

Analysis of Glenn Fredly "Tinggikan" Song Lyrics: Model Teun A. Van Dijk

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ARTICLE INFO

Keywords: Song, Glenn Fredly, Van Dijk

Received : 13 March

Revised : 17 April

Accepted: 20 May

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ABSTRACT

This study aims to describe the lyrics of Glenn Fredly song "Tinggikan" using Van Dijk critical analysis discourse analysis. The problem that arises in this study is what are the models of Teun A. van Dijk that appear in the lyrics of the song. This research is a type of qualitative descriptive research. The subject of this study was the lyrics of the song "Tinggikan" by Glenn Fredly. Data collection techniques in this study were carried out by observation and then recording and grouping them based on the critical discourse analysis model initiated by Teun A. van Dijk. Findings from the study show that Glenn Fredly lyrics of the song "Tinggikan" adhere to three levels of discourse analysis of Teun A. van Dijk model, namely: (1) macrostructure; (2) superstructure, and (3) microstructure

INTRODUCTION

Music or song is a work of art produced by someone to entertain other people. This is because music has rhythm and lyrics that can be felt directly by the listeners themselves. Widhyatama (2012: 1), music is an appreciation of the contents of the human heart which is expressed in the form of regular sounds with melody or rhythm and has beautiful elements or harmony. Music has existed since ancient times, as Martopo (2013) explains, history records all important events and phenomena related to the existence of music from ancient times to the present, covering chronological periods: Ancient Greece (6000 BC to 500 BC); Middle Ages (500 BC to 1200 AD); Renesan (13th to 16th centuries); Baroque (17th century); Classical (18th century); Romantic (19th century); and modern (from the 20th century to the present).

The development of music is inseparable from the social conditions of society which are also developing. Modern music that provides a touch of instruments and technology as well as social reality makes listeners interested in listening to it. This is like the song created by Glenn Fredly entitled "Tinggikan" which provides a touch of music and technology as well as the social reality that exists in Eastern Indonesian society which is depicted through the song's lyrics. Kompas.com explains that Glenn Fredly, whose full name is Glenn Fredly Devino Latuihamallo, is a man of Ambonese blood who was born in Jakarta on September 30 1997 to parents named Hengky Latuihamallo and Linda Latuihamallo. Glenn Fredly started his career in the world of music in 1995, several musical works have been produced by Glenn Fredly himself, one of which is the song entitled "Tinggikan" which was released on his YouTube media on February 16 2015.

Music can also be used as a means of psychotherapy and reflection for listeners, whether it reflects the problems, happiness or problems felt by the listeners themselves. In line with that, Utami & Annetha (2023: 36) explain that music certainly brings many benefits to humans in various fields and events, especially in the fields of psychology and health, because these two fields are related to the benefits of music for health. There are several benefits of music in the field of psychology, namely: 1) Music tends to evoke different moods in listeners. 2) music is said to help people regulate the way they think and work, thereby helping them develop in mathematics, language and specific tasks (Gardner via Utami & Annetha, 2023: 36). 3) music is an important part of emotional development. 4) music can increase self-confidence, self-image, cooperative attitude, empathy and social skills. 5) Through musical activities, students receive internal and external reinforcement and serve as an effective forum for improving verbal and nonverbal communication, and can be used as therapy for students (Djhon via Utami & Annetha, 2023: 36). 6) music through the sounds it produces can help in the healing process of various diseases (Gaynor via Utami & Annetha, 2023: 36).

Much research related to critical analysis discourse has been researched by previous researchers which is still relevant to this research. First, research conducted by Agung and Suroso (2023) entitled "Women in Online Media News: Critical Discourse Analysis of the Sara Mills Model". The results of his research

showed that there were two media that published news about student bullying at UIN Jambi which portrayed women positively, namely, Kompas.com and Republika.co.id while Detik.com portrayed women negatively. Second, research conducted by Alnwihe & Al-Abbas (2023) with the title "The Representation of Gaza War (2021) in the Official Remarks of Hamas and Israel: A Critical Discourse Study". The results of the research show that each party tends to present themselves positively and the other party negatively. Israel focused its speeches on its achievements and threats of war, while Hamas's speeches were more emotional and centered on self-glorification. Tiga, Amaireh (2024) with the title "A Critical Discourse Analysis of Al Jazeera's Reporting of the 2021 Israel-Palestine Crisis". The results of his research show that Al Jazeera reporters choose lexical items that reflect their ideology, by showing a positive or negative attitude towards the Israeli-Palestinian crisis, which is depicted as an in-group or innocent victim of colonialism for Palestinians and an out-group or negatively portrayed as a victim, racist, and invaders for the Israelites.

