

Intergenerational communication in song “*Saat Kau Telah Mengerti*” with Hjeltmslev’s semiotic perspective



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ABSTRACT

The song “*Saat Kau Telah Mengerti*” (lit. “When You Have Understood”), recorded by Virgoun, was streamed over a million times on YouTube when it was released in January last year and has been circulated in various edited versions on various online platforms. The lyrics present messages of hopes and wishes from parents to their children, thus touching the hearts of its listeners. Through the song’s music, lyrics, and video clips, the objective of this research is to interpret and explore the meaning of parents’ communication with their children. This study focuses its research question on elements utilized in the lyrics, music, and video clips of the song. This research analysis uses a qualitative approach with an interpretative paradigm based on Louis Hjeltmslev’s semiotic method and the validity test, which will be achieved through triangulation. Through Hjeltmslev’s semiotic research on forms and substance of expression and content, this research found that a communication gap exists between parents and their children. The gap stems from the generational differences between fathers and daughters, which this song seeks to bridge by encouraging the child to empathize with the parents. The actions of parents who strive for their children’s benefit can occasionally be misinterpreted by their children as something negative. Based on the results, the study recommends music as an effective tool for conveying messages to mitigate parent-child communication gap.



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1. Introduction

A family is a place where the members feel a special connection to each other and act based on love and a shared concern for the well-being of all the members [1]. Parents are the main instructors in a child’s growth and development [2]–[4]. In Indonesian traditional families, the mother is typically given more responsibility for raising the children and spends more time at home. While the demands of his job outside the home may cause the father, as the primary provider, to be less involved in raising the children [5]. However, in contemporary times, parental roles have evolved, with mothers frequently contributing to household income and fathers actively participating in childcare and upbringing [6]–[8]. However, according to Harmaini *et al.* [9], the father’s loving and caring support remains crucial for the child’s future success. The research results explain that there are three major points carried out by fathers in caring for their children: a need for affection, parenting, and financial support. The relationship between parents and children needs to be maintained so that the children feel comfortable and loved. The way parents communicate their love plays a very important role [10]. Despite the effort, disagreements may arise as a result of differing perspectives, leading to

disputes between parents and children [11]. Conflict in parent-child relationships is influenced by several factors. One of these factors is the gap between parents and children due to generational differences. Wahab *et al.* [12] found that there is a significant gap between the younger generation and their parents due to changes in technology, behavior, personal characteristics, social norms, religion, and so on, especially as children become adults. Hövermann points out that older parents frequently create stereotypes about their children, saying things like how hard it is for them to listen to counsel, how rude they are, how they don't value processes, and how they want things to happen right now [13].

On the other hand, the younger generation perceives the older generation as difficult to change, not keeping up with the times, often underestimating young people's experience, and not giving them space to express themselves. Because parents and children come from different generations and have different values, attitudes, thoughts, and behaviors, this might result in different communication patterns [14]. Music serves as a universal medium of communication that can enhance its meaning. A study stated that the use of music as a medium of communication can create its own impression in the hearts of listeners, making communication more meaningful [15]. Additionally, individuals' ideas and emotions can be influenced by music, and the melody of a piece of music directly affects how individuals move and experience emotional shifts [16]–[18]. The song "*Saat Kau Telah Mengerti*" (translated as "When You Have Understood") by Virgoun serves as a means of communication between parents and children, conveying important messages through music. Through the lyric, Virgoun as the song maker stated that children often view their parents action from the wrong perspective such as "*mengapa begitu menyebalkannya ku di matamu* (lit. why am I so annoying in your eyes?)" The song effectively bridges the generation gap through its music, lyrics, and video clips, which portray the contrasting differences in communication between parents and children. Rane's [19] examination of the song employed Van Dijk's critical discourse analysis to investigate the portrayal of the father's role in the lyrics. The father's character exhibits characteristics of feminine masculinity due to his emotional connection with his child. With Van Dijk's critical discourse analysis, the song is analyzed on the basis of dimensions in the text that are linked to dimensions of cognition and social context.

