

Linguistic construction of the expression 'Penantian' in Didi Kempot's lyrics: A semantic pragmatic analysis

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Abstract: This study explores the linguistic construction of the expressive speech act of *penantian* (waiting) in Didi Kempot's song lyrics by employing a descriptive qualitative method with a pragmatic-semantic framework, drawing from Searle's theory of speech acts and Cruse's lexical semantics. The analysis was conducted on a corpus of six popular songs selected purposively based on the dominance of *penantian* themes. Each lyric was examined in terms of its expressive act, contextual meaning, and cultural-symbolic references. This phenomenon of *penantian*, often associated with deep emotions such as sadness, longing, and resignation, reflects Didi Kempot's strong identity as Indonesia's "Godfather of Broken Heart." The findings reveal eleven expressive variants of *penantian* (e.g., hope, longing, grief) and seven context-based meanings (e.g., longing for reunion, emotional endurance, betrayal of promises). Furthermore, linguistic representations are constructed through culturally loaded temporal (e.g., "a year," "the third season") and spatial symbols (e.g., "Stasiun Balapan," "Nickerie"), which—when interpreted through a cultural semiotic perspective—highlight the embodiment of time and space in Javanese emotional expression. Using figures of speech such as hyperbole, personification, and metaphor further enhances the dramatic expression of *penantian*. These findings demonstrate how Didi Kempot utilizes culturally resonant language to articulate the intricate emotional landscape of waiting, betrayal (*cidra*), and heartbreak (*ambyar*), thus contributing to the study of pragmatics and semantics within a culturally contextualized framework of regional music.

Keywords: Construction; Linguistics; Penantian; Didi Kempot; Pragmatic Semantics



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INTRODUCTION

Song lyrics manifest the creator's deep feelings and observations of life's phenomena, encompassing significant events, expressions of affection, sadness, love, hope, and even social criticism (Green, 2021; Nikkanen & Westerlund, 2017). For instance, song lyrics often immortalize tragic events, such as Iwan Fals's "*Tampomas II*" (1981), or convey nuances of profound love, as seen in Anji's "*Dia*" (2017) (Barendregt, 2011). Musicians like Ebiet G. Ade in the 1990s were also prolific in emotional expressions, ranging from the romance in "*Camelia*" to the longing for parents in "*Ayah*" (Wallach, 2008). In the context of contemporary Indonesian music, Didi Kempot's song lyrics have achieved extraordinary popularity across various demographics, including the millennial generation (Cooper, 2015). His works are widely featured in popular albums such as *Full Album Didi Kempot Terpopuler* (2020), *Didi Kempot The Best Campursari* (2020), and *Didi Kempot Cidro, Banyu Langit, Pamer Bojo* (2019).

Almost all of Didi Kempot's song lyrics portray feelings of sadness rooted in experiences of abandonment, betrayal, or deep longing for a lover who breaks a promise (Prasanti & Sulanjari, 2023; Sari & Suprihatin, 2020). This phenomenon has earned Didi Kempot the monikers "Godfather of Broken Heart" or "Lord Didi" among his fans (Ayu & Hariyanto, 2022), serving as strong evidence of how these bitter feelings are successfully packaged and conveyed through his works (Achساني, 2019). Among various emotional expressions, '*penantian*' emerges as a central theme that frequently triggers or results from other feelings like sadness or longing, making it an intriguing linguistic-psychological phenomenon for further study in the context of song lyrics (Juslin & Sloboda, 2010; Ramzan et al., 2023; Sloboda, 2010).

In pragmatic studies, speech that displays the psychological or mental aspects of the speaker is categorized as an **expressive speech act** (Qizi & Azizovna, 2024; Rohali, 2019). Speech acts consistently represent actions or deeds the speaker and the interlocutor perform, manifested through language (Eldin, 2022). Based on the concepts of Austin and Searle, language is used not merely to convey information but also to act (Alsamhori et al., 2025; Gao, 2024; Ramzan et al., 2023). Austin divides speech acts into locution (the act of stating something), illocution (the act of doing something by speaking), and perlocution (the effect achieved by speaking) (Anggraeni & Ramdhani, 2023; Hariyanto et al., 2023; Shopia et al., 2019). Illocutionary speech acts, which possess the power to effect change, are further classified by Searle (Hajar et al., 2024) into five forms, one of which is expressive speech acts. Expressive speech acts, a subset of illocutionary acts, describe actions carried out through language (Ahmadi F et al., 2024; Yoga & Roselani, 2024).

