Study Of Meaning In Al Mahsar's Song Lyrics "*Pangeran Inaq*": Semiotic Riffaterre Analysis

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Article Info	Abstrak
	Song is an aesthetic expression of the soul through words. Songs can also be interpreted as literary works because of the beauty of the words used in each verse. Song has two main building structures, namely, an inner structure and a physical structure. In addition, in a song, there are several markers, both in the form of meanings that need to be translated by the readers themselves and linguistic markers that do not require reinterpretation. The field of study that studies and examines signifiers, symbols, and signs is called semiotics. Semiotics is a scientific study that studies the signs that exist in a literary work. The purpose of this research is to find out the change of meaning in *Pangeran Inaq's* song, to find out the hypogran or background of the creation of *Pangeran Inaq's* song, to find out the hermeneutic reading of *Pangeran Inaq's* song, and to find out the creation of meaning in song. This research method uses a qualitative *Pangeran Inaq's* interpretive approach. The results of this research show that the replacement of meaning occurs in the first stanza of the first line and the third and fourth stanzas. The hypogram, or background, for the creation of this song, is a child who misses his mother's presence. To release his longing, he created this song. The result of a hermeneutic reading of this song is someone who is remembering all the love and kindness of his mother, who has passed away; he has never been separated from his mother; his sorrows and joys are always with his mother. The creation of meaning occurs because there is repetition in every stanza of the last line.
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1. INTRODUCTION

Literature is an entity that appears in human cultural life and is applied in the form of poetry, songs, and other forms. Literature is part of a cultural entity whose practice is reflected in literary works. (Ukhrawiyah & Kurniawati, 2021) A literary work is a product created by an author. To understand the content or meaning of a literary work, one must study and analyse it with the right method or approach. (Ismayani, 2016) Understanding literature aims to hone our ability to interpret, enjoy, and utilise literary works in our daily lives. Utilization of literary works in social life can take the form of applying and implementing the moral and ethical values contained therein. (Musliah, Halimah, & Mustika, 2018) explain that literary works grow from the experiences of the authors and the stories of people around them. (Maryanti & Sujiana, 2018) Appreciating a literary work is not only about appreciation and understanding; literary works affect a person's level of sensitivity to feelings, reasoning, and sensitivity. Literary works include novels, short stories, songs, and other works. According to Endraswara in (Musliah et al., 2018) literature is a thought process that involves communication, acting as a moral pillar to appreciate and improve society.

A song can be interpreted as a written work that is created from a person's creative thinking process, which is poured through the medium of beautiful words in the form of verse. The beauty of the song lies in the diction and figures of speech that are often used to beautify and

give a certain meaning to the song. As with art, songs have no boundaries. Its universal nature makes a song accessible to all groups. The song is a masterpiece of a poet's ability to describe feelings and moods through words. Nurjannah in (Ahmadi, Aisyah, & ..., 2021). A song, like poetry, is a poet's statement that evokes strings of words that can provide experience, understanding, and feelings so that songs can foster specific experiences for readers and listeners.

(Pradopo, 2009) The song is an expression of ideals of thought that animate feelings that evoke the imagination of the five senses in a rhythmic configuration. All of these are the most important parts to remember and express, and they are stated to attract and impress readers. Meanwhile, (Siliwangi, 2018) states that a song is a literary work that imaginatively manifests the thoughts and psychological state of a poet and is composed by focusing on all language skills by connecting his physical and mental structures. Both are elements that build songs, and from these elements, one can experience first-hand how the feelings are built by the author for a song. The two elements cannot be separated, because if separated, a song will not form a literary work that should have high artistic values.