As explained above, this research and previous research have similarities, namely that they both analyze critical discourse analysis. However, the theory used as a scalpel is slightly different, because Agung and Suroso (2023) use Sara Mills' theory. Meanwhile Alnwihe & Al-Abbas (2023); Amaireh (2024), uses Teun A. van Dijk's model theory in dissecting the problem under study. Apart from that, previous research objects only focused on online reporting related to bullying and crises due to the impact of conflict, as well as speeches uploaded to YouTube channels. Meanwhile, this research focuses on song lyrics uploaded on YouTube channels related to motivation for people in Eastern Indonesia to remain enthusiastic in achieving the future or achievements using Teun A. van Dijk's model theory.

This research aims to describe and understand the three discourse structures of critical analysis pioneered by Teun A. van Dijk as well as the dimensions of social cognition and the dimensions of social context in the lyrics of the song "Tinggikan" by Glenn Fredly. This research is expected to be a contribution to knowledge both theoretically and practically related to the study of critical analysis discourse in song lyrics, especially the lyrics of the song "Tinggikan" by Glenn Fredly based on Teun van A. Dijk's theory.

LITERATURE REVIEW

Critical Discourse Analysis

Discourse is talk that occurs in special situations involving speakers and listeners. Apart from that, discourse also always occurs in communication situations that require a speaker, message, and message recipient (Ahmadi F & Fauziya, 2019: 120). Critical discourse analysis is a theoretical framework that studies how discourse is related to social and cultural evolution (Silaswati, 2019: 2). Critical discourse analysis focuses on relevant issues. The point is not just to examine discourse itself and its characteristics, but to highlight social issues such as racism, sexism, and other forms of domination and abuse of power. The aim is to examine whether and how these texts and conversations contribute to the split (van Dijk, 2009: 111; Wodak & Meyer, 2001: 96).

Teun A. Van Dijk's Discourse Analysis Structure Model

In order to understand a text, Teun A. van Dijk groups it into three levels, namely macro structure, superstructure and micro structure.

Macro Structure

Macro structure refers to the overall concept of a text that can be understood by looking at the topics discussed in the text (Setiawan et al., 2022: 225; Ardhianto & Ramadhan, 2019: 78; Muslimat et al., 2021, 100). Ardhianto & Ramadhan (2019: 78) added that in simple terms, macro structure analysis includes studying the text combined with its social context to identify the main themes. In the context of discourse, macrostructure is considered as a semantic subject. According to the principle of explicit semantics, this implies the need for the formulation of certain rules to relate the meaning of words and sentences (i.e., local structure) to the semantic macrostructure. Furthermore, in discourse theory, macrostructure is necessary to explain the concept of coherence intuitively: A discourse is considered coherent not only at the local level (e.g., through the relationships between sentences) but also at the global level. Concepts such as global meaning, global reference, topic, or theme are closely interconnected, and macro structure plays an important role in making these relationships clear and explicit (van Dijk, 1980: 10).

Suprastructure

The superstructure includes a series of schematics consisting of various schematic elements that are related to each other (Setiawan et al., 2022: 231). Superstructure theory needs to have a functional nature, which requires a more general theory of the functional interrelationships between propositions (van Dijk, 1980: 159). The form or scheme of global discourse is structured based on a number of conventional categories, such as introduction and conclusion, opening and closing (van Dijk, 1998: 207; van Dijk, 1980: 6).