Although the analysis of expressive speech acts in song lyrics has been widely conducted (e.g., (Ginting et al., 2024; Riana & Wahyudi, 2023; Siagian et al., 2025)), most studies tend to focus on general classifications or sociological implications. Studies explicitly exploring how specific emotional expressions, such as '*penantian*,' are linguistically constructed through pragmatic and semantic interactions within a corpus of song lyrics rich in local cultural contexts are rare. Moreover, in-depth analysis of the form, meaning, and linguistic-semantic representation of '*penantian*' in Didi Kempot's lyrics—which are characterized by the use of Javanese language and its cultural symbolism—remains minimal in the linguistic research literature. Thus, this study offers novelty through a pragmatic-semantic analysis of the expression '*penantian*' in Didi Kempot's song lyrics, a topic not extensively discussed. Unlike previous studies, which are more general or descriptive, this research focuses on the linguistic-emotive construction of one specific emotion in a local cultural context, explaining how linguistic aspects and rhetoric function in forming pragmatic meaning and effects.

Therefore, this study aims to comprehensively examine the linguistic construction of the expression *penantian* (waiting) in Didi Kempot's song

lyrics through a pragmatic-semantic analysis based on Searle's theory of speech acts and Cruse's theory of lexical meaning. The analysis involves identifying expressive illocutionary acts related to waiting, interpreting their contextual meanings, and mapping their linguistic realization across dimensions such as time, space, and atmosphere, which are explored using semiotic-cultural theory (Barthes, 2019; Halliday, 1978) and ethnographic linguistics (Hymes et al., 1974). This theoretical combination allows for a culturally grounded interpretation of how the emotion of *penantian* is not only conveyed through words but also through symbolic references embedded in the Javanese cultural schema.

METHOD

This study adopts a descriptive qualitative approach with a pragmatic-semantic orientation (Villacorta et al., 2014; Yang et al., 2024), drawing from (Searle, 1962) speech act theory and Cruse's lexical semantics framework to analyze how the emotional expression of *penantian* (waiting) is constructed linguistically in song lyrics. This design allows for an in-depth exploration of the emotional, cultural, and symbolic dimensions of language within the original context of the texts (Nießner et al., 2022), namely the lyrics of Didi Kempot's songs. The descriptive component systematically describes the form, meaning, and representation of *penantian* as an expressive speech act that reflects both individual emotions and broader cultural narratives.

The primary data source is a purposive corpus of Didi Kempot's songs, selected from four popular MP3 albums: *Didi Kempot's Most Popular Full Album* (2020), *The Best Campursari* (2020), *Cidro, Banyu Langit, Pamer Bojo* (2019), and *17 Best Collection Nonstop* (2017). From these, six songs were selected based on two criteria: (a) high popularity and recurrence across multiple albums, and (b) richness and centrality of the theme *penantian* (waiting), with emotional nuances such as longing, sadness, hope, and disappointment. The six songs analyzed are: 'Terminal Tirtonadi,' 'Stasiun Balapan,' 'Tanjung Mas Ninggal Janji,' 'Sewu Kuto,' 'Neng Nickerie,' and 'Banyu Langit.'

Data collection involved documentation and textual transcription. Audio versions of the selected songs were transcribed verbatim into written text. Each lyric was then verified for accuracy, followed by a translation from Javanese to Indonesian, ensuring accessibility for non-Javanese readers and facilitating semantic interpretation. Translation was conducted with attention to cultural meaning and idiomatic expressions.

