

THE MEANING OF HYBERBOLE IN “AMIN PALING SERIUS” LYRICS: A SEMIOTIC STUDY

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Abstract:

This study aims to understand how Sal Priadi and Nadin Amizah apply hyperbole in the lyrics of their song, "Amin Paling Serius." Released in 2019, this song captured the attention of Indonesian music fans with its humorous yet deeply meaningful lyrics. The research focuses on answering two main questions: What types of hyperbolic figures of speech are found in the lyrics of "Amin Paling Serius" by Sal Priadi and Nadin Amizah, and how does the use of hyperbole in these lyrics provide a rich aesthetic experience and deep layers of meaning for listeners? A qualitative content analysis was conducted using descriptive and semiotic approaches. The study identified six significant examples of hyperbole in the song. According to the analysis, hyperbole enhances emotion, visualizes abstract concepts, emphasizes key messages, increases poetic value, and creates a universal impression. From a semiotic perspective, the use of hyperbole creates complex layers of meaning and enriches the listener's aesthetic experience through powerful imagery and deep emotional resonance. The study found that hyperbole plays a vital role in creating meaning and emotional resonance in "Amin Paling Serius." These findings provide valuable insights into the use of linguistic styles in modern Indonesian song lyrics and could serve as a foundation for future research in this field, particularly in the semiotic analysis of song lyrics.



Keyword: hyperbole; music; semiotics

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INTRODUCTION

Music is one of the most diverse and expressive forms of art, blending auditory and visual elements to create immersive experiences. Beyond its aesthetic appeal, music conveys deep messages and meanings, often reflecting cultural, emotional, and philosophical themes. In contemporary music, lyrics serve as a crucial medium for

storytelling, frequently employing various linguistic devices, including hyperbole, to enhance emotional resonance.

A semiotic approach provides a valuable framework for analysing the meanings embedded in music videos, as it examines the interaction between linguistic and visual signs. According to Barthes (1977), semiotics allows for the decoding of layered meanings in cultural texts, such as music videos, where signs interact to create complex narratives. Music videos employ both denotative (literal) and connotative (implied) meanings, which shape audience interpretations. Recent studies emphasize this interplay; for example, Gao and Wu (2019) highlight how music, visuals, and cultural symbols work together to create layered narratives in modern music videos.

Music also plays a significant role in film and audio-visual media, enhancing the emotional impact and narrative depth. Cook (1998) describes music as a narrative tool that guides emotional responses, establishes themes, and reinforces storytelling. Similarly, Vella and Koutsogiannis (2020) argue that the combination of music and visuals creates a multisensory experience, strengthening audience engagement. Elements such as color grading and sound design contribute to the overall production appeal, with Stafford (2010) emphasizing that music fills the soul through melodies and emotions. Boltz and Jones (2018) further suggest that the coherence of music within visual media significantly influences its emotional impact on audiences. The digital transformation of the music industry, particularly with the rise of digital music platforms since 2004, has revolutionized how music is produced, distributed, and consumed (Morris, 2015). This shift has provided new opportunities for audience engagement and interpretation, further enriching the study of music through semiotic analysis.

Research on music videos from a semiotic perspective has explored how signs and symbols convey meaning. Hodge and Kress (2016) argue that semiotic analysis allows for a deeper exploration of how different elements within a music video interact to create multiple layers of interpretation. Similarly, Paggaru and Iskandar (2020) analyze how sounds in films shape denotative and connotative meanings. Dibben and Williamson (2019) view music as both an emotional and representational tool, bridging individual cultural contexts and universal experiences.

In terms of linguistic devices, hyperbole is frequently used in song lyrics to amplify emotions and reinforce thematic depth. Kuipers (2016) highlights the role of hyperbole in creating heightened emotional connections with audiences, particularly in artistic mediums such as music and literature. Edwards and King (2021) further explore hyperbole's effectiveness in song lyrics, arguing that it enhances both aesthetic appeal and thematic depth. However, while existing studies discuss the role of hyperbole in music and literature, they often do not provide detailed analyses of hyperbolic expressions within specific cultural and artistic contexts.

This study aims to analyse the use of hyperbole in the lyrics of the song *Amin Paling Serius* by Nadin Amizah and Sal Priadi from a semiotic perspective. Specifically, this research seeks to: Identify hyperbolic expressions used in the song's lyrics., Explore how hyperbole contributes to the song's emotional and thematic depth. The findings of this study contribute to the growing body of research on music semiotics and cultural studies by offering an in-depth analysis of hyperbole in song lyrics. By applying a semiotic framework, this research enhances our understanding of how linguistic devices function as effective communication tools in music. Additionally, this study provides insights into the broader role of hyperbole in artistic expression, shedding light on its ability to evoke emotions and strengthen audience engagement. By examining *Amin Paling Serius*, this study bridges gaps in previous research by offering a focused analysis of hyperbole in Indonesian music, thereby enriching the discourse on lyrical interpretation and cultural significance in contemporary songwriting.