The inner structure of the song includes content, theme, message, atmosphere, and tone. While the physical structure of the song includes typography, imagery, rhyme, a figure of speech, diction, and concrete words, it is from this structure that songs are built and created so that they have beauty in every word or stanza written. The song is different from other literary works in that there are no rules or rules of language that bind together to build a song. But a song must describe the image of a poet's imagination. In addition, the words in the song are connotative, meaning that each word has a new meaning that must be translated by the reader before understanding the whole contents of the song. The more connotative the words, the higher the artistic value contained in a song. A sentence in a song can have a double meaning; that's what makes a song more unique and beautiful than other written works. (Harnia, 2021) A songwriter often plays with words and beautiful language to create the attractiveness and characteristics of the lyrics of the songs he creates, apart from his inner and physical structure, when expressing his anxiety. A song can be enjoyed through markers or symbols contained in the song. (Ratna, 2010) The signs that exist in a song or other literary work do not only lie in the written text but rather in the relationship between the writer, the literary work, and the reader, which provides an understanding of the signs of a very rich literary work. The science that deals with signs are called semiotics. Semiotics is a contextual science concerned with signifiers and symbols, as well as systems and symbols. In essence, semiotics is a scientific field that examines all the signs of life that grow in society. According to Peirce in (Syamsurrijal, 2017), semiotics is synonymous with logic; humans only think in signs. The essential function of signs is to make inefficient relations efficient, both in communicating with others and in human thinking and understanding of the world. The emergence of semiotic studies began in the 20th century. Its emergence was due to the stagnation of structuralism among literary activists. Therefore, connoisseurs and observers of literature study semiotics to introduce the signs that exist in songs. Semiotics developed during the Roman era and has continued to the present day. Studying literary semiotics means that we study a language, which is a human communication system. So, when we study language, we will come into contact with semiotics, and vice versa. In addition, when we study literature, we will also find markers in the work. These markers can be in the form of meaning creation, change of meaning, hyprograms, or hermeneutics. These markers can be found in all literary works, especially poems and songs.

The signs and signs of a song are discussed in depth in semiotics, which is examined from the level of language or its meaning. A beautiful song always inserts meaning into every word, sentence, or stanza. These signs direct the reader to interpret his understanding of the song he is reading.

Markers in terms of language level are usually denotative and do not give rise to other meanings. The word already has a real meaning. Meanwhile, in terms of meaning, all the words used in the song have other meanings that need to be translated or understood by the reader himself. That meaning is created from every diction, figure of speech, concrete word, and imagery

used in the song. Based on their essence, the signs contained in a literary work are not limited to words or written text, but these signs are very broad depending on the understanding of literary connoisseurs. Understanding the meaning of a song for each individual can vary, depending on their mind and power. captivate the reader, and how to evaluate literature from a perspective that mirrors their own.(Pirmansyah, Anjani, & Firmansyah, 2018) Semiotics can be an alternative realm for studying and analysing poetry to find and interpret the meaning contained in the poem. Therefore, this paper is focused on conducting a semiotic study of the song "Pangeran Inaq," written by Al Mahsar. He is a Sasak songwriter who has produced many works, and almost all of his works have survived to this day, including the song "Pangeran Inaq," which was collected in an anthology of Al Mahsar songs called "Sasak Songs."

The song was written by the Pelita Harapan group, led by Al Mahsar. The song describes the mood of the writer, who is feeling a longing for a mother. The song contains many meanings and markers, or semiotic elements, that need to be explained in detail so that we know the true meaning.

This study aims to determine the interpretation of the text "Pangeran Inaq." (1). to find out the change of meaning in the text of Prince Inaq's song. (2). to find out the hipogram on the text of the Prince Inaq song. (3). to find out how to read hermeneutics in Prince Inaq's text. (4). to find out how to create meaning in the text of the Prince Inaq song.

In analysing Prince Inaq's song, the writer uses Riffaterre's theory. According to Riffaterre's semiotic theory, it is necessary to carry out several stages to find meaning in a literary work, namely, heuristic reading, hermeneutic reading, indirectness of expression, matrix, model, variant, and Riffaterre's hypogramtness of expression, matrix, model, variant, and Riffaterre's hypogram. Through heuristic and hermeneutic reading, the true meaning contained in the song lyrics can be found. Heuristic reading is the first stage of reading, which involves reading the entire text of the poem to determine its meaning. While heuristic reading involves reading repeatedly, the reader interprets the irregularity or meaning in a poem.

2. LITERATURE REVIEW

In his book "Semiotics of Poetry," Michael Riffaterre suggests that four factors must be considered when understanding and interpreting a poem. These four things are (1) poetry is an indirect expression, stating one thing with another meaning; (2) heuristic and hermeneutic (retroactive) reading; (3) matrices, models, and variants; and (4) hypograms. (Syamsurrijal, Burhanuddin, Mustafa, & Fathu, 2019).

2.1 Indirectness of Expression in Poetry

The important feature of poetry, according to Michael Riffaterre, is that it expresses concepts and objects indirectly. Simply put, poetry says one thing and means another. This is what distinguishes poetry from the language in general. Poetry has a special way of conveying its meaning (Faruk, 2012: 141). The language of poetry is semiotic, while everyday language is mimetic.