Microstructure

Microstructure, which refers to the meaning of a discourse, can be understood through analysis of: (a) semantics, which includes background, details, intentions, and presuppositions; (b) syntax, which involves sentence form, coherence, and pronoun use; (c) stylistics, which focuses on the lexicon; and (d) rhetorical, which includes the use of visual images, metaphors and expressions (Setiawan et al., 2022, 226). Based on semantics, the topic function that regulates the semantic microstructure of a discourse is very important, with schematic emphasis usually placed at the beginning or at the top of a story (van Dijk, 1998: 159).

METHODOLOGY

This research uses a qualitative descriptive research type. Karsadi (2022: 24-25) explains that qualitative research is a type of research that focuses on a researcher's knowledge of problems in a natural or naturalistic setting in order to express and understand carefully, deeply and completely or holistically the unique movements of social life, specific and complex. Therefore, this research tries to describe and focus on the socio-linguistic problems that occur in song lyrics. The object of this study is the lyrics to the song "Tinggikan" by Glenn Fredly which is thought to contain Van Dijk's model of critical discourse analysis. The data was collected by Glenn Fredly's YouTube upload on February 16 2015.

This is because Glenn Fredly is a Maluku child whose musical work entitled "Tinggikan" represents the motivation that the people of Eastern Indonesia must remain enthusiastic in achieving the future or achievements.

The method used in this research is the observation method. Rahabav (2023: 126) explains that the observation method is a data collection strategy by making direct observations of a subject or a social phenomenon. So in this research the researcher made observations by recording the observations then recording and grouping them based on the critical discourse analysis model initiated by Teun A. Van Dijk. The type of data analysis used in this research uses the Miles, Huberman and Saldana (2014) type of analysis, namely; data condensation, data display, and conclusion drawing/verification.

RESULTS AND DISCUSSION

Macro Structure

Again, 'Heighten', which was composed and sung directly by Glenn Fredly, represents how people in Eastern Indonesia must not give up on circumstances but must remain strong and resilient to achieve their dreams, aspirations and goals. This can be found in the following lyrics.

*Ayahku adalah sang matahari dan ibuku rembulan
Berdiri melangkah dan ku berlari merebut masa depan*

Word usage '*matahari*' and '*rembulan*' which Glenn Fredly explicitly suggests that father has a spirit that does not subside in the heat of the sun and mother has tenderness as beautiful and as high as the moon in the sky so don't be afraid to take steps to get your goals and future which is implied by the sentence '*berlari merebut masa depan*'. So the title was given the theme or title 'Elevate' because of the 117 words used in the song's lyrics, there are 7 repetitions of the word "Elevate" and it has the meaning of never giving up.

Superstructure

Table 1. Thematic Structure of "Elevate"

Schematic Structure	Analysis Union	Explanation
Title	<i>Elevate</i>	
Opener	<p><i>aku dibesarkan oleh angin dan gelombang aku dibesarkan oleh api dan batu karang ole sioh sayange rasa sayang badane</i></p> <p><i>ayahku adalah sang matahari dan ibuku rembulan berdiri melangkah dan ku berlari merebut masa depan ole sioh sayange rasa sayang badane</i></p>	<p>This first stanza begins by describing the geographical conditions and lives of people in Eastern Indonesia before entering the content of the discussion. It is emphasized that waves and rocks are not only symbols of the sea, but also depict the never-give-up spirit of local people living in coastal areas. This message is reinforced by the statement in the second stanza, which emphasizes the spirit that continues to burn like the sun that continues to shine.</p>
Contents	<p><i>tinggikan semangatmu tinggikan tinggikan semangatmu tinggikan kita telah digariskan lebih dari pemenang, tinggikan</i></p> <p><i>ayahku adalah sang matahari dan ibuku rembulan ooh berdiri melangkah dan ku berlari merebut masa depan ole sioh sayange (ole sioh sayange) rasa sayang badane (rasa sayang badane)</i></p>	<p>The body part, which consists of two stanzas and 6 lines, emphasizes the spirit of the people of Eastern Indonesia and illustrates how important it is to remain enthusiastic because there is bright hope ahead. Next, there is a change in melodic notes to enter the closing section.</p>
Closing	<p><i>tinggikan semangatmu tinggikan tinggikan semangatmu tinggikan kita telah digariskan lebih dari pemenang, tinggikan</i></p>	<p>This ending is the conclusion of the song "Elevate". The text in this section is a repetition of the song's content, emphasizing the main message that Glenn Fredly wants to</p>

convey, namely the importance of remaining enthusiastic. The phrase "raise your spirits, lift your spirits" is repeated twice in both the content and closing parts of this song to emphasize the meaning and message to be conveyed.

