

A COMPARATIVE ANALYSIS OF THE CONCEPT OF HEARTBREAK IN THE LYRICS OF SONGS BY GILGA SAHID AND HAPPY ASMARA

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Received: 15-07-2024

Accepted: 03-03-2025

Published: 21-05-2025

Abstract: Heartbreak songs serve as a poignant portrayal, resonating with the realities of everyday life or drawing from the personal experiences of the lyricists. In this regard, this research aimed to compare the conceptualization of heartbreak in the lyrics of songs composed by Gilga Sahid and Happy Asmara, focusing on differences in vocabulary choices, terms, similes, and language styles, conveying the meaning of heartbreak in their respective songs. The present study employed a qualitative descriptive design to investigate Javanese *dangdut* songs by Gilga Sahid and Happy Asmara. Data were collected from fragments of song lyrics that encapsulate the essence of heartbreak. Documentation, listening, and note-taking were utilized to scrutinize various sources, ensuring the credibility of the findings. The data analysis process incorporated descriptive analysis techniques, elucidating disparities in vocabulary choices and sentence structure patterns within the song lyrics. The findings highlighted distinctions between the two artists regarding their vocabulary choices and sentence structures. These dissimilarities contributed to the distinctive characteristics of their songs, involving symbolic elements to convey meaning and occasionally prompting code-switching events in the lyrics, given the Javanese *dangdut* genre under investigation. Including symbolic elements in the lyrics further enriched the depth of meaning within the songs. It is hoped that this research will have benefits in the fields of language and culture.

Keywords: Music; *dangdut*; song lyrics; semantics; contextual meaning

INTRODUCTION

There are various types of music in Indonesia, and the *dangdut* genre has gained popularity recently. *Dangdut* is a type of music with a harmonious form and structure (Mahfudin & Mafthuchin, 2020). The characteristic of this type of music is its lilting twists accompanied by drum beats and is often dominated by dancing (Kusumaningsih et al., 2019; Wiharyanti et al., 2020). The influence of Malay rhythms on *dangdut* creates a distinctive impression, thereby classifying it as Malay music (Fatimah & Hayati, 2021). The development of *dangdut* music has also begun to reach a global audience. Music is often compared to language and is even considered a universal language because people from various backgrounds can understand and appreciate it. As a result, music and language play an essential role in uniting societies and

bridging cultural gaps. Music, as a language in itself, combines language and sound to serve as a powerful tool for expression and connection between individuals and communities (Hanafi et al., 2023). For instance, when hosting *dangdut* music events in America, guests could even request their favourite songs to alleviate fatigue (Swardarini & Johassan, 2021). In this context, the music group *Project Pop* has also emphasized that the *dangdut* songs they perform embody the characteristics of Indonesian music (Ulya et al., 2021). Music, mainly songs, can offer both entertainment and impart moral values.

A song is a piece of music sung in the form of lyrics based on the author's feelings. Song is part of music that consists of several lyrics and melodies; pieces can be taken from poetry or message from the sentiments of musicians who intend to pour into singing

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(Gina et al., 2022). The presentation of song lyrics, a series of words, usually describes the lyricist's feelings or can even be a social criticism of a culture. Hence, the lyrics are also considered literary works that express an experience or feeling in a song (Vikri & Nurcholis, 2022; Welina & Rutumalessy, 2020). Song is a communication by uses sound and music to express feelings, ideas, thoughts, and emotions. Song lyrics are an expression of the author's feelings, ideas, and reviews by using language that is unusual or common in everyday life. Also, the language of the song is identically beautiful and poetic, which is the result of the author's expression, which is intended to entertain (Gina et al., 2022). Likewise, behind the song lyrics composed of beauty and precise language style, there is a meaning that the songwriter wishes to convey (Edwards, 2022; Kusumaningsih et al., 2019; Lestari, 2021). A significant part is the domain of experience, which significantly influences music (West, 2019). According to Suharto (2006), several musical conventions cannot be separated from song lyrics composition, such as rhythm, melody, and harmony (Erlangga & Utomo, 2021; Hasan et al., 2022; Rahmadhani & Rahmawati, 2022). They play a crucial role in expressing ideas to enhance the lyrics and adapt them to the song. Ultimately, the song can incorporate musical elements that contribute a distinct nuance to the presentation (Jannah, 2021).