In 2022, more than half world's population will be social media users. Hootsuite and We Are Social states at least there are 4 billion social media users in the world by April 2022 [20]. The song "*Saat Kau Telah Mengerti*" that has been streamed over a million times on YouTube has succeeded in touching the hearts of many parents and children. YouTube is the most commonly used video search channel where people can learn about themselves and others and construct their point of views [21]. This study intends to examine the elements utilized not only in its lyrics and music, but also in video clips. Video clips can shape understanding of people and allow them to draw parallel between their experiences and reality in society [22]. The contrast between how the father communicates the message and how the child receives it is also explored. By sequentially describing and analyzing the music, lyrics, and video clips through the application of Hjelmslev's semiotic method, in-depth analysis of each element can be achieved, which can then be confirmed through triangulation with the data as a validity test. Simultaneously, it will allow for the identification of unity among the song's elements in "*Saat Kau Telah Mengerti*". It is believed that the coherence of the symbol conveyed through the song and music video can enhance human comprehension across generations. This facilitates children's understanding of the message from parents, while also conveying a message of parental love. The research question and aim of this research is to interpret and explore the meaning of parents' communication with their children.

2. Method

The study utilized an interpretive paradigm that highlights an individual's subjective experience, based on the historical social context. The paradigm stresses the significance of subjective interpretation and comprehension of one's life experiences [23]. The research followed a qualitative approach, wherein the collection of in-depth data was used to investigate a particular phenomenon. This study is based on descriptive research, where no hypotheses or relationships are explored or proposed [24]. In this study, semiotics was applied [25] to analyze the components of the song "*Saat Kau Telah Mengerti*", which is commonly used to represent certain signs in everyday life. It conceptualized language as a system of signs that unites a sound-image and a concept [26]. Saussure's semiotic theory was further developed by Louis Hjelmslev, who said that signs contain not only

internal material and mental aspects in the signifier and the signified, but also the relationship between the individual self and a larger system. Hjelmslev's semiotics divides signs into two concepts: expression and content. Each of these concepts is further divided into form and substance. This results in; (1) the substance of content being represented as values, ideas, or the underlying philosophy of the concept; (2) the form of content as a set of planning and design concepts that are transformed into works; (3) the form of expression as physical manifestations of the form of content; and (4) the substance of expression as the meaning behind the form of expression [27]–[29]. To clarify the operationalization of the analysis method, Fig. 1 serves as the detailed stages of analysis. The objects that are the focus of this study are the lyrics, the music, and the video clip of the song "Saat Kau Telah Mengerti." The data analysis technique used consists of taking four scenes from the video clip, dividing the lyrics into eight parts, and analyzing the music by focusing on musical elements such as melody, rhythm, and instrumentation, among others. The significance of the aspects of intergenerational communication is determined by testing the data's validity by triangulating these sources.