Indirect poetry expression occurs as a result of meaning shifting (displacing), meaning destruction (distorting), and meaning creation (Riffaterre in Faruk, 2012: 141).

a. Displacing of meaning

A shift in meaning occurs when a sign changes from one meaning to another when a word represents another word. Generally, the cause of the shift in meaning is the use of figurative languages, such as metaphors and metonymy.

b. Distorting of meaning

Destruction or distortion of meaning occurs because of ambiguity, contradiction, and nonsense. Ambiguity can occur in words, phrases, sentences, or discourses caused by the emergence of different interpretations according to the context. Contradictions arise because of the use of irony, paradox, and antithesis. Nonsense words are those that, according to the dictionary, have no meaning but have an "unseen" meaning in context (Wahyuni, 2010).

c. Creating of Meaning

Creation of meaning in the form of meaning for everything that in common language is considered meaningless, for example, "symmetry, rhyme, or semantic equivalence between homologs in a stanza" (Riffaterre in Faruk, 2012: 141). The creation of meaning occurs because of the organisation of text space, including enjambment, typography, and homology.

Enjambment is a line jump in a poem that causes a shift in attention to the last word or a word that is "jumped" to the next line. The dismissal raises the intensity of meaning or lyrical meaning.

Typography is typesetting. The arrangement of letters in the ordinary text does not contain meaning, but in rhyme, it will. While homologue is the alignment of shapes or lines, The parallel form will give rise to the same meaning ((Wahyuni, 2010).

Among these three impermanences, there is one factor that is always present, namely, that all of them cannot simply be regarded as representations of reality. Ungrammaticality occurs when a representation of reality is changed clearly and decisively that is contrary to the possibility or context expected by the reader, or when a representation of reality is distorted by distorted grammar or lexicon.

In a narrow scope, ungrammatical is related to the language used in literary works, for example, the use of a figure of speech. On the other hand, in broad scope, ungrammatical is related to everything that is "strange" in literary works, for example, narrative structures that are not chronological.

2.2 Heuristic and hermeneutic reading

Everything related to signs, from the mimetic to the higher level of meaning, is considered a semiotic manifestation. The semiotic process occurs in the reader's mind as a result of the second stage of reading. Before reaching the stage of meaning, the reader must overcome obstacles at the mimetic level. The process of decoding a literary work begins with the reading of the first stage, which is carried out from the beginning to the end of the text. This first stage of reading is referred to as "heuristic reading," while the second stage of reading is referred to as "hermeneutic reading."

Heuristic reading is reading poetry according to normative grammar, morphology, syntax, and semantics. This heuristic reading produces the overall meaning according to normative grammar and the first-level semiotic system.

After going through the first reading stage, the reader arrives at the reading second stage, which is referred to as retroactive reading or hermeneutic reading. At this stage of the interpretation process occurs the actual interpretation. Readers attempt to look back and compare what they have read during the first reading process. The reader is currently decoding. This means that the reader begins to understand that everything that at first, in the first stage of reading, appeared to be ungrammatical turns out to be related facts.

Concerning heuristic and hermeneutic reading, it is necessary to distinguish between meanings. Riffaterre in Faruk (2012: 141) distinguishes the concepts of meaning and significance. The meaning that is built from the relationship of similarity with reality, which makes it heterogeneous, namely the referential linguistic meaning of the work, is called "meaning," which can be translated as "meaning," while the meaning that is built based on the principle of formal and semantic unity of poetry, the meaning that includes all forms of indirectness, is referred to as "significance," which can be translated as "meaning" (Faruk, 2012: 142).

Thus, it can be understood that meaning is all the information at the mimetic level presented by the text to the reader, while "meaning" (significance) is the unity between form and semantic aspects. In simple terms, it can be stated that meaning is fully referential and is textual, while meaning can "come out" of linguistic references and refer to things outside the text. At the level of heuristic reading, the reader only gets the "meaning" of a text, while "meaning" is obtained when the reader has gone beyond retroactive or hermeneutic reading.

2.3 Matrix, Model, and Variant

Theoretically, poetry is a development from matrix to model that is transformed into variants. In analysing literary works (poetry), the matrix is abstracted in the form of one word, a combination of words, a part of a sentence, or a simple sentence (Salam, 2009:7). The matrix, model, and variants are identified in the second stage of reading.