The concept of heartbreak is explored in the lyrics of the songs by Gilga Sahid and Happy Asmara, contributing to semantic studies, a field that analyzes the meaning of language. As a science, semantics plays a crucial role in examining the conveyed meaning of terms (Munthe et al., 2022; Nesti & Kusumawati, 2023). It comprises two main branches: lexical and grammatical studies (Edwards, 2022). In society, semantics delves into signs or symbols, interprets meanings, elucidates connections between meanings, and assesses their impact on individuals and society. Additionally, it encompasses various studies, such as word meanings, development, and changes

(Jannah, 2021). Language, recognized as a vital means of connecting with the external world, is inseparable from human social existence. Therefore, without meaningful utterances, language loses its significance in everyday communication (Romadlani, 2021).

Meaning is discernible in song lyrics, each carrying a specific significance. In this regard, contextual meaning represents the content of literary works with inherent implications. Contextual meaning is often used in everyday languages (Munthe et al., 2022). According to Tamnge et al. (2021), meaning serves the purpose of conversation, comprehension, and human or group activities influenced by language units. Linguistic studies facilitate the analysis and communication of language meaning (Niswa et al., 2023). Meanings are diverse and categorized based on criteria such as semantics, reference, sense value, or sense accuracy (Triastuti, 2023). In semantic studies, two types of meanings exist: lexical and contextual (Syahfitri, 2021). Communication-related meaning is fundamentally a social phenomenon extending beyond personal interpretation or understanding. It encompasses various aspects of the communicator's knowledge (Cahyanugraha et al., 2022).

Music conforms to various purposes, some lesser known, such as improving children's intellectual development and fostering intelligence (Hojibuvi et al., 2022; Karimovich et al., 2021). Despite its potential therapeutic benefits, only a minority of individuals currently leverage music in this innovative way (Kartina et al., 2020). Artistic creations, including musical works, are motivated by their potential societal impact (Welina & Rutumalessy, 2020). However, the precise origins of music remain elusive, even though its existence spans thousands of years (Wahyu & Monik, 2019). Moreover, music significantly influences a person's mood, evoking various emotions or feelings in the listener (Najla, 2020).

As literary works, song lyrics encompass intrinsic and extrinsic elements.

Intrinsic elements involve diction, sound similarities, images, and rhetorical devices. According to Pradopo (2012), rhetorical devices can imbue lyrics with a profound poetic impression, captivating literature enthusiasts who are searching for the author's intended meaning. On the other hand, extrinsic elements revolve around themes, emotions, and messages conveyed through the arrangement of words in the song's lyrics (Darmawan, 2023).

The present study focused on the songs by Gilga Sahid and Happy Asmara, which gained popularity between 2019 and 2023. Predominantly centred on the theme of love, especially failed romantic relationships, these lyrics delve into the nuances of sadness. While the expression of sorrow in song lyrics is commonplace, the two singers distinguish themselves by incorporating typical Javanese vocabulary and associating locations or inanimate objects as witnesses to the emotions. As Siriam and Widyastuti (2023) emphasize, strong metaphors effectively convey meaning to music enthusiasts.

Some songs have complex contextual meanings, expressing multiple layers of intention. However, it is often overlooked that meaning is dynamic and can change with its societal use (Ramdani & Yuniseffendri, 2022). When lyricists create a song, they have a message to convey, requiring an in-depth analysis to uncover it (Alagić & Šnajder, 2021). When translated from one language to another, song lyrics can sometimes have different meanings, altering the contextual significance (Pranowo, 2020). In some cases, the singer or lyricist can only understand the contextual meaning of a song due to their nature (Mijianti, 2021). Nonetheless, the extent to which the singer's context influences the song's overall meaning remains unknown (Marcos et al., 2020).

Previous studies have primarily focused on code-switching, code-mixing, and politeness principles within the lyrics of Happy Asmara's songs (Nabila & Kustriyono, 2022). Meanwhile, for Gilga Sahid's song, we just discussed the form of arrangement of the song and the translation

technique (Febriansah, 2024; Pribalisty et al., 2024). Therefore, this study is significant as the presentation of the concept of heartbreak in song lyrics varies considerably. The choice of words and language forms used in song lyrics is distinctive (Setyoningtiyas et al., 2022). Consequently, using particular vocabulary and language to express the meaning of heartbreak can enhance listeners' comprehension of the songwriter's intended message. From research that has been carried out previously, there have been some that have analyzed the songs Happy Asmara and Gilga Sahid. Still, no one has researched the comparison of the concept of heartbreak, so this research is a novelty from previous research.

