 rusak babar pisan* (Poerwadarminta, 1939: 527). (blown to pieces); 2 instantly broken) *Ati:* heart **Iki** (iki): *panuduh mratelakake goods kang cedhak karo kang guneman.* (Javanese Bausastra, Poerwadarminta, 1939, #75) (an indicator that describing an object close	The word *remuk* as a metaphor because the words after it are *ati iki* (this heart) thus causing its meaning to change to a feeling of disappointment because of being broken a promise.

	to the one speaking).	
Kepiye maneh iki pancen nasibku *Kudu **nandang lara** kaya mengkene*	***Nandang*** from the root word tandang. Tandang (tandaG) : *1 digarap, ditindakake tmr. pagawean; 2 ditekani sarta ditulungi; 3 pc. diayoni, dipulasara* lsp. (Source: Bausastra Jawa, Poerwadarminta, 1939, #75). (done, done) in work; 2. Visited and helped; 3 said yes, noticed) **lara** *(lOrO) : nandhang ora kepenak ing badane; 2. (ut. lelara) anything that runs lara* (feeling bad on the body).	The word 'lara' in the clause '*nandang* lara' is a metaphor to describe the sad state of the heart where the word '*lara'* itself is sick.
*Aku **nalangsa** merga kebacut tresna* *Ora ngira saikine cidra*	***nalangsa*** *(nalOGsO) : kn. ak. Nlangsa* ***nlangsa*** *(nlOGsO) : ngrumangsani apesing lelakon.* *Source: Bausastra Jawa, Poerwadarminta, 1939, #75.* (feeling regret.)	'*nalangsa'* is used as a connotative sign of a miserable/afflicted state. Because feelings of regret and misery are intertwined.

2. Semantic Analysis of Lexical and Contextual Meanings

Lexical meaning is a meaning that exists in lexeme even without any context. For example, the lexeme 'horse' has the lexical meaning of 'a kind of four-legged animal commonly ridden'. While contextual meaning is the meaning of a lexeme or word that is in one context (Chaer, 2014: 296). The semantic analysis of the *song cidra* by Didi Kempot is limited to the analysis of diction that contains a style of language, namely metaphor, where the meaning is not the real meaning.

3. David Krech's Classification of Emotions in *Cidra* Songs

Analysis of emotion classification in *cidra* song by Didi Kempot was carried out by analyzing verbal and nonverbal emotional expressions using David Krech's theory of emotion classification. Verbal expressions in the form of song diction and nonverbal expressions of the listener's expressions. David Krech explained that there are four classifications of emotions, namely basic emotions (joy, anger, fear, and sadness). Emotions related to sensory stimulation (pain, disgust, happiness), emotions related to self-assessment (success and failure, pride and shame, guilt and regret), and also emotions related to others (love and hate). From the description of semiotic and semantic analysis, several emotions can be found in the song *cidra* by Didi Kempot, namely:

a. Basic Emotions

The emotion found in Didi Kempot's *first cidra* song is sadness. The lyrics of the *song cidra* contain a diction of heartache that takes the form of a clause and takes the form of abstract beauty. The heartache diction contained in the lyric passage above is shown in the form of a metaphorical majas usage game on the diction of '*kebak kembang wangi*'. The word kebak kembang wangi as a connotative sign that means happiness because '*kembang'* (flower) has been explained that the color is beautiful. Something beautiful certainly causes happiness. Then also the following words are 'jroning dada' (in the heart). The happiness is likened to the fragrance of flowers. The lyrics that mean happiness are actually a diction of heartache because they are in the context of sadness.

Sadness is one of the feelings that is inside the basic emotions. Sadness itself is defined as an emotional form of a sense of helplessness and loss. Feelings of joy, anger or fear can be said to be active emotions, while feelings of sadness are classified as passive or calm emotions. In this case, Krech revealed that the deepest sadness can be shown by losing something most precious such as an item or loved one and also reminiscing about a good time that has passed. This is stated in the lyrics 'apa ora eling nalika semana, kebak kembang wangi jroning dada, kepiye maneh iki pancen nasibku, kudu nandang lara kaya mengkene'. Don't you remember that time, we were happy, but how else, it was my fate, to have to endure this kind of sadness. It can be known that in the lyrics above it says 'must bear sadness' where writers must feel sad because they remember the good times back when they were happy as it is written in the lyrics 'Don't you remember that time, we are happy'.