METHODS

This research adopts a qualitative methodology, an approach aimed at explaining social processes from subjective and contextual perspectives. It emphasizes the collection and analysis of non-numerical data, such as words, images, behaviors, or activities in complex environments. Qualitative research focuses on gaining a deep understanding of the meaning behind the collected data and is highly useful for studies that examine context, meaning, and human experiences. The qualitative research approach seeks to comprehend phenomena thoroughly by collecting extensive data. According to Silverman (1993), theory serves as a foundational element that strengthens research, continuously evolving through various studies over time. This study is a qualitative investigation employing a descriptive approach to carefully and accurately describe events, characteristics, and interactions among the phenomena under investigation (Fadhilah, 2023). The semiotic approach utilized in this research is based on the stylistics theory of Geoffrey Leech and Michael Short, which integrates linguistic analysis with literary interpretation (Leech & Short, 1982). Using the theoretical framework of Leech and Short allows for an in-depth and structured examination of the linguistic style and meaning of the lyrics in "Amin Paling Serius" while considering significant contextual and semiotic components of the performance.

The researcher selected the lyrics of "Amin Paling Serius" by Sal Priadi and Nadin Amizah as the primary focus due to their profound meaning and the engaging use of language, which makes them compelling for analysis. Themes and messages in this song are explored through elements such as words, phrases, and sentences. According to Arikunto (2010), the research subject defines the scope of the study, enabling researchers to determine the objects, entities, or individuals involved in the research variables. This understanding is elaborated in her book "Prosedur Penelitian: Pendekatan Praktis" published in 2016.

The method of data collection applied in this study is observation. Based on Sudaryanto (1993), observation includes monitoring language use. The techniques employed are "Simak Bebas Libat Cakap" (SBLC) and note-taking. The SBLC technique was chosen because the researcher is not directly involved in determining the data. The researcher listens to and reads the song lyrics, noting phrases, words, or sentences related to linguistic styles. The data analysis technique in this research involves three stages: data collection, data presentation, and drawing conclusions. This method aims to gain a deep understanding of the meaning and linguistic styles in the lyrics of "Amin Paling Serius."

RESULTS AND DISCUSSION

It is the result of a collaboration between two young singers from the country, the song "Amin Paling Serius" was created with beautiful lyrics within it. Released in 2019, the song performed by Sal Priadi and Nadin managed to capture the attention of local music fans. The beautiful lyrics with stunning instrumentation made this song a commercial success. The song tells the love story of two people from different backgrounds who decide to fight together in their romantic adventure, as well as their gratitude and hopes for the relationship they have. With poetic lyrics and a deep melody, "Amin Paling Serius" became an inspirational song for its listeners. (Putri, 2023). The lyrics of "Amin Paling Serius" by Sal Priadi and Nadin Amizah

Aku tahu, kamu lahir dari
Cantik utuh cahaya rembulan
Sedang aku dari badai marah riuh yang berisik
Juga banyak hal-hal yang sedih

Tapi menurut aku, kamu cemerlang
Mampu melahirkan bintang-bintang
Menurutku, ini juga kar'na hebatnya badaimu
Juga kar'na lembutnya tuturmu

'Tuk petualangan ini
Mari kita ketuk pintu yang sama
Membawa amin paling serius
Seluruh dunia

Bayangkan betapa cantik dan lucu
Gemuruh petir ini
Disanding rintik-rintik yang gemas
Dan merayakan
Amin paling serius seluruh dunia

Aku tahu, kamu tumbuh dari
Keras kasar sebuah kerutan
Sedang aku dari pilu, aman yang ternyata palsu
Juga semua yang terlalu baik

Tapi menurut aku, kamu cemerlang
Mampu melahirkan bintang-bintang
Menurutku, ini juga kar'na lembutnya sikapmu
Juga sabarmu yang nomor satu

'Tuk petualangan ini
Mari kita ketuk pintu yang sama
Membawa amin paling serius
Seluruh dunia

Bayangkan betapa cantik dan lucu
Gemuruh petir ini
Disanding rintik-rintik yang gemas
Dan merayakan
Amin paling serius seluruh dunia

Amin paling serius seluruh dunia

Identifying Hyperbole Figures of Speech

After analyzing the lyrics of the song "Amin Paling Serius", several significant uses of hyperbole have been found:

- *"Aku tahu, kamu lahir dari Cantik utuh cahaya rembulan"*
"I know, you were born from the perfect beauty of the moonlight"
- *"Tapi menurut aku, kamu cemerlang Mampu melahirkan bintang-bintang"*
"But for me, you are brilliant, Able to give birth to stars"
- *"Membawa amin paling serius Seluruh dunia"*
"Bringing the most serious Amen to the whole world"
- *"Amin paling serius seluruh dunia"*
"The most serious Amen to the whole world"
- *"Juga semua yang terlalu baik"*
"Also everything that is too good"
- *"Sabarmu yang nomor satu"*
"Your patience is number one"