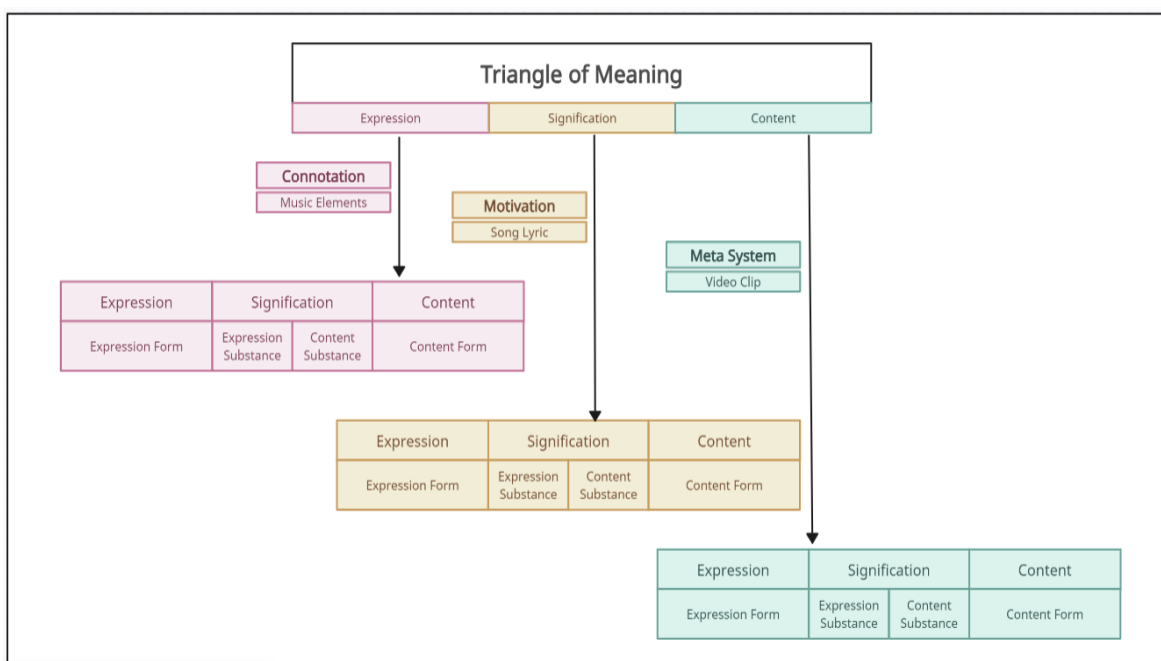


Fig. 1. The analytical framework based on the Triangle of Meaning.

The analysis in this study was conducted using the concept of the triangle of meaning, which consists of expression, signification, and content. Expression as connotation in this research will analyze the musical elements of the song such as melody, rhythm, and musical instruments used. Each one of the musical elements will be partitioned into expression form, expression substance, content substance, and content form. Substance as motivation in this research will analyze the song lyrics, which will be served as expression form. Content as a metasystem, is an analysis of the video clips that divide into four scenes and will be partitioned into expression form, expression substance, content substance, and content form. This method of analysis aligns with Hjelmslev's semiotic methodology to achieve data triangulation linking these three aspects.

3. Results and Discussion

Virgoun, the songwriter behind "Saat Kau Telah Mengerti," was raised by a single mother following his parents' divorce when he was just eleven months old. Being raised by his mother and older sister heightened Virgoun's sensitivity to women's emotions, which influenced the themes of his music. Patriarchal society, which depicts the dominant role of men in the family, will bring a significant impact when there is no father figure [30]. The absence of a father figure in his childhood motivated Virgoun to aspire to be a devoted father to his own children. Virgoun has acknowledged his inability to fulfill the role of a father in his family due to the lack of a model example. The generational gap between him and his daughter often leads to misunderstandings and potential

conflicts. One of Virgoun's songs that aims to bridge the generation gap, "*Saat Kau Telah Mengerti*," is analyzed in terms of its musical elements, lyrics, and video clips. This analysis seeks to establish the connection between the three components in depicting the generation gap between parents and their children.

3.1. Music Elements

Music has the power to be utilized by various social groups because it strengthens the totality of imagination and helps in statement articulation [31]. The constituents of music comprise fundamental features, such as (1) sound, consisting of pitch, dynamics, and timbre; and (2) musical instruments or media [30]. As per Zhu *et al*, music's essential elements involve rhythm, tempo, and tone [32]. In this study, the authors utilized Hjelmslev's semiotic method to analyze the musical elements of "*Saat Kau Telah Mengerti*." The analysis focused on the elements of tone exhibited in melodic fragments, rhythm, and timbre derived through the instruments used in the song to further describe the message conveyed by Virgoun through the song. A melody comprises a sequence of notes, typically repeated throughout a song. A motif, a smaller musical unit, is a fragment of a song or group of notes that recur continuously [33]. A melodic motif is characterized by a note interval, the distance between two notes. In "*Saat Kau Telah Mengerti*," there are several lengthy intervals that frequently occur, including the fifth, sixth, and octave intervals. These intervals can also describe something as broad or expansive due to their considerable spans. Table 1 is Hjelmslev's Semiotic Dimensions in the melody fragment of "*Saat Kau Telah Mengerti*."