In addition to being stated in the lyrics of the song, the emotion of sadness can also be seen from the mimic of the audience's face when listening to the *cidra* song by Didi Kempot. It can be seen from the following picture.
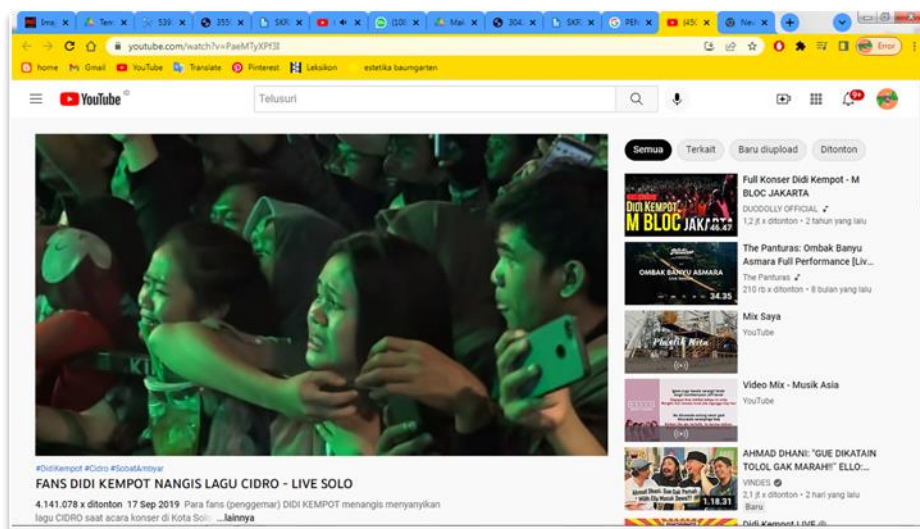

Fig 2. The Sad Face of Listeners of Didi Kempot's Cidra Song
(Source: Youtube Solo Raya TV, 2019)

Darwin (in Yoshanti, 2010: 29) found that "signs of sadness were apparent from declining eyelids; weakened muscles; contractions in the chest; lips, cheeks, and jaw down; lowered corners of the mouth; both ends in the eyebrows are raised; The body is passive and motionless". From the picture above, sadness can be seen in Darwin's signs of sadness. There was a somber facial expression with a group of eyes declining, accompanied by tears from crying. Then both ends of the inner raising eyebrows are accompanied by lowered lips, cheeks, and jaws.

2. Emotions Related to Self-Assessment

Other emotions found were guilt and regret. There are excerpts of lyrics that contain painful dictions in the form of words. The emotions contained in the lyric excerpt are packaged in the form of the use of figurative language in the diction of 'nalangsa'. The word 'nalangsa' is used as a figure of speech for a feeling of guilt. In Krech's theory of emotion classification, feelings of guilt and regret are closely related. If in a person there is a feeling of guilt for what he did then a feeling of regret also arises. In this case Didi Kempot has feelings of guilt which can be seen in the following excerpt of the lyrics. "Aku **nalangsa** *merga kebacut tresna, ora ngira saikine cidra* ". (I'm sorry I already love you, did not think you actually lied). From the excerpt of the lyrics above, it can be seen that the writer feels sorry because he had already loved a woman who had lied to him. Here loving someone who has lied is considered a

mistake because the guilt itself arises because of the bad effects that have been felt as a result of one's own actions (Smith & Ellsworth, 819:1985). The act of loving him is considered a mistake because it causes a bad effect, namely a feeling of disappointment, as written in the lyrics "**remuk** ati iki" (disappointed in this heart).

Conclusion and Suggestions

I Based on the results of the study, it can be concluded that after analyzing the meaning of the cidra song by Didi Kempot, two classifications of emotions can be found that correspond to David Krech's theory of emotional classification, including basic emotions and emotions related to self-assessment. The discussion of David Krech's classification of emotions shows that the song contains one basic type of emotion, namely sadness. Then it also contains one emotion related to self-judgment: guilt and regret. Both classifications of emotions are depicted clearly and implicitly through the selection of the dictions used in the song.

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