This research compared the differences in vocabulary choices concerning heartbreak in the lyrics of songs by Gilga Sahid and Happy Asmara. The objective was to provide music listeners with an understanding of how vocabulary is employed in song lyrics to convey the intended meaning. Hence, listeners can enjoy the songs and comprehend their purpose and significance. Additionally, the findings of this research could shed light on the use of terms, imagery, and language styles in song lyrics, revealing various elements related to heartbreak.

METHOD

This study employed a qualitative descriptive design. The data comprised words and sentences extracted from the lyrics of songs by Gilga Sahid and Happy Asmara. The data source was derived from Javanese *dangdut* songs, renowned in Indonesia for their poignant themes, particularly those composed by Gilga Sahid and Happy Asmara (Kusumaningsih et al., 2023).

The data collection technique uses the listening and note-taking technique with the following steps: (1) listening to the song Happy Asmara and Gilga Sahid, which has a broken heart nuance, (2) noting the broken heart vocabulary in the songs of the two singers, (3) classifying the data findings into aspects analyzed include word choice, use of terms, imagery and language style. Data

analysis techniques by applying content analysis techniques (Muldawati et al., 2021), with the following steps: (1) present the results of the data findings in a table according to the aspects analyzed, (2) compare the findings of the song lyrics between the two singers, (3) present the findings by describing the analysis. Content analysis techniques are used to identify patterns of vocabulary selection and the use of terms, similes, and language styles contained in the lyrics of songs written by Gilga Sahid and Happy Asmara.

RESULTS AND DISCUSSION

Feelings of heartbreak find expression in songs exemplified by the works of Gilga Sahid and Happy Asmara. Gilga Sahid, a recently viral singer widely adored by women, commenced his career in 2017 as a member of the music group *Gildcoustic*. In July 2022, he released the song "*Nglarani Ra Kiro-Kiro*", followed by "*Nemen*" in January 2023, marking the onset of a soaring career. Most of his songs narrate tales of emotions encountered in romantic relationships, as evident in titles like "*Nemen*", "*Manot*", "*Kleru*", etc.

Happy Asmara, hailing from Kediri, East Java, began her music career in 2013. Gaining prominence, she released her debut single, "*Tak Ikhlasno*", in 2019, becoming a noteworthy figure in *dangdut* music and earning admiration, particularly from women, especially mothers (Eliastuti et al., 2023). Many of her songs, predominantly in Javanese, explore the intricacies of romantic relationships, exemplified in titles such as "*Sadar Posisi*", "*Balik Kanan Wae*", "*Rungkad*", and "*Ninggal Loro*". Both singers' compositions often delve into narratives of failed romances culminating in heartbreak. This study aimed to compare the conceptualization of heartbreak in the lyrics of the songs by Gilga Sahid and Happy Asmara, exploring distinctions in vocabulary, terms, similes, and language styles employed in their respective compositions.

Differences in vocabulary selection in Gilga Sahid's and Happy Asmara's songs

Gilga Sahid and Happy Asmara's Javanese *dangdut* songs exhibited distinct presentation characteristics and vocabulary usage. This section elucidates the differences in vocabulary choices between the songs by Gilga Sahid and Happy Asmara.

Table 1. *Differences in Vocabulary Selection*

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Kadung nibo nangi</i> (I have fallen and risen)	<i>Mbiyen kowe ninggal lungo</i> (In the past, you left me)
<i>Merjuangne kowe kui</i> (Fighting for you)	<i>Tanpo pamit karo aku</i> (Without saying goodbye to me)
<i>Nanging nyatane kowe golek pengganti</i> (But it turns out you are looking for a replacement)	<i>Saiki we teko ning ngarepku</i> (Now you come before me)
	<i>Mung ngeterke undangan rabimu</i> (To deliver your wedding invitation)

Fragments of the lyrics from Gilga Sahid's song "*Manot*" conveyed disappointment in one's partner. The sentence "*Kadung nibo nangi* (I have fallen and risen)" captured this sentiment, signifying that someone has endured the highs and lows in their relationship but has ultimately been let down. This theme was further developed in subsequent lyrics, expressing the sorrow of discovering that the partner is seeking a replacement despite the efforts invested in the relationship.

