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The Representation of *Ambyar Concept* in Guyon Waton's Songs

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Abstract

This research aims to examine the concept of ambyar in Javanese pop dangdut songs. This research is descriptive qualitative and quantitative research applying Roland Barthes's semiotic approach and Lecay's representation theory. The data was collected through observation, transcription, and closed interviews. The data taken from Guyon Waton's song lyrics are categorized into primary data consisting of words, phrases, clauses, and sentences and secondary data in audio consisting of high and low notes and repetition of lyrics. Furthermore, closed interviews were conducted to collect information related to the representation of ambyar, which develops in society. The results show that ambyar in Guyon Waton's song lyrics is represented through disappointment, heartbreak, abandonment, and unrequited love. On the other hand, the contradicting lyrics describe ambyar as an attitude of resignation, fast move on, and toughness. It indicates a cultural change that develops in society. Therefore, the meaning of ambyar expands as evident by the results of interviews that illustrate the positive meaning of ambyar in events, food, and activities. In contrast, it remains negative in the context of politics, education, and love.

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Introduction

In each era, music has unique characteristics both in terms of genre and the themes of its lyric. Currently, romance and pop *dangdut* are one of the most popular themes and genres, respectively. Its combination is welcomed warmly by both young and older generations. The pop genre was also popular in the 80's and 90's, around the New Order era. This genre is also known as *crybaby* songs due to its sad and heart-wrenching lyrics (Ashaf, 2006). As time passed by, the music in Indonesia was also developing. In 1990, Manthous, leader of a music group called Campur Sari Gunung Kidul (CSGK), popularized *campursari*, a flexible music genre that is well received by many Javanese people. This genre has a combination between *keroncong* (electone and electric guitar) and Javanese

gamelan (Mrazek, 1999; Laksono, 2008; Sutton, 2013; Wadiyo, 2011). In the late 1990s, a street musician from Solo started making Javanese *campursari* songs and built his professional career in the music industry.

Later, this person became well known as Didi Kempot (Sari & Puguh, 2020). It is believed that he gained popularity due to his song lyric, which represents the feeling that Javanese *campursari* fans address as *ambyar*. Didi Kempot described the word *ambyar* which contains the meaning of *broken, dejected, hopeless, and unfixable*. All of those meanings refer to the feeling of a heartbreak. By the same token, many of his songs which use *ngoko* Javanese are expressing the feeling of sadness and heartbreak, so he became well known as "The Godfather of Broken Heart" (Margianto, 2020). The term *ambyar* is widespread, especially in the millennials and gen-z circle(typically people who were born between 1981-early 2000's) as it is written in Didi Kempot's song called *Ambyar atau patah hati.*

In fact, Didi Kempot himself was feeling quite shocked when this term became widespread as he only learned it from social media. He also realized that his sad songs eventually brought out energy to celebrate heartbreak. It is a cathartic way to express their sadness but at the same time want to harmonize in *campursari* music. From that phenomenon, later a community called *Sobat Ambyar* (*Sad boys and Sad girls*) was established in 2019 (Putri & Parani, 2020; Qorib & Dewi, 2021). Both *sad boys* (for the male fans) and *sad girls* (for the female fans) are accumulated by their hobbies of listening to harmony as well as sharing the same sadness, heartbreak, anger, and happiness (Ayu, 2020). *Sobat ambyar* danced and sang together while Didi Kempot sang his songs.

Didi Kempot's concept of *ambyar* indeed affects the Indonesian music industry significantly. One example is Guyon Waton, a band who became famous after covering one of Didi Kempot's songs, titled *Pamer Bojo*. The band covered the song in 2019 and since then has been streamed by 27 million people on youtube. From there, the band continues their effort to preserve songs with a heartbreak theme (*ambyar).* Guyon Waton songs which is typically sung in Javanese or a blend of Javanese-Indonesian with thick Javanese nuance which shown in their songs such as "Korban Janji" and "Sebatas Teman". Those two songs use Javanese through its lyrics and short vocal ornaments to give the impression of rousing in the song which is called *senggakan*.

The emergence of Javanese pop *dangdut* also affects Indonesian music genre and song lyrics. In the 80's and 90's, the songs were dominated by cryptic songs, while in the current state, the Javanese pop musician changes the atmosphere of romance. Like the characteristic in *dangdut koplo*, even though the lyrics and atmosphere of the songs are sad, the audience can still enjoy them while they are dancing happily. The same goes with the name Guyon Waton which in Javanese means 'recklessly joking', they sang the sad and heartbreaking songs in a laid-back style full of laughter. Eventually, this "broken heart community" which was established in 2015 was able to gain enthusiasm from millennials and the gen-z. Hence, the researchers aim to examine the representation of *ambyar* in Guyon Waton's song lyrics by applying the study of Semiotics.

This study picks out the Guyon Waton's song lyrics as the object due to the phenomenon that this group became growing rapidly and popular in the last few years (since 2018) for the youth generation, especially gen-Z. Not to mention, this group embrace the phenomenon of broken heart songs which represents the concept of *ambyar.* This leads to their poularity growth in social media such as youtube or spotify. Through those two social media, Guyon Waton's songs which contains the topic of broken heart have been played both visual and audio up to millions time.

There are several research on the representation of songs or other objects, including how to represent a sign. For example, a research conducted by Achsani (2019) has studied the phenomenon of *ambyar* with the object of the study of the song Didi Kempot. From this study, it was found that the *ambyar* phenomenon emerged with a background of failure in love such as infidelity, disappointment, commitment to a relationship, breakup, and so on. Other

research on the Didi Kempot song is the research of Rosmini (2017) and Wuryaningtyastuti (2020). Rosmini focuses on diction and language style and Wuryaningtyastuti focuses on messages on lyrics in growing appreciation of Javanese music. Of these three studies, the focus of the study on the representation of *ambyar* has not been studied, especially in the song Guyon Waton. This is one of the factors behind this research.