Analysis of Hyperbole Usage

- "Aku tahu, kamu lahir dari Cantik utuh cahaya rembulan"
"I know, you were born from the perfect beauty of the moonlight"
This hyperbole exaggerates the origin of someone. The phrase "cahaya rembulan" (moonlight) to describe someone's birth is an obvious exaggeration, because literally, it is impossible for someone to be born from moonlight. The effect created is the portrayal of the character as very special and unique.
- "Tapi menurut aku, kamu cemerlang Mampu melahirkan bintang-bintang"
"But for me, you are brilliant, Able to give birth to stars"
The phrase "mampu melahirkan bintang-bintang" (able to give birth to stars) is a hyperbole that exaggerates someone's ability. Literally, it is impossible for a person to give birth to stars. This figure of speech is used to describe someone's extraordinary ability to create or inspire spectacular things.
- "Membawa amin paling serius Seluruh dunia" and "Amin paling serius seluruh dunia"
"Bringing the most serious Amen to the whole world" and "The most serious Amen to the whole world"
The use of the phrase "seluruh dunia" (the whole world) in this context is a hyperbole that exaggerates the scale of a prayer or hope being spoken. It creates the impression that the prayer is very important and universal, even though realistically, it is impossible for it to involve the entire world.
- "Juga semua yang terlalu baik"
"Also everything that is too good"
The use of the word "semua" (everything) in this context can be considered a hyperbole. It suggests that everything, without exception, is "too good," which is an exaggerated generalization.
- "Sabarmu yang nomor satu"
"Your patience is number one"
The phrase "nomor satu" (number one) to describe someone's patience is a form of hyperbole. It exaggerates the quality of patience by placing it at the peak, something that cannot be measured objectively.

Effect of Hyperbole Usage in the Song

The use of hyperbole in the song "Amin Paling Serius" has several effects. First, it intensifies the emotions conveyed in the song. For instance, the phrase "giving birth to stars" creates a powerful sense of admiration. Additionally, hyperbole helps listeners visualize abstract concepts in a more concrete and striking manner. An example of this is the line "born from moonlight," which evokes a vivid visual image. Hyperbole is also used to emphasize the song's central message, highlighting the uniqueness of an individual and the depth of the feelings expressed. Furthermore, it adds a poetic value to the lyrics, making the song more engaging and memorable. Lastly, phrases like "the whole world" create the impression that the emotions and experiences described are universal and relatable, enhancing the song's connection with listeners.

CONCLUSION

Based on the study *Style and Language Meaning: A Semiotic Analysis of the Music Video "Amin Paling Serius" by Nadin Amizah and Sal Priadi*, the research *Exploring the Meaning of Hyperbolic Figures: A Semiotic Analysis of the Lyrics of "Amin Paling Serius"* reveals the role of semiotics and stylistics in analyzing the song's lyrics. Hyperbole is used to create various effects, such as intensifying emotions, visualizing abstract concepts, and emphasizing the song's main message about uniqueness and emotional depth. It also adds a poetic value to the lyrics, making the song more engaging and memorable. The exaggerated expressions make the emotions feel universal and relatable. From a semiotic perspective, the excessive rhetoric in "Amin Paling Serius" enhances the meaning and aesthetic experience through strong visualizations and metaphors, such as "giving birth to stars" and "born from moonlight." These elements underscore the emotional and spiritual message, making the song feel both poetic and universal, allowing listeners to connect with its feelings and hopes. Hyperbole enriches the interpretation and elevates the overall listening experience. Additionally, as a suggestion for future research, the researcher provides several directions to deepen the understanding of the use of figurative language in Indonesian songs. It would be very beneficial to conduct another study comparing the use of hyperbole in this song with other songs of the same genre, to show patterns of hyperbole in Indonesian songs. This could broaden the knowledge of stylistic trends in Indonesian song lyrics writing. An empirical study that examines how listeners perceive the use of hyperbole in this song would also be very valuable. Such a study could involve surveys or interviews with listeners to understand how they interpret and respond to the use of hyperbole in the song. This type of research could provide deeper insights into the use of hyperbole in musical communication, including the extent to which listeners are aware of its use, how it affects their understanding of the song's message, and whether it contributes to an increase or decrease in their enjoyment of the song. Research combining musicology studies and linguistic analysis could also be very beneficial. This method could be used to examine how the use of hyperbole in the lyrics relates to musical components such as melody, harmony, and instrumentation. This could help us better understand how various elements in a song contribute to specific psychological and aesthetic effects.

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