The analysis employed a qualitative content analysis integrating pragmatic and semantic approaches (Figura et al., 2023; Rafique et al., 2024). The analytical process began with the identification of expressive speech acts associated with '*penantian*,' using Searle's classification, including emotional states such as sadness, longing, or hope. This was followed by the categorization of emotional expressions emerging from the lyrics—such

as longing, resignation, and anxiety—guided by linguistic indicators and cultural contexts. The next step involved contextual semantic analysis, in which meaning was interpreted through both pragmatic context (including illocutionary force, situation, and speaker’s intention) and semantic components (lexical, denotative, and connotative meaning) (Puspitasari et al., 2022). Subsequently, the analysis focused on linguistic representation, mapping how ‘*penantian*’ is constructed through symbolic language elements, such as temporal markers (e.g., “a year,” “season three”), spatial references (e.g., “*Stasiun Balapan*,” “*Neng Nickerie*”), atmospheric descriptions (e.g., “lonely night”), and figurative language (e.g., metaphor, hyperbole, and personification). These elements were further interpreted using cultural semiotics (Barthes, 2019; Halliday, 1978) and ethnolinguistic theory (Hymes et al., 1974) to uncover deeper cultural meanings. Finally, an interpretive synthesis was developed to integrate the findings, connecting linguistic forms, emotional meanings, and symbolic representations into a coherent understanding of how ‘*penantian*’ is linguistically and culturally constructed in Didi Kempot’s lyrics. Lyric excerpts were used as textual evidence, and interpretation was consistently anchored in the cultural context of Javanese music and emotional expression. To enhance the validity and reliability of the findings, the analysis involved peer checking with linguistics experts, iterative analysis cycles, and theoretical triangulation encompassing pragmatic, semantic, and semiotic-cultural perspectives. Reflexive notes were also maintained throughout the research process to minimize researcher bias and strengthen interpretive consistency.

RESULTS AND DISCUSSION

Results

This section presents the main findings of the linguistic construction analysis of the expressive speech act ‘*penantian*’ in Didi Kempot’s song lyrics. The results of the study are grouped into three main categories: (1) the form of the expressive speech act ‘*penantian*,’ (2) the meaning of the expressive speech act ‘*penantian*,’ and (3) the form of linguistic representation of ‘*penantian*.’

Form of the Expressive Speech Act ‘penantian’

The form of the expressive speech act describes the speaker’s attitude and actions, which are emotionally represented when waiting. Based on the analysis, eleven forms of the expression ‘*penantian*’ were found in Didi Kempot’s song lyrics. These eleven forms, along with examples of relevant linguistic units, are presented in Table 1.

Table 1. Form of Expressive Speech Act ‘*penantian*’ in Didi Kempot’s Song Lyrics

No	Category	Main Expression	Example
1	Sadness	Crying, tears, being left behind	“I want to cry; tears on my cheeks”
2	Hope	Wishing for return, even in dreams	“If you still love me, come back soon”
3	Demand	Requesting presence, longing to be cured	“I want to meet you, even if briefly”
4	Longing	Strong desire to reunite, endless yearning	“It’s been so long, I miss you deeply”
5	Memories	Nostalgia of places with lover	“Balapan Station becomes a memory”
6	Anxiety	Restlessness, waiting in silence	“Lonely tonight, waiting for you”
7	Convince	Assurance of loyalty and everlasting love	“I still love you, I cannot forget”
8	Taste of Love	Confession of deep love despite attempts to forget	“I still love you”
9	Complain	Complaints about long absence and broken promises	“You promised not to leave for long”
10	Confusion	Searching everywhere without finding the lover	“A thousand cities, no one knows your place”
11	Resignation	Accepting fate, willing to let go if lover is happy	“If you’re happy, I’ll let you go”

The Meaning of the Expressive Speech Act ‘*penantian*’

The meaning of the expressive speech act ‘*penantian*’ in Didi Kempot’s song lyrics can be recognized from the context of the speech that underlies each lyric, including situations, events, and cultural backgrounds. Based on the analysis, seven main meanings of ‘*penantian*’ were obtained, which are presented in Table 2.