The matrix is hypothetical, and in the structure of the text, it is only seen as the actualization of words. The word "matrix" could be a word and, in this case, never appear in the text. In variants, the matrix is always actualized. The form of these variants is regulated by the primary or first actualization, which is referred to as the model. Matrix, model, and text are all variants of the same structure. The complexity of the text is nothing more than the expansion of the matrix. Thus, the matrix is the motor or generator of a text, while the model determines the procedure for acquiring or developing it.

2.4 Hipogram: Intertextual Relations

To give full appreciation or meaning to literary works, it is best if these literary works are aligned with other literary works that are the hypograms or backgrounds for their creation (Bernard in Salam, 2009: 7).

A literary work is a response to other literary works. The response can be in the form of resistance or the continuation of traditions from previous literary works. The hypogram is the background for the creation of literary works, which can be in the form of the condition of society, events in history, or the nature and life experienced by writers.

Thus, the formal object of poetry analysis within Riffaterre's theoretical framework is "meaning" (significance). Because the "meaning" is centred on a matrix or hypogram that is not pronounced in the poem itself, even though it can be implied, data about it cannot be found in the text but in the mind of the "reader" or "author" (Faruk, 2012: 147).

According to Riffaterre, "meaning" can be found through various forms of objectivity in the form of text. However, the text that becomes the matrix or hypogram itself can only be found after finding the linguistic "meaning" of the poem in question. The linguistic "meaning" is referential in the form of a series of ungrammatical units, namely the discrepancy between the linguistic sign units in the text and the description of the reality it refers to. Because this "meaning" is linguistic, it can be found in the text of the poem being studied or read. It's just that the linguistic meaning units themselves are not sufficient to bring the reader to knowledge about "meaning," but only "introductory" towards it. These units of linguistic meaning, in the form of a series of ungrammaticalities, must be connected in an oppositional way to form pairs of oppositions that are mutually equivalent and paradigmatic.

To form them into these paradigmatic oppositional pairs, the reader must read hermeneutically and with the help of "literary conventions." Literary conventions seek out possibilities for symbolic meanings that can connect units of linguistic meaning to gradually transcend a series of existing ungrammaticalities (Faruk, 2012: 148).

3. METHOD

This study uses a qualitative descriptive data analysis technique with a semiotic analysis approach. Qualitative research is interpretive research, in which descriptive studies are carried out on data to be explained or interpreted (Denzin & Lincoln, 2009). "Qualitative descriptive" is a research method that describes the results of its analysis using words according to the aspects studied (Moleong, 2008: 11). The semiotic analysis used is Riffaterre's semiotic theory. Riffaterre is one of the semiotic symbols of French nationality. According to Riffaterre, the things that need to be considered to reveal the meaning contained in the lyrics are: (1). Heuristic reading (2) Reading Hermeneutics (3) Matrix, Model, and Variant (4) Hipogram The Asmarandana Prince Inaq Canto data was analyzed. The data is qualitative, so the explanation is described in a descriptive form or description. Descriptive is obtained by analysing the text to gain understanding and clarity. The final step in the research is a conclusion. The conclusions are drawn after a thorough discussion of the aspects studied in the lyrics.

4. FINDING AND DISCUSSION

Semiotics is the study of the science of producing and interpreting signs, as well as their functions and benefits to human life (RATNA, 2010). According to (Rahmadini, Maryatin, & Musdolifah, 2018), semiotics is a scientific field that studies the life of signs and the broad meanings within, both straightforward (literal) and kissable (figurative), both using language or non-language. From the opinions of the two experts, it can be concluded that semiotics is a scientific field that examines signs or symbols in various scientific domains, including the realm of literature. Semiotics in the realm of literature can be in the form of a meaning implied in a literary work.

A song is a written text using language that defines a form of expression of the soul and mind that is expressed in the form of a series of words or sentences that are full of meaning. When we read a song, we frequently come across words that are ambiguous, which means that they have multiple meanings, and the language used in songs is figurative or figurative language that readers must understand. In a song, the poet usually inserts a sign or message to be conveyed in a different language than other types of text; from there, a semiotic study emerges to thoroughly discuss signs, cues, and symbols in a literary work, with the aim of this semiotic study being to provide satisfaction for literary activists, especially songs.

A semiotic study was carried out on the song "Pangeran Inaq" to find inner satisfaction and to appreciate and understand the ideas that Mahsar put into the song. We already know that Al Mahsar is a writer whose entire works are still relevant today. Therefore, analysing the semiotics of his songs is an interesting challenge because Mahsar is a great man with a million beautiful masterpieces.