Hussein & Aljamili (2020) also discussed the humour of covid-19 on Jordanian social media. From the analysis of denotation and connotation, we obtain representation that the humour of covid-19 on Jordanian social media represents the state of the Jordanian people, who are no longer stressed in facing the pandemic. Instead, they release their stress more positively. Therefore, the pandemic pressure is released in a more controlled manner without excessive fear. By the same analysis, this paper also trying to examine how Javanese millennials and gen-Z define the *ambyar* concept as a new expression. Not only it is causing sadness, but also building a new method to relieving stress in cathartic way by singing along through the Guyon Waton's songs.

Another research on representation is conducted by Winduwati (2017), which examines the representation of free sex in the *dangdut* song "*Cinta Satu Malam*". The study shows that the language used in the song lyrics explicitly represents the phenomenon of free sex as a social reality. In addition, it also indicates a semantic shift, particularly seen in its diction of *love* which is no longer understood as a romantic and sacred thing. Yet, this word has changed into something that could give people sexual pleasure in a "one night stand" relationship. Iswari (2015) also analyzes song lyrics using Barthes's semiotic theory. The song is entitled *Surat untuk Tuhan* (A Letter to God), which has an environmental theme. Then the results are the representation of environmental messages communicated through several symbols such as forest, illegal logging, and deforested forest. The second representation is to inform the current generation to preserve the natural environment in Kutai Kartanegara.

Following by Solihin & Azhari (2018) who conducted a research that theism in the lyric of song "*Manunggal*" has a denotative representation. It shows a belief in the notion of divinity and believing in His existence which is represented by the chorus. While the connotations representation implies that the songwriter wants to make this song a reflection of himself in his spiritual journey. Also, the representation of myth from Barthes's perspective in its lyrics shows that the belief in the presence of God is a must that must be believed.

The next research is conducted by Pua and Hiramoto (2020), focusing on Hollywood ninja films, which raise a racial hegemony. They argue that the role of "media" is very influential on the social perspective of society, and even it could stimulate an illusion to emerge a new concept. Not only film, but pictures are also a form of media. Hunter (2016) stated that an image that accurately represents the City of Seol affects the increasing number of tourists accessing a site. Among Google, Baidu, and Naver, Naver is the one that provides more detailed portraits such as travel group information, city conditions, destination, routes to destinations. It is evident that the representation of a photo, which is portrayed well, could affect a person's perspective (Hunter, 2016; Riley, 2004; Withalm, 2006).

Another research related to semiotics and other image object representations is emoji. Parkwell (2019) stated that the sign of emoji has the function of toilet emoji associated with Donald Trump's tweets and shows that the emoji is made "attractive" to represent Donald Trump's personality. Not only representing an individual, emoji such as icons could also represent a culture in that community. People who do not adhere to the "emoji" culture will be indifferent to a sign. In contrast, if a community has prior knowledge of the cultural background of using emoji, then the community will also respond to this sign (Galli et al., 2018; Lawes, 2019).

Next, Bargad (1990) also conducted research on representation. He explained that poetry is not merely about its beautiful diction but also seems to "have a soul" in a semiotic view. Turino (1999) and West (2019) also

expressed the same idea concerning diction in song lyrics. They explain the relation of music in a semiotic view. He applies Peirce's semiotics in ethnomusicology using the trichotomy concept of analysis: signs, objects, and interpretations. Hence, apart from being a sign and an object, song lyrics can also be interpreted as a representation of the object itself by observing the theme, diacent, and argument, which are signs to represent something.

In addition to the research above, there are many literature reviews discussing the technique of how semiotics represents a sign of interpretation. The semiotic representation analysis technique contains how researchers can interpret explicitly and interpret to appear invisible and sometimes require an intuitive interpretation. Therefore, semiotics does not explain what is wrong and right but rather identifies a different explanation that highlights a more complex reality conveyed through representation (Andacht & Michel, 2005; Mikhaeil & Baskerville, 2019; O'Toole, 2003; Vannini, 2007).

From previous several research above, it seems that *ambyar* concept in song's lyrics also become interesting object since it has not been studied by semiotics perspective. Rather than stylistics approach which only describes all of the song's lyrics beautifulness, semiotics will be a tool to delve deeper into both the meanings and its representation about the *ambyar* concept. Moreover, youth people nowadays are become more open with the feeling of broken heart. They are embracing it with news ways such as singing together, so it turns out to be cathartic ways to stress relieving when they have any trouble in relationship problems. Guyon Waton is one of suitable example of how the sadness feeling can be exploited into entertaining aspect, especially when it transformed to the songs for Javanese millennials and gen-Z.