The lyrics of Happy Asmara's song "*Sadar Posisi*" also depicted feelings of sincerity. It was conveyed through the vocabulary "*tanpo pamit* (without saying goodbye)," elucidating the disappointment caused by the partner's abrupt departure. The partner then returns only to present a wedding invitation. Hence, these lyrics unmistakably communicated heartbreak, portraying the

emotions of sadness and acceptance of the existing realities. To sum up, Happy Asmara's song leaned more towards expressing sincerity in embracing the complexities of relationships.

Table 2. *Differences in Vocabulary Selection*

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Penak e leh mu blenjani janji</i> (It is easy for you to break a promise)	<i>Mending tak ikhlasno</i> (I would rather let go)
<i>Kowe tegu nglarani</i> (You heartlessly hurt me)	<i>Daripada cidro</i> (Then be heartbroken)
	<i>Mugo kowe bahagia karo wong liyo</i> (I hope you are happy with someone else)

Fragments of the lyrics in Gilga Sahid's song, "*Nemen*," expressed the pain resulting from betrayal by a partner. It was epitomized by the phrase "*blenjani janji* (to break a promise)", signifying that the lover's promise was broken. Consequently, he is hurt due to the unfulfilled commitments made by the ex-partner, leading to a sense of disappointment. Despite initially trusting the ex, the lover now grapples with the aftermath of betrayal. In contrast, Happy Asmara's song, "*Balik Kanan Wae*," portrayed the theme of sincerity in a relationship. The term "*tak ikhlasno* (would rather let go)" was emblematic of someone letting go of their lover, who has chosen another, and embracing the reality of the situation instead of enduring persistent pain in the relationship. This lyric was intricately linked to subsequent verses, which conveyed disappointment and sincerity in acknowledging the truths of a relationship.

Table 3. *Differences in Vocabulary Selection*

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Koe milih wong liyo</i> (You chose someone else)	<i>Yen pancen iki wis garise, aku ikhlas lahir batine</i> (If this is the destiny, I will sincerely accept it wholeheartedly)
<i>Rucah aku ngalah ngalih pindah</i>	

(I am broken, I will give in to move on)	<i>Kabeh kudu tak lalekke, masio abot sanggane</i> (I have to forget everything, even though it is challenging to do)
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Fragments of lyrics of Gilga Sahid's song "*Rucah*" portrayed frustration within a relationship. The term "*rucah* (broken)" encapsulated the stress experienced in the relationship, leading the individual to prefer distance from their partner. This predicament disappointed the partner, conveying a sense of neglect. The first lyric correlated with the second, as the inclination towards someone else prompted a decision to part ways. On the other hand, a fragment of Happy Asmara's song "*Tak Ikhlasno*" delved into the emotion of genuinely accepting reality. Marked by the phrase "*iki wis garise* (this is the destiny)", it signified the acknowledgement that a romantic relationship between two individuals could no longer be sustained and necessitated separation. The initial lyric seamlessly transitioned into the subsequent one, elucidating the sincerity felt in a relationship even when reluctantly moving on from an ex-lover.

Table 4. *Differences in Vocabulary Selection*

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Goblok e aku</i> (Foolish of me)	<i>Wes kadung nelongso aku keloro-loro</i> (I am already deeply hurt; I am in agony)
<i>Ngarepke sing ora mesti</i> (Hoping for the uncertain)	<i>Neng ngarep moto kowe gandeng wong liyo</i> (In front of my eyes, you hold hands with someone else)
<i>Padahal pengen e dadi siji</i> (While I desire to be together)	
<i>Ning nyatane aku sing loro atiii</i> (But in reality, it is me who is heartbroken)	

A fragment of the lyrics from Gilga

Sahid's song "Kleru" articulated the experience of self-regret for having overly high expectations from someone. The use of the word "goblok (foolish)" in the lyrics emphasized that one might have unrealistic hopes for someone they were fond of. This theme continued into the subsequent lyrics, where the desire for a specific person was expressed. Unfortunately, the individual one yearned for did not reciprocate the same feelings, resulting in unrequited love and eventual feelings of hurt and disappointment. Concurrently, in the lyrics of Happy Asmara's song "Ninggal Loro", feelings of sorrow and heartache were portrayed. The terms "kadung nelongso (already deeply hurt)" and "keloro-loro (being in agony)" conveyed a profound sense of sadness as the person witnessed their partner cheating before their eyes. The first and second lyrical excerpts were interconnected, illustrating the emotional pain experienced when witnessing betrayal by a partner. Despite the anguish, the individuals depicted in the lyrics surrendered to accepting the harsh reality.