Table 2. The Meaning of the Expressive Speech Act ‘*penantian*’ in Didi Kempot’s Song Lyrics

No	Meaning of Speech Act	Summary of Context	Example
1	Sadness after being left by a lover	Crying, anxiety, seasons passing, searching without result	“Tears fall at Balapan station”
2	Missing a lover	Longing in loneliness, waiting at Nickerie, unable to meet	“In this lonely night, I wait”
3	Hoping for news and return	Expecting pampering, message, or immediate comeback	“You said you’d be back soon”
4	Hoping promises are kept	Reminding promises at stations and harbors	“You promised not to leave long”
5	Loyalty and eternal love	Assuring sincerity, never forgetting, always waiting	“I still love you truly”
6	Resignation	Willing to wait indefinitely, even let go if lover is happy	“If you’re happy, I’ll let you go”
7	Remembering shared memories	Recalling farewells at stations and harbors	“Balapan Station becomes memory”

Representation of the Expressive Speech Act ‘penantian’

Representation in this study refers to how speakers interpret the concept of the emotional act of ‘*penantian*’ through the use of language, especially the choice of words, phrases, and clauses. The analysis shows that ‘*penantian*’ is represented through four main forms: (1) designation of time or season, (2) designation of place, (3) designation of atmosphere, and (4) use of language figures (hyperbole, simile, and personification). These four forms of representation are presented in detail in Table 3.

Table 3. Representation of ‘*penantian*’ in Expressive Speech Acts in Didi Kempot’s Song Lyrics

Representation Form	Summary of Context	Example (short)	Representation Description
Time/Season	Shows how waiting is measured through time spans (seasons, months, years).	“The rainy season has changed to dry season”	Represents the very long waiting period, beyond promises.
Place	Specific places (stations, harbors, mountains, cities) symbolize memory and waiting.	“At Balapan station, Solo City, which is a memory”	Places become witnesses of promises and waiting.
Atmosphere	Emotional tone expressed through silence, wind, sadness, or loneliness.	“The silence of this night, here I wait”	Reflects emotional state of uncertainty, longing, and sadness.
Language Style	Figurative language emphasizes intensity of waiting.	– <i>Hyperbole</i> : “I have passed a thousand cities” – <i>Simile</i> : “Like waiting for rain in the dry season” – <i>Personification</i> : “The moon lights up my heart”	Symbolic expressions strengthen emotional effect of longing, exaggeration, and futility.

Discussion

This section presents an in-depth analysis of the forms, meanings, and linguistic representation of the expressive speech act of ‘*penantian*’ in Didi Kempot’s song lyrics. This discussion describes and interprets the findings’ significance, explicitly connecting them with pragmatic theoretical frameworks (specifically Speech Act Theory and Grice’s Cooperative Principle) and semantics (lexical and contextual meaning). It further links these findings to the Javanese cultural context, particularly the concepts of ‘*cidra*’ (broken promise) and ‘*ambyar*’ (shattered heart). This entire analysis is based on a descriptive qualitative methodology with a content analysis approach that allows for in-depth exploration of the manifestation of ‘*penantian*’ as a complex and linguistically constructed emotional

experience, consistent with the main objective of the research to identify and interpret ‘*penantian*’ in Didi Kempot’s work. This multidimensional approach aims to uncover the complexity of the emotional experience encapsulated in Didi Kempot’s lyrics.

Forms of the Expressive Speech Act of ‘penantian’: Manifestations of Complex Emotions

The forms of the expressive speech act of ‘*penantian*’ in Didi Kempot’s lyrics reveal a rich and layered spectrum of emotions (see Table 1). Eleven identified forms of expression—ranging from sadness, hope, request, longing, remembrance, anxiety, convincing, love, complaining, worry, to resignation—illustrate ‘*penantian*’ not as a single emotion but as a dynamic psychological continuum.

For instance, sadness expressed through “shedding tears” or “crying” (BEks/Sdh/1-3/*Banyu Langit, Stasiun Balapan, Ning Nickerie*) often serves as a trigger or initial response to being abandoned. This sadness then evolves into deep longing, as shown by “the longing I feel” (BEks/Krd/1/*Stasiun Tirtonadi*) or “my longing is only for you” (BEks/Ykn/4/*Stasiun Tirtonadi*). This longing, in turn, gives rise to hope for the beloved’s return (“hurry home,” BEks/Hrp/3/*Stasiun Balapan*) and requests to meet (“wanting to meet,” BEks/Prmt/2/*Sewu Kuto*).