The complete form of the lyrics song "Pangeran Inaq" is as follows:

Berembe entan Tiang bales budi How do I kindness	How do I repay your kindness?
Tiang bales budi I kindness	I repay your kindness.
Tipak pelinggih pangeran inaq To you prince mother	For you dear mother
Tipak pelinggih de pangeran inaq To you you prince mother	For you dear mother
Leman tiang baruk gitak bumi Since I just saw earth	Since I saw the earth
Baruk gitak bumi Just saw earth	Since I saw the earth
Susah seneng lek bawon iwaq Hardness happy on her lap	hard and happy on mom's lap
Mun susah seneng lek bawon iwaq If hardness happy on her lap	hard and happy on mom's lap
Anget sikke idap lempot umbak de Warm I feel sling cloth you	I am feeling warm Your sling cloth
lempot umbak de sling cloth you	Your sling cloth

Berinsing tembang lamun de bedede Sound song if you lullabies	Always singing lullabies
	Always singing lullabies
Berinsing tembang lamun de bedede Sound song if you lullabies	As embedded in the soul
	In the soul
Marak ne neket lek dalam jiwe As it embedded at in soul	So as a talisman until I die
Lek dalam jiwe At in soul	So as a talisman until I die
Jari jimat sangker tiang mate As talisman until I die	Release your smile my dashing son
Mun jari jimat sangker tiang mate If as talisman until I die	My dashing son
Lepas kemos anakku denuna Release smile my son dashing	
Anakku denuna My son dashing	As a friend facing hardness
Isiq tetimpal cobe perane As friend hardness body	As a friend facing hardness
Isiq tetimpal cobe perane As friend hardness body	Listen mother, pay attention to your father
Dengah inaq pelengaq mamiqde Listen mother attention father you	pay attention to your father
pelengaq mamiq de attention father you	So you say
Meno pelinggih de bebase So you you say	So you say
Meno pelinggih de bebase So you you say	

4.1. Displacing Meaning

Displacing of meaning, according to Riffaterre in (Syamsurrijal et al., 2019), has occurred when the signs shift from one meaning to another, when one word "stands for" another, as happens with metaphor and metonymy. (Dwipayanti, Alit Mandala, & Dewi, 2021) Poetry expresses an idea indirectly through figures of speech (metaphor), ambiguity, contradiction, and the organisation of text space.

In the first line, we can read the sentence

Berembe entan tiang bales budi *Tiang bales budi* *Tipak pelinggih pangeran inaq* *Tipak pelinggih de pangeran inaq*	How do I repay your kindness? I repay your kindness. For you dear mother For you dear mother

The sentence has changed meaning, especially in the first stanza, the third and fourth lines: "The sentence means when someone is sad and upset, longing for the presence of a mother." The word "prince," which is a concrete word, symbolises someone who is highly honoured and highly respected, while the word "Inaq," according to the KBBI IV edition (Ministry of National Education, 2008), has the meaning of a woman who has given birth to a child. Furthermore, the fourth stanza's two-word lines are a poetic sentence written by Mahsar in his song.

Marak ne neket lek dalam jiwe *Lek dalam jiwe* *Jari jimat sangker tiang mate* *Mun jari jimat sangker tiang* *mate,*	As embedded in the soul In the soul So as a talisman until I die So as a talisman until I die

In the fourth stanza and the third and fourth stanzas, the author mentions the word "ajimat," which here does not mean a lucky object containing sacred writings. But the word "amulet" is a symbol of a handle that is used as a guide in living life. (Riffaterre & Riffaterre, 2013) says that a shift in meaning occurs when a sign changes from one meaning to another, when a word represents another word. Generally, the cause of a shift in meaning is the use of figurative languages, such as metaphors, metonymies, comparisons, and others. So the whole meaning of the fourth stanza is someone who misses the presence and advice of a deceased mother; all of her mother's advice is still stored in her heart and used as a guide or inspiration in living life.

4.2. Hypogram

A hypogram is a background story that is told in a literary work. According to (Pradopo, 2009), a hypogram is a background interpretation by the reader. The setting in question can be an event, history, place, or life. This song, composed by Al Mahsar, has a hypogram. The song tells of a person who misses the presence of his deceased mother. He misses the love, advice, and guidance from his mother, but he can only express his longing by writing the lyrics to this song. Besides that, the atmosphere built in the song is one of sadness caused by a very deep feeling of longing.