Microstructure Semantics

Song "Tinggikan" which was created and sung by Glenn Fredly has an event background that contains primary and secondary meaning. This primary meaning can be found in the song lyrics "Tinggikan" which is shown through lexical language, namely; word 'aku' which in KBBI VI has the meaning "pronoun of the first person who speaks or writes", word 'berdiri' has meaning "tegak bertumpu pada kaki", and word 'kita' which has meaning "yang berbicara bersama dengan orang lain".

Apart from the primary meaning, there is also a secondary meaning, this can be found in song lyrics "Tinggikan" which is through figurative language, namely 'Aku dibesarkan oleh angin dan gelombang', 'Aku dibesarkan oleh api dan batu karang', 'Ayahku adalah sang matahari dan ibuku rembulan'. In the lyric fragment of the song "Tinggikan" it is very clear that there is a personification figure of speech which is part of figurative language. The words *angin*, *gelombang*, *api*, dan *batu karang* are clearly not living creatures or parents, which are depicted and personified as if they could do human work, such as the use of the word raised which is a job in earning a living or living. Meanwhile, the words 'matahari' and 'rembulan' are also deliberately depicted and personified as if these two words were people or human beings.

If you look at all the lyrics of the song "Tinggikan" the author explicitly gives encouragement to the people in Eastern Indonesia to continue to rise and their enthusiasm must not be dimmed to achieve the future they aspire to. In the lyrics of this song, the author deliberately criticizes people in Eastern Indonesia whose enthusiasm sometimes decreases in fighting for the future or the ideals they have set out to achieve. Music is very effective in conveying criticism, even though the language used is not straightforward, the message conveyed remains intact.

Syntax

The use of words in can function as a person's position in a discourse. The use of pronouns can also be seen in the lyrics of the song "Tinggikan" such as the use of the word -ku, as in the following data.

Ayahku adalah sang matahari dan ibuku rembulan

The use of the pronoun \neg -ku is used to show that the father and mother represented by Glenn Fredly are father and mother from Eastern Indonesia which

also strengthens the messages through the lyrics in the song, namely don't give up easily because father and mother never give up. in raising us.

Stylistics

Word usage '*batu karang*', and '*gelombang*' In the lyrics of the song entitled "Tinggikan" it has a positive meaning which implies that people from Eastern Indonesia are geographically located in a sea area so they must remain strong like a rock which, even though it is hit by waves or tides many times, is not easily damaged, as is the spirit of people. -people in Eastern Indonesia. This can be seen in the following data.

Aku dibesarkan oleh angin dan gelombang
Aku dibesarkan oleh api dan batu karang

Rhetorical

Rhetorical is related to how and in what way emphasis is carried out (Wydia, Muhammad & Goziah, 2022). Therefore, in the lyrics of the song "Elevate" there is emphasis on the following lyrics.

Ayahku adalah sang matahari dan ibuku rembulan, oh
Berdiri melangkah dan ku berlari merebut masa depan
Ole sio sayange (ole sio sayange)
Rasa sayang badane (rasa sayang badane)
Ayahku adalah sang matahari dan ibuku rembulan, oh
Berdiri melangkah dan ku berlari merebut masa depan
Ole sio sayange (ole sio sayange)
Rasa sayang badane (rasa sayang badane)

The quote from the lyrics of the song "Elevate" above shows that there is an emphasis on the use of metaphor marked in the words "*Ayahku adalah sang matahari dan ibuku rembulan*" which means that his father was a hard worker who never gave up and his mother was someone who was loving and gentle. This emphasis is carried out twice in the second and fourth stanzas which aim to never give up in achieving your dreams because his father is a hard worker and his mother is a loving and gentle person.