Table 5. Differences in Vocabulary Selection

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Getun rasane, wes tak upayakne</i> (It is a shame, I have tried)	<i>Rungkad</i> (Destroyed)
<i>Ginio kok koyo ngene akhire</i> (Why is it like this in the end?)	<i>Entek-entekan</i> (All out)
	<i>Kelangan kowe sing paling tak sayang</i> (Losing you, who I love the most)

Fragments of Gilga Sahid's song "Manot" conveyed profound disappointment towards a partner, exemplified by the term "getun (a shame)", signifying intense disillusionment because the lover did not anticipate the relationship ending differently. The lyrics depicted the emotional journey of a lover who earnestly fought for the relationship but ultimately was disappointed. This narrative aligned with subsequent lyrics that delved into the conclusion of their love

story. Conversely, a fragment of Happy Asmara's song, "Rungkad", depicted a profound heartbreak, encapsulated by the term "rungskad (destroyed)," symbolizing the breakdown of a relationship resulting from the loss of one's most beloved person or the dissolution of love. These lyrics explored the aftermath of a love relationship collapsing due to the lover's departure.

Table 6. Differences in Vocabulary Selection

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Pas aku dolan jebul ketemu kowe neng dalan</i> (When I was strolling around, I met you on the street)	<i>Rungskad</i> (Destroyed)
<i>Kowe konangan gendakan</i> (You were caught cheating)	<i>Entek-entekan</i> (All out)
	<i>Tresno tulusku mung dinggo dolanan</i> (My sincere love is just a toy for you)
	<i>Stop mencintaimu</i> (I will stop loving you)
	<i>Gawe aku ngelu</i> (It just makes me sick)

Fragments of lyrics in Gilga Sahid's song "Nemen" depicted sadness and disappointment towards one's partner, characterized by the word "gendakan (cheating)." The lover was deeply disappointed upon discovering that the partner was unfaithful. The first and second lyrics were closely connected, narrating the destruction of a romance due to the revelation of infidelity. This revelation occurred during an outing with friends, uncovering the partner's betrayal. On the other hand, Happy Asmara's song "Rungskad" depicted weariness and resignation towards a partner, as reflected in the term "ngelu," signifying feeling sick or tired in a romantic relationship. The lyrics were interrelated, recounting the demise of a love story where affection was merely a game, leading to exhaustion because the partner failed to appreciate the lover. A distinction emerged in the vocabulary choices in Gilga Sahid's and

Happy Asmara's songs. Gilga Sahid's song predominantly expressed disappointment toward a partner, whereas Happy Asmara's song emphasized sincerity in a relationship.

The use of terms, similes, and language styles in the lyrics of songs by Gilga Sahid and Happy Asmara

Distinct terms, metaphors, and language styles are essential in composing song lyrics. Likewise, Gilga Sahid and Happy Asmara involved varied terminology, imagery, and linguistic approaches, contributing to the unique characteristics of their songs. The following discussion elaborates on these distinctions.

Table 7. *The use of terms in song lyrics*

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Masalah ati, anane mung kelaran</i> (Heart issues, constantly being hurt)	<i>Wes podo gedene</i> (We have both grown up)
<i>Kenyataan loro ati, uwes sego jangan</i> (The heartache has become commonplace)	<i>Podo dewasane</i> (Equally mature)
	<i>Bubaran yo bubaran</i> (Let's just part ways peacefully)
	<i>Ojo nganti tukaran</i> (Let's not argue with each other)

Based on a fragment from Gilga Sahid's song "Kleru", the term "sego jangan" in the first verse implies being accustomed to pain. It suggested a familiarity with romantic heartache, aligning with preceding lyrics narrating a love story fraught with emotional hurt. Hence, the person was portrayed as accustomed to enduring heartache in a relationship. Conversely, in the lyric excerpt from Happy Asmara's song "Apik", the term "tukaran" in the fifth verse was translated to quarrelling/arguing. It narrated the conclusion of a romantic relationship marked by an amicable separation. The term connected with previous lyrics, elucidating relationship maturity and emphasizing that

parting ways should involve self-reflection rather than conflict.