However, when hope and requests remain unfulfilled, anxiety emerges (“the feeling of a waiting heart,” BEks/Gls/1/*Tanjung Mas Ninggal Janji*), along with worry about the beloved’s uncertain fate, even prompting extraordinary efforts to search (“a thousand cities I have passed, a thousand hearts I have asked,” BEks/Cms/1/*Sewu Kuto*). This emotional sequence often culminates in resignation, such as “waiting until the beloved remembers to return” (BEks/Psrh/1/*Stasiun Tirtonadi*) or “letting the beloved be happy” (BEks/Psrh/2/*Sewu Kuto*), signifying a peak of acceptance of a bitter destiny.

Unlike some research on expressive speech acts that tend to be interactive (Indriyani et al., 2019; Swastiana et al., 2020), the expression of ‘*penantian*’ in Didi Kempot’s song lyrics is predominantly monologic. The speaker often addresses themselves or indirectly expresses feelings to an absent interlocutor. This is reinforced by the dominance of the declarative mood in the utterances (e.g., “I cry, I miss you” or “I still love you”), which serves to convey the speaker’s innermost thoughts, messages, and desires directly. Nevertheless, the use of indirect speech act strategies is also found, such as in the lyric “*Rembulan sing ngilo ono segoro, Padhangono ati kulo*” (BEks/Prmt/3/*Ning Nickerie*), which implicitly expresses a request for help. This combination of modes enriches emotional depth and allows listeners to feel profound empathy for the speaker’s suffering. The linguistic units, whether words (crying, longing), phrases (always remembering you), or clauses (never lying to you), are carefully chosen to represent the complex inner state of the speaker. The representation of monologues and the

dominance of declarative modes in these forms consistently emphasize the theme of *'penantian'* as an expression of deep internal emotions, which is in line with the main function of expressive speech acts to reveal the psychological state of the speaker, while at the same time strengthening the often personal *'ambyar'* narrative. This finding expands previous studies (Indriyani et al., 2019; Swastiana et al., 2020), which focused on interactional aspects of expressive speech acts, by demonstrating that Didi Kempot's lyrics are predominantly monologic and declarative in nature. Such positioning underscores the novelty of this study in identifying a narrative style of waiting that has not been systematically highlighted before.

Meanings of the Expressive Speech Act of 'penantian': The Narrative of 'cidra' and 'Ambyar' Shaped by Context

The analysis of the meanings of the expressive speech act of *'Penantian'* reveals that Didi Kempot's lyrics are not merely a series of words but a deeply emotional narrative strongly tied to the context of the utterance (see Table 2). The seven identified meanings—namely, feelings of sadness, longing, hope, expectation of promises being kept, promises of loyalty and love, an attitude of resignation, and remembrance—intertwine to form a universal narrative of *'penantian'*. The context of place serves as the main stage for this drama of waiting. Didi Kempot's lyrics often refer to specific locations such as "*Stasiun Balapan*," "*Terminal Tirtonadi*," "*Pelabuhan Tanjung Mas*," or "*Nickerie*." These places are not just physical backdrops but powerful symbols of promises and betrayal. At *Stasiun Balapan*, memories of seeing the beloved off are juxtaposed with promises to return soon that were never fulfilled ("*Janji lungu mung sedelo, Malah tanpo kirim wardo*," MEks/BPlg/3/*Stasiun Balapan*). A similar situation recurs at *Terminal Tirtonadi* and *Pelabuhan Tanjung Mas*, where promises of a brief departure lead to a long wait without news.

These meanings consistently reflect the concepts of *'cidra'* (broken promise) and *'ambyar'* (shattered heart), hallmarks of Didi Kempot's work. Profound sadness and longing (MEks/PSdh/1-7) are direct responses to this *'cidra'*. The hope for the beloved's return and the keeping of promises (MEks/TJanji/1-4) is a recurring motif, but it ultimately leads to disappointment that causes the feeling of *'ambyar'* (Handayani, 2022; Mantara, 2022). Even the speaker's own promise of loyalty ("*Isih tresno sliramu*," MEks/JSet/6/*Sewu Kuto*) contrasts with the betrayal experienced, adding a tragic layer to the narrative.