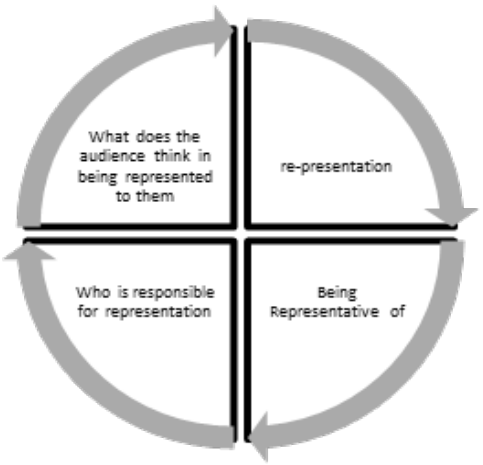
Methodology

The novelty of this research is evident since there is no study yet discussing Guyon Waton song lyrics under semiotic study. Thus, this research is expected to examine more deeply the representation of the concept of *ambyar in* Guyon Waton which expressed their sad songs in a fresh dan youthful ways. As it mentioned before, the lyrics indicates the same ideology background with Didi Kempot who brought back the concept of *ambyar* through his song lyrics to the millennials and gen-z. In addition, this research is expected to enrich the perspective of the word to represent an expression that is described using the word *ambyar*. Besides, the word may be used to improve Javanese vocabulary for non-Javanese speakers. Following the objective, the research questions are how to identify signifier and signified and the meaning of Guyon Waton's song lyrics; and how to conclude a representation drawn from the song and its relationship with the myths emerged in the society. To explain the representation of *ambyar* concept in Guyon Waton's songs, this research focuses on applying the study of Roland Barthes' semiotics and Lacey's semiotic representation which are portrayed in their song lyrics such as "Korban Janji" (KJ), "Takkan Kembali" (TK), "Perlahan" (PR), "Menepi" (MN), "Tiba Mburi" (TM), "Lungaku" (LU), "Sebatas Teman" (ST), and" Pamer Bojo" (PB). Those songs are the example of how youth people in Javanese experiencing occasions that leads into a broken heart feeling. Therefore, based on that criteria, all of the songs mentioned above will be examined in this paper.

The study of semiotics is the study of signs. In general, the concept of a sign is defined as something that refers to something else (Chandler, 2017:2-3). In this paper, we are going to discuss the representation first prior to semiotics. Further study is required due to the limited study of meaning under the semantic scope. Moreover, some semantics theories are still grounded on the wrong assumption that the main unit of meaning is individual expressions such as words, symbols, and signs. Whereas the correct unit of meaning for analysis semantics is form of a complete sentence or proposition. In addition, the sentence can provide a condition close to the truth or another state of satisfaction in certain cases. Hence, it raises certain implications for the mentioned sign (Searle, 2017).

The implications stated by Searle are referred to as "representation" by Lacey. Lacey (1998) examines representations based on concepts drawn from the literature reviews. He stated that texts in the media or elsewhere are polysemic, which indicates that they have more than one meaning. These other meanings or other implementations are then referred to as individual representations. Lacey adopts Richard Dyer's concept which consists of several discussions of representation (Khatri, 2016; Lacey, 1998b; Nowakowska, 1980).

Figure 1. Concept of representation (Source: Lacey, 1998, p.131)

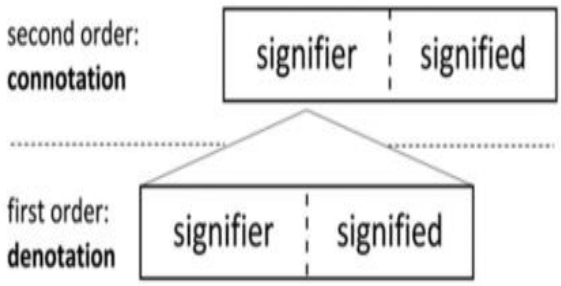


The next emerging question is about reality. Is the representation merely a fantasy that cannot be proven scientifically? As shown in Figure 1, Lacey answers, “What is being represented?”. Lacey stated that media texts cannot show a reality since the interpretation only acts as a mediator. Realism is one form of representation that is considered closest to reality. Therefore, representational analysis can be said to be a scientific analysis. Lacey explained that the concept of realism is embedded in ideological discourse at any given time. Historical development has influenced the concept to a large extent. Even for Barthes, realism is a "natural act" which is limited by conventional codes in a certain place and time (Lacey, 1998b).

Accordingly, the researchers will apply Roland Barthes’s semiotics (1968) as a theoretical study to analyze the representation of *ambyar*. Roland Barthes's semiotics is an adoption of Saussure's semiology. Nevertheless, Barthes’s concept is distinguished because it does not end with denotation but is followed up with an analysis of connotation and the myth (Chandler, 2017). According to Barthes (1968), "There is no denotation without connotation". In literary and daily discourse, the meaning of connotation refers more to individual personal associations. However, in semiotics, connotation focuses on associations that are widely known in culture or subculture. Given that, by applying Barthes’s concept, the representations of *ambyar* will be more varied and have deeper analysis as it provides the perspective or representations of Guyon Waton fans, a band widely known for their *ambyar* lyrics.

Barthes' semiological concept in Figure 2 shows the boundaries of the signifier and the signified which then distinguishes denotation, connotation, and myth. Barthes adopted Louis Hjelmslev's notation which shows 'orders of signification'. Therefore, Barthes then distinguishes the first order and second order. The first order is denotation, and the second order is connotation. Denotation and connotation in Barthes semiology are often described in terms of representations or levels of meaning, or semiosis (Barthes, 1968; Chandler, 2017).

Figure 2. Model of denotation connotation and myth by Roland Barthes
(Source: 2017 Daniel Chandler, based on Barthes 1968)



Accordingly, this research will first analyze the signifier and signified grounded on Roland Barthes' concept and follow up with Lacey's representation. Thus, it is hoped that this research will identify the meaning of the concept of *ambyar* from the song lyrics and its myths and the representations both from the

results of structural analysis and the emerging myths.

This research is divided into three steps including data collection, data analysis, and data presentation. Subsequently, the data were collected through observation methods or listening to the song and transcribing it to the text, following by using questionnaires and interviews to the respondent (Sudaryanto, 2015). The respondents were Guyon Waton fans and linguists. They were chosen by purposive sampling based on certain criteria. Also, an in-depth interview with the management of Guyon Waton was conducted. In addition, the online survey using a questionnaire was addressed to Guyon Waton fans. The questionnaire as a survey instrument was in the form of G-forms. The oral and written data were then processed using the equivalent method to reveal the meaning and the distributional method to describe aspects of the linguistic form. The object for the analysis is presented in the table 1 below, and the method of analysis is shown in table 2.