Table 8. *The use of terms in song lyrics*

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Aku sing nibo nangi berjuang dewe</i> (I am the one who falls and fights alone)	<i>Mending tak ikhlasno</i> (It is better to let you go)
<i>Mobat-mabit rono rene nggo nyenengke kowe</i> (I did everything I could to please you)	<i>Daripada cidro</i> (Rather than enduring the pain)
	<i>Mugo bowe bahagia karo wong liyo</i> (Hope you are happy with someone else)

In the third verse of Gilga Sahid's song "Kleru", the term "mobat-mabit" was used, signifying a strenuous struggle akin to a powerful gust of wind. This endeavour was undertaken solely to bring happiness to the singer's beloved. The first and second verses were interconnected as they narrated the tale of someone's arduous efforts for the sake of their lover, demonstrating a willingness to engage in various challenges to please them. On the other hand, in the fourth verse of Happy Asmara's song "Balik Kanan Wae", the term "cidro" was used, denoting pain. This verse unfolded a narrative of unreciprocated love, where the person harbouring affection encountered the reality that their crush was already committed to someone else. The lyrics were interconnected, collectively narrating the story of unrequited love and the yearning for the beloved to find happiness with another person rather than experiencing heartache.

Table 9. *The use of imagery in song lyrics*

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Godong garing sing gogrok</i> (Dried leaves are falling)	<i>Layanan sing tatas</i> (A broken kite)
<i>Sepurane pancen aku sing goblok</i> (Sorry that I am the foolish one)	<i>Tondo tresnoku wes pungkas</i> (It is a sign that my love is over)
	<i>Mabur duwur ngalang-</i>

ngalang
(Flying high in the sky)

Yen tibo dadi kenangan
(When it falls, it ends
up as a memory)

A fragment of lyrics of Gilga Sahid's song, "Kleru" featured a simile in the sentence "*godong garing sing gogrok* (dried leaves are falling)." It depicted a profound sense of affection, to the extent of experiencing self-regret due to unreciprocated love. The figurative meaning within this sentence represented the theme of regretting one's feelings for someone who did not share the same emotions. Similarly, in the lyric fragment of Happy Asmara's song entitled "Wes Tatas", a simile was utilized in the expression "*mabur duwur ngalang-ngalang* (flying high in the sky)," signifying high hopes. It connected two lyrics, narrating the conclusion of a romantic relationship. It also portrayed the initial optimism associated with a romantic relationship, only to culminate in its demise, leaving behind a mere memory.

Table 10. *The use of metaphors in song lyrics*

Gilga Sahid's song lyrics	Happy Asmara's song lyrics
<i>Ayumu ora sepiro</i> (You are not that attractive)	<i>Tak eling-eling mbien tau ngomong opo</i> (I still remember what you told me)
<i>Nglarani ra kiro-kiro</i> (But you hurt me so bad)	<i>Arep gancani aku tekan pungkase umurku</i> (That you would stay with me until I die)
<i>Wes cukup wes ndang ngaliho</i> (It is enough, you would better leave)	<i>Nanging saiki ne kowe ninggal janjine</i> (But now that you broke your promise)
<i>Tak cobo sabar nerimo</i> (I would try accepting it gracefully)	<i>Ibarat banyu mili wes tekan segoro</i> (As the flowing water, it eventually reached the ocean)

In a lyric fragment of Gilga Sahid's

song entitled "*Nglarani Ra Kiro-kiro*," there was a metaphorical element in the sentence "*ayumu ora sepiro, nglarani ra kiro-kiro*", comparing the beauty of her facial features with her inappropriate behaviour. The lyrics were interconnected, narrating a romantic relationship that culminated in heartache. The lover consistently inflicted heartache, compelling the man to surrender and accept the harsh reality of the relationship, ultimately choosing to end it. Meanwhile, in the lyric fragment of Happy Asmara's song "Wes Tatas" there was also a metaphorical element in the sentence "*Ibarat banyu mili wes tekan segoro*," equating the lover's promises to flowing water. This lyric correlated with the preceding one, elucidating the betrayal of promises by the lover, likened to water flowing into the ocean. These promises, made with great hope, were abandoned, making them flow purposelessly into the ocean.