4.3. Hermeneutika Reading

Hermeneutics comes from the Greek word hermeneuein, which means to interpret or interpret (Mansyur & Said, 2020). This Heurmenetic reading is the second stage of reading, in which the reading is done to be able to interpret the semiotic signs in the lyric. (Solihin, 2017) The result of the hermeneutic reading is a reader's interpretation of a song. Prince Inaq's song, created by Al Mahsar, tells of a longing for a mother who has passed away, which is expressed through this song.

First stanza

Berembe entan tiang bales budi, *Tiang bales budi* *Tipak pelinggih pangeran inaq*	How do I repay your kindness? I repay your kindness. For you dear mother

| *Tipak pelinggih de pangeran inaq* | For you dear mother |

From there, it can be interpreted that someone who is missing love and longing for his mother who has died, the writer who is sad for the mother he loves so much, will never be able to repay all of his mother's love and kindness.

Second stanza

| *Leman tiang baruk gitak bumi*
 Baruk gitak bumi
 Susah seneng lek bawon iwaq
 Mun susah seneng lek bawon iwaq | Since I saw the earth
 Since I saw the earth <br> hard and happy on mom's lap <br> hard and happy on mom's lap |

In this second stanza, the author tells us that since he was born and set foot in this world, he and his mother have never been separated. When he is happy with his mother, and when he is in a difficult situation, he always with his mother.

Third stanza

| *Anget sik ke idap lempot ubak de*
 lempot umbak de
 Berinsing tembang lamunde bedede
 Berinsing tembang lamunde bedede | I am feeling warm Your sling cloth
 Your sling cloth
 Always singing lullabies
 Always singing lullabies |

In the third stanza, the author says that he misses the figure of a mother who has given birth and pours out her love.

Forth stanza

| *Marak ne neket lek dalam jiwe*
 Lek dalam jiwe
 Jari jimat sangker tiang mate
 Mun jari jimat sangker tiang mate | As embedded in the soul
 In the soul
 So as a talisman until I die
 So as a talisman until I die |

In the fourth stanza, the author remembers the words of his mother's advice, which he kept in his heart as a guide in living this life until he died.

Fifth stanza

| *Lepas kemos anakku denuna*
 Anakku denuna
 Isiq tetimpal cobe perane
 Isiq tetimpal cobe perane | Release your smile my dashing son
 My dashing son
 As a friend facing hardness
 As a friend facing hardness |

In this fifth stanza, the author tells his mother that he must keep smiling even in difficult and suffering conditions.

Sixth Stanza

| *Dengah inaq pelengaq mamiqde..*
 pelengaq mamiq de
 Meno pelinggih de bebase
 Meno pelinggih de bebase | Listen mother, pay attention to your father <br> pay attention to your father
 So you say
 So you say |

In this sixth stanza, the author still tells his mother's last message that he must look after and care for his father after he dies someday.

4.4. Creation of Meaning

(Purwati, Rosdiani, Lestari, & Firmansyah, 2018) A literary work created has gone through a process of being imagined by the poet during the process of creative thinking. (Syamsurrijal et al., 2019) In ordinary text (not literary text), textual space has no meaning, but in a literary work, textual space can occur and create meaning.

In creating the meaning of a song, it will change a word that has a real meaning (denotation) into a word that has a meaning that is not real (connotation). In creating this meaning, the poet usually chooses dictionaries that are rarely used by most people; it is from these dictionaries that songs become beautiful and contain a lot of meaning. When Al Mahsar composed this song, there were several repetitions of the sound: in the third stanza, the repetition of the sound in stanza 1, lines 3 and 4, stanza 2, lines 3 and 4, stanza 3, lines 3 and 4, stanza 4, lines 3 and 4, the 5th stanza, lines 3 and 4, and the 6th stanza, lines 3 and 4 The repeater of the sound gives the sound its name. (Pradopo, 2012) Efony is a combination of melodious and beautiful sounds.

5. CONCLUSION

In semiotic analysis, the first thing the writer does is read the entire contents of the song and understand it, then analyse the formation of meaning, hypograms, reading hermeneutics, and finally creating meaning. All of this is intended to find out the purpose and message embedded in the Al Mahsar song. In this study, author found displacing meaning at first, third and fourth stanza, hypogram or background of creating this song is because son very longing his late mother. Hermeneutics in all stanzas that one remembering his love late mother, he remember his mother warm hug, he also remembering his mother advice to always pay close attention on his father. One factor of creating meaning is due to repetition on each last line.

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