The strategy of directly conveying intent, such as "*aku kangen*" (MEks/PRind/1/*Ning Nickerie*), facilitates understanding the utterance's meaning. However, the use of indirect utterance, such as "*Rembulan sing ngilo ono segoro, Padhangono ati kulo*" (MEks/PSdh/4/*Ning Nickerie*), adds a poetic and metaphorical dimension. In this context, the moon is not merely addressed; it becomes a personification of hope and a desire for inner

enlightenment amidst the darkness of waiting. This aligns with the views of (Gafaranga, 2019; Jonge, 2024) that speech acts are understood through the acts of speaking themselves, where song lyrics become a medium for listeners to deeply and emotionally interpret the experience of ‘*penantian*.’ The meanings revealed, especially those related to ‘*cidra*’ and ‘*ambyar*’, explicitly show how contextual meaning plays a central role in constructing an authentic and culturally relevant ‘waiting’ narrative, strengthening the function of expressive speech acts in representing emotional reality. While (Handayani, 2022; Mantara, 2022) emphasize *cidra* and *ambyar* primarily as cultural and emotional concepts, this study strengthens and advances their findings by showing how those concepts are linguistically constructed in song lyrics through pragmatic and semantic mechanisms. This positions the research as not only confirming cultural interpretations but also extending them through a systematic analysis of linguistic meaning.

Representation of the Expressive Speech Act of ‘penantian’: Linguistic Construction of Suffering

The representation of the expressive speech act of ‘*penantian*’ in Didi Kempot’s song lyrics reflects how language is used to construct and visualize profound emotional experiences (see Table 3). In this context, the use of references to time, place, and atmosphere not only functions as a physical setting but also as semiotic markers and cultural symbols that enrich the meaning of ‘*penantian*’. This phenomenon can be explained through the lens of the sociology of space (for example, Lefebvre or Soja), which sees space as a social construction and memory, as well as cultural anthropology, which highlights how time and natural cycles affect the perception of emotions. Thus, the location and time markers in Didi Kempot’s lyrics are transformed into ‘memory spaces’ and ‘temporal markers’ that internalize the experiences of ‘*cidra*’ and ‘*ambyar*’, providing a deep emotional dimension for the listener. As part of Javanese society, the speaker utilizes shared cultural understandings of time, place, and atmosphere as symbolic devices to build a powerful and relevant image of waiting in the listeners’ minds. The designation of time or season, as in the phrases *mongso rendeng wis ganti ketigo* (the rainy season has changed to the dry season), *setaun* (a year), and *pirang tahun* (several years), not only marks the physical duration of the waiting process but also implies the intensity of suffering and despair due to delayed or broken promises. The change of season from rain to drought here serves as a metaphor for a parched heart and dimming hope. Anthropologically, this changing of the seasons can be interpreted as a recurring cycle of suffering, reflecting the failure of promises and unfulfilled hopes, a universal metaphor in the narrative of human sorrow.

Furthermore, places like “*Stasiun Balapan*,” “*Tirtonadi*,” “*Tanjung Mas*,” and “*Nickerie*” are not merely geographical settings; they are also symbols of emotional spaces that hold memories and promises. These places serve

as symbolic stages for events that affirm ‘cidra’—disloyalty or betrayal—because the beloved left and did not return to the promised meeting point. From the perspective of the sociology of space, these places function as ‘heterotopias’ (Foucault) or ‘non-places’ (Augé) inhabited by the memory of broken promises, transforming them from mere physical locations into dramatic arenas for the bitter experience of ‘waiting.’ The presence of these specific place names also builds a strong emotional resonance with local audiences who are familiar with the cultural significance of these locations as points of separation and waiting. The atmosphere also becomes a crucial aspect in building the melancholic ambiance typical of Didi Kempot’s songs. Expressions like *sepine wengi iki* (the quiet of this night) and *angin sing ngreridu ati* (the heartbreaking wind) depict emptiness and sadness, creating an inner space laden with longing and suffering, and reinforcing the speaker’s sense of loneliness.