Based on the analysis of the use of terms, similes, and language styles in the songs of Gilga Sahid and Happy Asmara, both artists employed these elements in their lyrics, creating a distinctive characteristic in their songwriting. This uniqueness emerged through the incorporation of terms, similes, and metaphors, enriching the language styles used to communicate the meaning of their songs.

Based on the analysis results of the concept of heartbreak in the songs by Gilga Sahid and Happy Asmara, several factors affected the comparison, including the individual context of the singer or songwriter. Understanding the concept of heartbreak in song lyrics is closely linked to comprehending the background and experiences of the singer or songwriter. These factors significantly influence the rendition or expression, as a person's experiences become one of the domains that substantially impact the song's presentation (West, 2019). The song lyrics must effectively convey the experiences or emotions the lyricist is experiencing (Yastanti & Susilawati, 2020). Additionally, there were limitations regarding the samples

incorporated in this research, as the researchers only focused on a limited number of songs from two singers, resulting in bias and insufficient representation of the diverse meanings of heartbreak in the lyrics. Therefore, to ensure more accurate findings, future research should include a broader selection of songs from various poets for comparison. Furthermore, the style and genre of music play a significant role in expressing the concept of heartbreak. Comparisons across different music types may yield varying results due to each genre's unique presentation and nuances.

In summary, the present study findings revealed distinctions in vocabulary choice within the lyrics of songs by Gilga Sahid and Happy Asmara, leading to distinguishable interpretations of heartbreak in their songs. The vocabulary regarding the heartbreak in Gilga Sahid's songs reflected feelings of disappointment towards a partner, while Happy Asmara's songs emphasized sincerity in a romantic relationship. Both artists also exhibited the use of terms, similes, and language styles, particularly metaphorical. Gilga Sahid's songs emphasized terms, while Happy Asmara's songs incorporated elements of metaphor and various sentence structures, including code-switching (Nabila & Kustriyono, 2022). It is consistent with prior research on Happy Asmara's *Dangdut* album, which explored the use of metaphorical elements and sentence variations (Setyoningtiyas et al., 2022). The previous research highlighted metaphorical elements and various sentence structures in Happy Asmara's song lyrics, including sentence transformations.

On the other hand, this study has contributed to academic science, especially linguistic studies, which can improve students' understanding of vocabulary selection (Whisnubrata, 2024). While in the field of culture, students can also increase their knowledge related to various developments in cultural science, especially in music. Not only that, in the field of culture, it is also able to present culture as a heritage and wealth for children and as a means of

preserving and advancing culture, especially in the field of musical arts (Yulia et al., 2023).

CONCLUSION

The research results conclude that the comparison of the concept of heartbreak in the lyrics of songs by Gilga Sahid and Happy Asmara revealed dissimilarities, especially in the selection of vocabulary to express the meaning of heartbreak and the utilization of terms, similes, and language styles. These distinctions define the songs Gilga Sahid and Happy Asmara. Such findings contribute to readers' comprehension of the intended meaning within the songs, enhancing their knowledge of lyrical interpretation. The presence of metaphorical elements in the song lyrics further influences the aesthetic appeal of the message and adds a dramatic dimension to the storytelling presented in the song.

Understanding the meaning of song lyrics can also affect the reader's emotional experience, involving deep internal elements that allow them to connect with the lyricist's message. It is not surprising that poets use songs as a platform for expressing their ideas or emotions. Additionally, listening to songs has the potential to alter one's mood, as music can provide positive energy, relieving mental fatigue. However, this comparative analysis needs certain areas for improvement, including sample limitations and the individual context, style, and music genre of the singer or lyricist. Future research is encouraged to delve into a more intricate examination of heartbreak concepts across various song genres. On the other hand, it is hoped that this research will be helpful in the academic field, especially in linguistic studies, and will be able to enrich our understanding of contemporary Indonesian culture. Further research directions can focus on comparative studies with other music genres through a discourse analysis approach.

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