Table 1. The type of data

data	form	dennotation	connotation	myth
Primary data	Song lyric (word, phrase, clause, sentence)	denotative meaning	denotative meaning	analysis on the denotative and connotative meaning on the ads supported with the theories
	audio visual (audio, repetition, respondent)	audio, repetition, respondent	High and low-pitched lyrics, lyrics emphasis, background (education, age, sex)	
secondary data	interview	song representation, opinion representation	the approach of representation (Lacey, Nick: 1998)	drawing representation based on song and opinion

Table 2. The Analysis Technique by Roland Barthes

1. Signifier (*campakkan* – abandon/leave/dump)	2. Signified (the act of throwing or throwing vigorously/roughly intentionally against objects)
3. Denotation sign (throwing something away intentionally)	
4. Connotation signifier (to leave the partner (date) intentionally)	5. Connotation Signified (an act of leaving the partner without any reason)
6. Connotative sign (abandoning the partner)	

Table 2 shows the flow of this research. As mentioned in the background of the study, this research will apply Roland Barthes's theory. Therefore, the technique of drawing the denotative and connotative meaning will follow the line. In addition, however, the researchers will focus on signifiers and signified, also social representation.

Results and Discussion

There will be three sub-chapters; denotation and connotation analysis, myths on song lyrics and audio, and the representation of *ambyar* in society. The denotation, connotation, and myth will directly merge with its representation in subchapters. Therefore, the conclusion can be drawn clearly.

To carry out this study, we distinguish the song lyrics of Guyon Waton which represent the concept of *ambyar*, into three parts: denotative and connotative meaning of song lyric of contradicting song lyrics, and myth. The detail about Guyon Waton's songs such as "Korban Janji" (KJ), "Takkan Kembali" (TKL), "Perlahan" (PR), "Menepi" (MN), "Tiba Mburi" (TM), "Lungaku" (LU), "Sebatas Teman" (ST), and " Pamer Bojo" (PB) are elaborated below.

Analysis on Denotative and Connotative Meaning of Guyon Waton's Song Lyrics

The analysis begins with the primary data, including words, phrases, clauses, and sentences. The signifier is the song lyrics. Then, it is followed with the signified and its denotative and connotative meaning. The analysis is presented in Table 3).

Table 3. The analysis of meaning on the primary data

Type	Signifier	Signified	Denotative meaning	Connotative meaning
Words	*ngeboti* (KJ) (to put weight to something)	An act of placing weight on something	To put weight on something	Tends to choose one side (new partner) and then leaves the other part (ex-partner)
	Kepati-pati(PK) (determined)	A condition that shows determination for his/her mental state	Determined or wholeheartedly	A deep love toward someone he loves
	Menunggumu (TKL) (waiting for you)	an act of waiting	Staying in a certain place while hoping something will happen (arrive)	To lock his heart for only one love and wish that the partner will love him.
Phrases	*Pernah singgah* (MN) (Ever stopped by)	Description of time of occurrence	stopped by for a while during the journey	Was in love relationship
	Korban janji (KJ) Victim of sweet promises	One's state	Someone who is deceived by sweet promises	A victim of sweet promises; saying to be faithful in love.
	Berteman sepi (TKL) (Befriends with Loneliness)	Loneliness	Befriends with loneliness	Someone who gets used to his loneliness
Clauses	*Kau campakkan diriku* (KJ) (You dump/leave me)	One's state of love	One's act of leaving other	A decision made by someone who has been dumped/left by his love
	tresnamu mbok paro (LU) (your love is shared)	An expression of one's state of love	Sharing his/her love with other	Sharing his/her love with new partner/love or having an affair
	hanya meluangkan waktu (MN) (just make time)	One's act	Make time for others	To fill the void when she/he is not in any love relationship
Sentences	*Ra ana mesakné aku sithik waé* (KJ) (No sympathy for me at all)	Act of indifference	No sympathy or empathy toward others	No longer into him/her (no feeling attached to him/her)
	Kowé lunga pas aku sayang-sayangé (DL) (You left when I was madly in love with you)	The state of a person who was left when he was still in love.	Leaving someone when he/she (the partner) is still madly in love	The partner no longer loves him/her, so the partner leaves while he/sehe is madly in love. It connotatively means that the partner is not into him/her.

Type	Signifier	Signified	Denotative meaning	Connotative meaning
	Mencintai dalam sepi dan rasa sabar mana lagi (MN) (Loving in silence and patience)	One's acts and decision	Loving in silence and always be patience	Loving in silence (without confessing it) and being responsible with the dishonesty

Table 3 presents a sample of words, phrases, clauses, and sentences that represent the concept of *ambyar* in the song lyrics. For example, the word *ngeboti* (to put weight to something) serves as a signifier. Its denotative meaning is to put a burden/weight on something. However, this word also expresses something else, which leads to a different connotative meaning. The connotation of *ngeboti* (to put weight on something) is an attitude or act of choosing a new partner and leaving her ex. In addition, the word *menunggumu* (waiting for you) denotatively means the act of waiting for someone. However, in the context of Guyon Waton's songs, it means locking his heart, not allowing others to be in his heart, and keeping in faith true love while hoping that the person he loves will return to him. Thus, it becomes meaningful when applied in a song as it emerges the connotative meaning. Next, *kepati-pati* (determined) denotatively means being determined in loving someone. However, connotatively, it means a very deep love for someone he loves.

There are three phrases presented as a sample to represent the concept of *ambyar*. The phrase *pernah singgah* (had ever stopped by) denotatively (without the song context) means someone who stopped by for a while during the journey. In the context of the song, it means that the person had a love relationship. The word *pernah* (had ever) is a sign that it occured in the past. Therefore, the phrase implies that someone is reminiscing about his love in the past. The next phrase is *Korban Janji* (victim of sweet promises). It shows a signified that the person is the victim. It denotatively means someone who has been deceived by others. While connotatively, it means someone is a victim of sweet promises, saying to be faithful in love. The next example is *berteman sepi* (Befriend with loneliness), which connotatively means to be friends with a lonely situation. However, in the song's context, it connotatively means being in a position when a person gets used to his loneliness.