In addition, figures of speech are strategically used to emphasize the meaning of ‘*penantian*.’ The use of hyperbole, such as *Sewo kuto uwis tak liwati, Sewu ati tak takoni* (a thousand cities I have passed, a thousand hearts I have asked), illustrates extraordinary effort and deep despair in searching for the beloved. The simile in the phrase *bebasan kaya ngenteni udan ning mangsa ketiga* (like waiting for rain in the dry season) portrays waiting as a nearly impossible hope, just as one waits for rain in the dry season. Meanwhile, personification, such as *Rembulan sing ngilo ono segoro, Padhangono ati kulo* (Moon that shines over the ocean, illuminate my heart), or *Angin sing ngreridu ati* (Heartbreaking wind), shows how elements of nature seemingly share the speaker’s sorrow. Nature is made a witness and a comforter when hope in humans has faded.

The representation of ‘*penantian*’ in Didi Kempot’s lyrics is synergistically formed through time, place, atmosphere, and meaningful figures of speech. This creates a strong emotional narrative (Suriyapong, 2024) that not only reflects the complexity of the speaker’s feelings but also establishes a deep connection with the audience (Chen, 2024; Taylor & Rose, 2024; Wang, 2024). Within the rich Javanese cultural context of ‘*cidra*’ and ‘*ambyar*,’ the language in Didi Kempot’s lyrics successfully voices suffering that is both universal and deeply personal. Overall, these linguistic representations, through the symbolism of time, place, atmosphere, and figures of speech, synergistically construct a profound and multidimensional experience of ‘*penantian*’ while also being evidence of how pragmatic and semantic theories can effectively explain the complex interactions between language, emotion and cultural identity in popular works of art. In contrast to previous studies that limited their analysis to symbolic meanings or emotional interpretation (e.g., Chen, 2024; Suriyapong, 2024), this research provides a broader integration by combining pragmatic, semantic, and cultural perspectives. The incorporation of sociological and anthropological frameworks represents a methodological advancement that has not been

extensively addressed in earlier literature.

This study provides a significant new contribution by combining pragmatic and semantic analysis of the expressive speech act of '*penantian*' in Didi Kempot's popular song lyrics with a study of Javanese culture, specifically the concepts of '*cidra*' and '*ambyar*.' This multidimensional approach, which explicitly integrates theories of the sociology of space and cultural anthropology to explain the role of place and the seasonal context in the construction of the meaning of '*penantian*,' fills a research gap that has been largely overlooked in previous studies that tend to focus on purely linguistic analysis without in-depth cultural integration. Furthermore, the identification of layered emotional spectra and the characterization of monologic representation in the expressive speech act of '*penantian*' enrich the understanding of emotional complexity in modern traditional song lyrics, particularly within the Indonesian cultural context. The implications of this research extend to a better understanding of how language, emotion, and cultural identity interact in popular art forms. The results of this study can serve as a basis for further research on expressive speech acts in other music genres or in different cultural contexts, as well as how popular language influences the construction of identity and collective experience of society. The limitation of this study lies in its specific focus on Didi Kempot's lyrics, so generalization may require further comparative studies.

CONCLUSION

This study uses pragmatic-semantic analysis to investigate the linguistic construction of the expressive speech act '*penantian*' in Didi Kempot's song lyrics. Based on the findings, it can be concluded that '*penantian*' in Didi Kempot's lyrics is a complex and layered emotional phenomenon, not just a single emotion. This is manifested in eleven interrelated forms of expression, including sadness, hope, longing, and resignation. In terms of meaning, '*penantian*' is inherently intertwined with the context of specific locations such as stations and ports, which function as symbols of broken promises ('*cidra*') and stages for hearts that are shattered into pieces ('*ambyar*'). These lyrics consistently reflect the universal experience of love, disappointment, and endless waiting, making them highly relevant and touching for listeners. Furthermore, '*penantian*' is represented through four main linguistic forms: the designation of time/season that goes beyond promises, the use of place as a marker of memories and lost promises, the depiction of a melancholic atmosphere, and the use of strong language styles. Hyperbole emphasizes the scale of suffering, simile depicts futile hope, and personification objectifies emotion, making nature a witness to suffering. Didi Kempot carefully uses word choice and linguistic structure to depict the emotion of '*penantian*' and construct a profound narrative of love and disappointment in the context of Javanese culture. The contribution of this study lies in a more comprehensive understanding of how universal emotions are represented

through language in the context of regional language song lyrics, enriching the study of pragmatic and semantic linguistics.

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