Dimensions of Social Cognition

Social cognition refers to how someone views and thinks about their social world (Santrock, 2003: 119). This is the case as in the lyrics of the song "Tinggikan" written by Glenn Fredly with the theme of enthusiasm and opportunity. Glenn Fredly dedicates this song to people in the Eastern Indonesia region because it can be seen from the lyrics that it has become synonymous with people in Eastern Indonesia such as "*karang dan ombak*" with the aim of providing encouragement and motivation to remain enthusiastic to achieve goals or aspirations. Apart from that, Glenn Fredly also comes from Eastern Indonesia, namely Maluku, who has many stories and experiences in Maluku and is a famous musician in Indonesia whose song is an offering to the people of Eastern Indonesia, especially the people of Maluku, which has become an instrument that supports a film *Cahaya Dari Timur*.

Dimensions of Social Context

The song "Tinggikan" by Glenn Fredly is a song that can make listeners or readers, especially from Eastern Indonesia, into the lyrics because Glenn Fredly deliberately includes geographical conditions in the song's lyrics, as in the words "*karang dan ombak*" which makes the lyrics in the song have strength and spirit and encouragement for people in Eastern Indonesia to remain enthusiastic in achieving what they aspire to.

CONCLUSIONS AND RECOMMENDATIONS

Everyone has the right to represent themselves and their culture and perceived conditions. This representation is carried out through various methods or media, one of which is through song lyrics. This was also done by Glenn Fredly, who is a Maluku musician. Maluku itself is in Eastern Indonesia. The geographical condition in Eastern Indonesia is the ocean, so Glenn Fredly represents the culture and natural or geographical conditions in Eastern Indonesia through the lyrics of his song entitled "Tinggikan" which has the implication of providing encouragement and motivation to keep rising to achieve your dreams and aspirations.

The results of data analysis show that there is a macro structure contained in the lyrics of the song "Tinggikan" which was created by Glenn Fredly in order to represent the people in Eastern Indonesia, especially in Maluku, not to give up easily but to always have high enthusiasm. This is also what makes this song entitled "Elevate". It can be clearly seen in the song's lyrics that Glenn Fredly repeats the word *elevate* 7 times out of a total of 117 vocabulary words. Apart from the macro structure, there is also a superstructure that describes the people in Eastern Indonesia geographically. There is also a micro structure described by Glenn Fredly, namely; Semantic analysis has a big role in finding the meaning in the lyrics of the song "Tinggikan". Syntactic analysis plays a role in the song "Heighten" in how Glenn Fredly uses words in creating the song.

Meanwhile, stylistic analysis in the song "Heighten" plays a role in finding the impression in the words chosen by Glenn Fredly. Rhetorical analysis also plays a role in the song "Elevate" in order to find out the message of affirmation so that it can be felt and the listener's or reader's feelings enter the song. Apart from that, there are also two dimensions in the lyrics of the song "Elevate", these two dimensions are; the social cognition dimension in order to find out the creative background of the writer when creating the song, as well as the social context dimension which plays a role in knowing whether the song "Tinggikan" is accepted by society or not.

Based on these findings, it is hoped that this research will be able to provide an overview and knowledge to listeners so that they not only enjoy the music but can also interpret each of the lyrics. So that every song you listen to can be a lesson and of course motivation not to easily give up on what we are doing. Because, if the song we are listening to is not interpreted properly through the lyrics then we will not feel the messages conveyed.

FURTHER STUDY

This research is only limited to one song lyric created by Glenn Fredly entitled "Tinggikan" which was uploaded via the YouTube channel. Apart from that, this research uses Teun A. van Dijk's theory model which focuses on three discourse structures of critical analysis as well as dimensions of social cognition and dimensions of social context. Thus, it is recommended that further research analyze other works by Glenn Fredly and use theories or discourse models of critical analysis from other experts.

ACKNOWLEDGMENT

Researchers would like to thank Mr. Prof. Drs. Zamzani, M.Pd., who has guided and provided input during the preparation and completion of the research. Apart from that, the researcher also expressed his gratitude to Lembaga Pengelola Dana Pendidikan (LPDP) of the Republic of Indonesia for providing funding so that this research could be completed.

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