The following data is clauses. As presented in table 3, there are three examples representing *ambyar* from Guyon Waton's song lyrics. The first clause is *kau campakkan* (you dump/leave me). The clause denotatively means someone who accepts being rejected by someone else. While connotatively, it means the despair of someone who feels that he has been dumped by his partner. The second clause is *tresnamu mbok paro* 'your love is shared', which denotatively means sharing love with others. It is an act done by parents who share their love with their children. However, in the context of the song, it connotatively means that someone has an affair. Likewise, the clause *hanya meluangkan waktu* (just makes time) denotatively means someone who makes time (for others). Therefore, it does not raise any problem if someone makes time (for others). However, in the song's context, the clause connotatively means the love is not a serious relationship, but only to fills the void of heart, commonly known as "*jomlo*" (single) status – not in any love relationship.

The last data is sentences. It can be seen that some sentences distribute as a signifier of *ambyar* representation. For example, the sentence *ra ana mesakne aku sithik wae* (there is no pity for me at all). This sentence denotatively means like a sulky person who asks why no one gives him/her sympathy at all. However, in the context of the song, the connotative meaning emerges implying that the person does not care and ignores the person (the one who spoke). This is marked by the expression *mesakne aku sitik wae* (pity me a little) which shows why someone would say so. It means that his partner is already ignoring him. The sentence *kowe lunga pas aku sayang-sayange* (you left when I was still madly in love

with you) denotatively means leaving someone when the partner was still madly in love with them. However, in the context of song lyrics, such as referent will be directly addressed to the partner or someone he loves. Thus, the connotative meaning will be that his partner no longer loves him and chooses to leave him.

Denotative and Connotative Meaning of Contradicting Lyric

Guyon Waton's song lyric is distinguished by the presence of "consolatory" lyric or "trauma healing". It serves as a comforter for the heartbroken people to always have positive thoughts and not dwell in sadness. The data presented below are taken from Guyon Waton's songs entitled "Menepi" (MN), "Tiba Mburi" (TM), and "Korban Janji" (KJ).

Table 4. The meaning of contradicting lyric on Guyon Waton

Type	Signifier	Signified	Denotative meaning	Connotative meaning
Phrases	*membuatku sadar* (MN) (made me realize)	Realize on something	made me realize: the state of a person being aware of something.	made me realize: realized something. Step aside a little.
	Sedikit menepi (MN) (Step aside a little)	the act of moving to the edge	slightly off the edge: slightly towards the edge	decided to stay away from the current situation
	Ikhlas legawa (KJ) (more than sincere)	One's mental state	Sincerity and compassion	shows a complicated feeling to let go his partner sincerely
Clauses	*kudu tak terima* (TM) (I must accept)	Accept the condition	Must accept the condition	Give in to the situation, force someone to accept the reality
	Gusti paringana aku kuwat ati (TM) (God please strengthen my heart)	Expression and wish	A wish to achieve strong heart	Manifestation of hope to have a stronger heart. Or show an expression of disappointment and give in to the situation
	Gusti duwé dalan liya (TM) (God provides with another way)	Calming expression	May God provide another way	The stage of being sincere to let go of someone. God has provided the destiny for everyone
Sentences	*Abot tak trima* (KJ) (It is hard to accept)	One's act and decision	It is hard to accept reality	It exceeds his ability and will to accept reality.
	Bèn cukup mung aku korban janji manismu (KJ) (Let me be the only one who is deceived by	A hope that hopefully there won't be another victim	Let me be the only one who is deceived by your sweet promises	Don't let anyone else be a victim of sweet promises in love.

Type	Signifier	Signified	Denotative meaning	Connotative meaning
	your sweet promises)			
	Tak ada waktu kembali untuk mengulang lagi (MN) (There is no way to turn back the time)	An act to end the failure of love.	There is no way to turn back the time	to stop the attempt and move on to a new life
	Muga-muga olèh ganti sing luwih gemati (TM) (Hopefully could find someone more faithful)	Hopes and prayers for someone who left him.	A wish to get someone more faithful	Someone who has sincerely let his love go and wishes that he would find a better and more faithful partner.

Table 4 shows three phrases which seem to have a contrast meaning compared to the data in table 3. Indeed, it is correct since Guyon Waton's songs uses many expressions to clearly illustrate the feeling of love betrayal. Nevertheless, Guyon Waton, still in the same song, uses phrases, clauses, or sentences saying that the grief caused by love is not as terrible as imagined. For example, the phrase *sedikit menepi* (step aside) without the song's context, it denotatively means someone who moves a little to the edge. However, under the context of Guyon Waton's songs, it means that someone who has been aware of his situation and then decides to step back or give up. It applies in love, Guyon Waton delivers a message that when all efforts have been attempted, and the loved one does not love him in return, then the best option is to step back, stop all attempts, and just wait. It is important so that someone does not dwell in uncertain waiting. It also applies to the phrase *Ikhlas legawa* (sincere relief). *Ikhlas* means sincere, letting go of something without any burden. Meanwhile, the phrase used by Guyon Waton is *Ikhlas legawa* implies that it is a higher level than sincere. It means letting go of something wholeheartedly and without leaving a burden in the heart.

Table 4 also shows three clauses that have a different meaning from clauses in table 3. Guyon Waton also put clauses such as *kudu tak terima* (I have to accept) in their song lyrics. They emphasize the word *kudu,* which means "must do". It implies that no matter how tragic the end of one's love story, they have to accept it, not denying or mourning it. It is then followed by the next clause *Gusti paringana aku kuat ati* (God, please strengthen my heart). It implies that Guyon Waton wants those who are heartbroken to remember their God so that God will strengthen their hearts. Thus, it has a connotation as an expression of surrender to God for everything that disappointed him. Moreover, the clause *Gusti duwe dalan liya* (God provides us with another way) connotatively means that God will show a way for those who have been sincere and faithful to God.

Meanwhile, table 3 shows that the clauses represents depressed expressions stage of love betrayal. For example, the clause of *kau campakkan diriku* which has a connotative meaning that someone will be abandoned by their lover because they already have a new love interest. Likewise with the clause of *tresnaku mbok paro* which means someone

already knows if their lover has shared their attention or affection for other people in a romantic relationship. Lastly, the clause of *hanya meluangkan waktu* which connotes that someone has realized that his lover does not really love him/her by giving all his/her time to himself. We can see that three clauses in table 3 emphasize the depressed stage in the forming process of *ambyar* concept, before finally in table 4 which shows the acceptance stage.

In addition, table 4 presents several sentences that have different representations from table 2. Table 2 shows the representation in sentences with a negative tone. In contrast, table 3 illustrates them in a more positive attitude. For example, *muga-muga oleh ganti sing luwih gemati* (hopefully, I get someone who will be more faithful). This sentence has a positive tone. It depicts someone who has accepted the situation, letting his partner and wishing to find a better partner. This kind of attitude shall be possessed by those who are heartbroken. If they can accept the reality and let it be, then a better destiny will eventually come.

Then, the sentence *tak ada waktu kembali untuk mengulang lagi* (there is no way we could turn back the time) means that someone is ready to move on, to start a new life. Therefore, it is important for the heartbroken not to dwell on sadness and not merely look at the past. Accordingly, it sums up the representation that Guton Waton delivers in his lyrics. It is full of messages saying that a breakup is painful, but we shall not dwell on the sadness.

Myth and Representation of Ambyar in Guyon Waton's Song Lyric

According to Lakoff and Johnson (1980), myths help us to understand the experience of actors in in their culture or other cultures. It also plays a role in conceptualizing culture. Furthermore, myth is close to the connotative meaning since it become part of semiology (Barthes, 1968). This will be an entrance to take a deeper look when some myths are closely related to the current condition of society based on words, phrases, caluses, and sentences in Guyon Waton's song lyrics.

As explained before, the words representing *ambyar* tend to have connotative meanings about a person's inner attitude towards their partner. It is expressed in words such as disappointed, dumped, abandoned, separated for a long time, waiting in vain, loving only for appearances and materials, etc. Thus, it raises the myth that *ambyar* is associated with negative emotions. While in fact, the concept only refers to shared negative emotions as the result of a heartbreak. The sadness over a heartbreak is better expressed through singing along together than being kept inside for a long time. However, Didi Kempot suggested that when the sadness is over, we need to be able to move on with our life (*patah hati boleh tetapi jangan patah semangat*).

In addition, the analysis on phrases shows that representation of *ambyar* is indicated by phrases that tend to have negative meanings that express sadness, longing, and failure in a love story. It is characterized by phrases such as victim of sweet promises, befriend with loneliness, had (ever) stopped by, miss you, etc. Thus, the emerging myth is that *ambyar* are people who experience the situations mentioned above. In line with words and phrases, the clauses also represent *ambyar* in a similar manner. It is about breakups and betrayals. Hence, it raises a myth in society that a break-up is associated with *ambyar* or it is related to a negative feeling. Then, society believed that breaking up or being betrayed is an awful phase in life. Last, the sentences also represent the similar manner of *ambyar.* Table 2 shows that the concept of *ambyar* is marked with a failed love story. Thus, it emerges from a myth in society about the concept of *ambyar* in the context of love. Accordingly, when *ambyar* is placed in the love context, the developing myths related to ambyar are about failure, brokenness, and sadness.

The myths in Guyon Waton's song lyrics indeed depict the heartbroken person's habit. Those whose hearts are broken either in dating or marriage are always described as people who have unfair lives and feel down. However, Guyon Waton is one of the musicians who portray heartbreaking songs but support it while dealing with the condition. Hence, a new myth emerges, saying that falling in love does not mean the world is ruined. To put it

simply, it is a common condition. It can be seen from the phrases, clauses, and sentences in table 3. For example, the phrase *ikhlas legawa. Ikhlas* means letting go of something wholeheartedly. The word is followed by *legawa.* Therefore, *ikhlas legawa* is more than sincere, implying that someone no longer has a burden in his heart toward his love relationship.

Myth, Denotative and Connotative Meaning of Guyon Waton's Songs Audio

This subchapter will analyze the audio aspect of Guyon Waton's song lyrics. It is examined through high and low notes and the repetition. The details are elaborated below.

The Analysis of High and Low Notes of Guyon Waton's Songs

In this part, we examine the next signifier which divided into the high and low notes. As discussed before, many words, phrases, clauses, and sentences illustrate the feeling of a heartbroken person. However, Guyon Waton is unique. Even though the songs are about a broken heart, people can still dance to the music. It is evident in the use of high and low notes in their songs. Thus, their songs are not always lilting. After identifying the high and low notes, the writer sorts out several high-pitched lyrics. For example, the songs entitled *Korban Janji* and *Pamer Bojo* as presented in the table below.

Table 5. Lyrics of *Korban Janji* and *Pamer Bojo*

Abot tak trima kanthi ikhlas legawa *Sing tak arep kowé ra disiya-siya* *Bèn cukup mung aku korban janji manismu* *Udan bledhèg kang dadi saksiku* It is hard to accept (the reality) sincerely I hope you will not be dumped Let me be the only one who is deceived by your sweet promises Rain and thunder witness my story	*Dudu klambi anyar* *Sing ning njero lemariku* *Nanging bojo anyar* *Sing mbok pamèrké ning aku* *Dudu wangi mawar* *Sing tak sawang ning mripatku* *Nanging kowé lali* *Nglarani wong kaya aku* *Ning apa seneng aku* *Yèn mung gawé laraku* *Pamèr bojo anyar* *Ning ngarepku* It's not new clothes Which appears in my closet But, a new partner (husband/wife) That you show off to me It's not the rose fragrance Which I glare But you fail to recall That you hurt me yet, do I like it If (you) only hurt me When you show off your new partner Right in front of me

Table 5 shows lyric snippets with high-pitched notes from two songs as a sample. The low notes are often connotatively associated with sadness, while the high notes are associated with happiness. So then, the myth develops the society that high notes are good for joy and dancing. It could be seen from the presence of *dangdut* music in joyful events such as weddings, Indonesian Independence Day, harvest festivals, etc.

Looking at the song entitled *Korban Janji*, the high-pitched lyrics can be found in lyrics that denotatively express a person's sincerity in accepting that he has been betrayed by his partner. It is then sung in a higher note compared to other lyrics. Hence, it connotatively means letting go of something can be done with a more joyful and relieved feeling, without excessive sadness.

Pamer Bojo also shows a similar manner. Many respondents choose this song as their favourite for dancing. The lyrics are sung by Guyon Waton in a high pitch. The lyrics with a high note denotatively indicate that a person meets his partner/sweetheart, but she has married without his notice. Connotatively, these high-pitched notes open the door for music fans and heartbroken people to release their sadness by shouting and dancing. Thus, Guyon Waton indirectly provides a medium of expression and stress release for those who are heartbroken. They could then vent their disappointment.

The Analysis on the Repetition of Guyon Waton's Songs

Repetition is common in music. This technique is also applied by Guyon Waton. Repetition implies that there is something significant to emphasize in the song lyric, as seen in the table 6 below.

Table 6. Song lyric repetition

Song Code	Lyric	Number of repetition
KJ	*Udan bledhèg kang dadi saksiku* Rain and thunder witness my story	4
PR	*Perlahan engkau pun menjauh dari diriku.....Tak rela, kau dengannya* You continually went far away from me ….. I could not accept that you are with him	3
MN	*Yang mampu membuatku tersadar dan sedikit menepi* Which makes me realize and step aside	6
PB	*Pamèr bojo anyar. Ning ngarepku* (you) show off your new partner (husband/wife). Right in front of me	4
TM	*Dhuh Gusti paringana aku kuwat ati ... Merga gela lan kuciwa tibané ning mburi* Oh God, please strengthen my heart … I was disappointed because without my notice …	4
LU	*Sampai nanti ku memilih pergi ... Anané mung ngalah lan disepèlèkké* Till you choose to be apart … I could only give in and be underestimated	3
ST	*Kowé ra tau ngerasakké .... Mungkin hanya dalam mimpi ku dapat memiliki dirimu sepenuh hati* You never were in my shoes … Maybe I could be with you wholeheartedly only in my dream	2
PK	*Pancèn iki dudu jodhoné. Rasah dipaksakké.* Indeed you are not my destiny. No need to push it	3
TKL	*Ku rindukan senyumanmu... Temaniku malam ini* I miss your smile … accompany me tonight	2
DL	*Ya wis bèn tak lakoni nganti sak kuwat-kuwaté ati..... Cekap semanten matur nuwun* I will continue (my life) as I toughen my heart … this is the end. I thank you	2
OM	*Urip rasah spaneng, ra ana kowé aku ayem, Ketimbang nggawé uripku susah* Life is not that serious; I am peaceful without you. It is better than you make my life miserable.	3
KR	*Aja salahké aku ... Kowé kena karmané* Do not blame me … You will meet your *karma*	4
AM	*Ajur mumur uripku nyandhing karo sliramu* My life is broken into pieces when I am with you	4
NC	*Kowé teka nggawa crita lara... Ning Purwokerto aku nduwèni cerita* You come with a hurtful story … I have a story in Purwokerto	3

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Table 5 presents that each song has lyrics that are repeated several time. It is connoted as a manifestation of the big theme depicted in a song. The repetition in the song lyric represents the concept of *ambyar,* which is felt by people. The repetition occurs in the sentences or clauses which are the signifier of *ambyar* representation as discussed in chapter 2.1. For example, the lyrics of *Yang mampu membuatku tersadar dan sedikit menepi* (which makes me realize and step aside) in MN code for song entitled Menepi. It shows the main theme depicted in the song, namely to step aside. Meanwhile, the *ambyar* representation shown is one's attitude to eventually stop his attempt and his waiting. Then, he decides to back off on his pursuit of the one he loves.

The Representation of Ambyar in the Society

This research also examines the representation of *ambyar* that develops in society. The respondents cultural background are Javanese range from 16-30 years old in various professional categories. However, it is dominated by students or college students. Statistically, 84.2% of respondents understand and listen to Guyon Waton's songs, implying that more than half of respondents knows about Guyon Waton.

Regarding their understanding of *ambyar* concept, 87% of respondents answered that they knew the word *ambyar*, 8% maybe, and the rest did not know it. It is evident that most of the respondents see the concept of *ambyar*. Most of their understanding of *ambyar* initially comes from maestro Didi Kempot and his fan club, *sobat ambyar* (*ambyar* buddy). The researchers examined the respondents' knowledge on *ambyar* apart from Guyon Waton, as presented below.

(a) Which expression is close to the concept of *ambyar*?
(b) Three states or moods which illustrate the concept of *ambyar.*
(c) Feelings portrayed the concept of *ambyar*

(a) (from top) Sad, Dejected, Happy, Joyful, sad, dejected.
(b) (from top) broken, torn apart, broken up or lost, neglected, broken, upset, fallen, crumbled, scratched, crushed, broken or lost.
(c) (from top) upset, irritated, grudge, disappointed, grieving, angry, resigned, hopeless, Happy, Tired, full laugh, urge to cry, disappointed.

The questionnaire above shows three kinds of response. Part (a) presents that *ambyar* is reflected by a sad and dejected expression. Then, part (b) illustrates the state or mood that reflects the concept of *ambyar*. It is reflected in broken, in pieces, and lost. It implies that *ambyar* is conceptualized as something broken in pieces. Lastly, part (c) shows the feeling which reflects *ambyar*. The answers in part (c) are quite varied. However, the first three ranks are disappointment, despair, and the urge to cry. Accordingly, it shows that *ambyar* is closely related to negative feelings. It is in line with the discussion on subchapter 4.1.1 resulting *ambyar* tends to have a negative meaning. Hence, it raises a question. Is *ambyar* always associated with negative feelings? Then the answer is not as evident by contradicting song lyrics seen in discussion 4.1.2. In addition, some respondents answer with laughter and happiness, as presented in part (c). Moreover, it is supported by table 6, which shows that *ambyar* does not always relate to negative emotions.

Table 7. *Ambyar* in various context

Context	Very Positive	Positive	Negative	Very negative
Diskon ambyar (*ambyar* discount*)*	70,7%	7,6%	10,7%	12%
Bukber ambyar (Breaking the fast together *ambyar)*	42,1%	30,3%	25%	3,6%
Reuni ambyar (*Ambyar* reunion)	55,3%	21,1%	9,2%	14,5%
Sabahat terambyar (The most *ambyar* buddy)	37,3%	18,7%	29,3%	14,7%
Halalbihalal ambyar (*ambyar* halal bi halal*) *a special ritual during Eid al-Fitr in Indonesia where people will visit their family, neighbor, elderly etc.	53,9%	13,2%	14,5%	18,4%
Mantan terambyar (The most *ambyar* ex)	18,4%	11,8%	36.8%	18,4%
Cintaku ambyar (My love story is *ambyar)*	7,9%	7,8%	13,2%	71,1%
KPK ambyar (Corruption Eradication Commision is *ambyar)*	2%	4,7%	24%	69,3%
Konser ambyar (A*mbyar* concert*)*	63,2%	7,9%	9,2%	19,7%
Nilai raportnya ambyar (The score is *ambyar)*	6%	10%	58,7%	25,3%
Lontong opor lebaran terambyar (The most *ambyar* lontong opor lebaran) *lontong opor is one of Indonesian tradition dishes.	76%	6,3%	14,7%	3%

Table 7 shows some examples of the word *ambyar* when placed with different words. It appears that the frequent use of the word *ambyar* results in semantic shift in several contexts. In this study, some phrases containing the word *ambyar* were collected, as shown in table 6. Table 6 shows that *diskon ambyar* (*ambyar* discount*)* has a very positive meaning and the word *reuni ambyar* (*ambyar* reunion). The meaning changes toward a more positive one. It also applies to the expression *Lontong opor lebaran terambyar* (The most *ambyar lontong opor lebaran*) and *sahabat terambyar* (the most *ambyar* buddies).

Nevertheless, there are some words that tend to have a negative meaning, as presented in table 7. For example, *cintaku ambyar* (my love is *ambyar)* with a very negative connotation. Still in the same connotation, *KPK ambyar* is also interpreted negatively. Moreover, *nilaiku ambyar* (my score is *ambyar*) and *mantan ambyar* (my ex is *ambyar*) tend to have a negative meaning. Thus, it shows that *ambyar* does not always mean entirely negative or positive implication. However, it depends on the context in which the word is attached. It also marks that the word *ambyar* is growing rapidly and has various meanings, even could be interpreted in a positive manner.

Conclusion

Based on the findings of the analysis in this study is that there has been a change in the rendition of contemporary Javanese songs from the 80-90s period. The changes lies on its characteristics which brings up the broken heart themes, yet it also packaged and performed into a more joyfull ways. So, the sadness feeling in the music can be interpreted

by Javanese millennials and gen-Z as something that it has to be celebrated by sing along with Guyon Waton in a cathartic way. Thus, technically, the changes occur in high and low notes and contradictory lyrics (there is a positive message) in one song. This indicates that the rendition of sad songs (broken hearts, *ambyar*, etc.) is not always with a lilting and soft tone but can be sung with full of joy.

In brief, based on Guyon Waton's song lyrics, the concept of *ambyar* has a connotation that shows negative expression, mood, state, and psychological state. It then develops a myth in society that *ambyar* is always associated with negative meaning. Thus, it emerges as a representation. The representations of *ambyar* depicted in Guyon Waton are about broken hearts, failure in love, betrayal, and waiting for love. Even though it has negative meaning, Guyon Waton's songs also provides lyrics that contain trauma healing for certain situations. It has the same ideology as Didi Kempot who introduced the concept of *ambyar* for celebrating heartbreak in a cathartic way. This trauma healing lyric provides a way for *sobat ambyar* (*ambyar* buddies) or broken heart people not to dwell in their sadness. The concept depicted is to encourage people to be strong and be happy though their hearts are broken.

In addition to the song lyrics, the extrinsic aspect, the high notes connotatively express happiness. It then raises myth in society. High-pitched notes, especially in the chorus, of Guyon Waton's songs are dominated by lyrics with positive meaning or contradicting lyrics that illustrate the deep sadness. Thus, this group music enriches the concept that even though we are sad or broken hearts, singing, shouting, and dancing is one channel to vent our disappointment for everything that happened.

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