Table 1. Hjelmslev's Semiotic Dimensions in the melody fragment of "*Saat Kau Telah Mengerti*"

Connotation: Tone Elements			
Expression Form	Expression Substance	Content Form	Content Substance
Fifth interval (do-sol)	The fifth and eighth intervals (leaping notes) describe future time.	Used in words: "Bila suatu saat" (V1.1) "Dan aku sudah tak ada lagi" (V1.2) "Jika saat nanti" (V2.1) "Dunia ternyata" (V2.2) "Kan tiba waktu" (V3.1) "Yang mungkin" (V3.2) "Kau akan s'lalu" (V3.4)	Far intervals can describe something far away.
Eighth interval (do-do')		Used in words: "Kelak kau 'kan jadi" (B)	
Sixth interval (do-la)	Sixth interval describes the figure of a strict parent (father) and his views on behavior towards children.	Used in words: "Bentakan" (C1.1) "Lebih keras dari itu" (C1.2) "Ku bentuk dirimu" (C1.3) "Aku adalah" (C2.1) "Puisi terindah" (C2.2) "Belaian kasihku" (C2.3)	Parental figures and views.
Neighboring notes motif (mi-fa-mi-fa)	The repeated note motif in the song is used to describe the consistency of the father's hopes for his daughter, as well as the uncertainty about the future.	Used in words: "Begitu menyebalkannya" (C1.4) "Rumah yang s'lalu menanti" (C2.4) "Ingin anakmu bahagia" (B) "Akan s'lalu menjadi" (V3.4)	The figure and hopes of parents for their children
Repeated motifs in EC (do-do-mi-mi-re)	The motif of the ending chorus is to emphasize the parents' hopes for their child's future.	Used in words: "Kau harus megah" "Kau harus indah" "Kau harus kuat" "Kau harus hebat"	The motif is repeated at the end of the song as a form of affirmation.

The fifth interval occurs frequently in the verses, while the motif of the eighth interval, which is the most distant interval in this song, emerges in the bridge. Both possess a broad interval that describes something distant, including phrases that describe information about the future. This interval is also used in a figurative sense to describe future events, as demonstrated in the lyrics "*dunia ternyata* (lit. the world turns out)" and "*kau akan selalu* (lit. you will always be there)," both of which convey long-term continuity. The sixth interval is employed in the chorus to represent the image of a parent, as seen in the lyrics "*aku adalah* (lit. I am)". In this section, the father appears stern, frequently making small cries at his child, which can be a form of love and care from the father for the child's

development, as seen in the lyrics “*ku bentuk dirimu* (lit. I shape you),” but may be perceived as negative by the child. Additionally, the child is depicted as an integral part of the father's life and is described as “the most beautiful poetry.” The motif of repeating intervals between two or neighboring notes describes the father figure's constancy and hope. However, it also conveys the uncertainty of the future, as the repeated notes lack a clear direction and destination. The lyrics utilizing this motif depict a father who appears problematic to his child.

However, the father aspires to remain a home for his child and hopes for the child's happiness, regardless of the obstacles that arise in the child's life. In the final chorus, the melodic motif signifies the affirmation of the parents' hopes and prayers for their child, with the father as the protagonist in this case. This melodic motif occurs in the concluding sections of the chorus and is reiterated verbatim in the song's final chorus, which seems to emphasize the father's hopes and prayer that his child will be majestic, beautiful, strong, and great in the future. As seen in the melodic motif, several long intervals are often used to describe the uncertainty of the future such as the fifth interval used in the lyrics “*bila suatu saat* (lit. if someday).” In addition to the melodic motif, the uncertainty of the future is also described through the use of syncopated rhythm as the dominant motif used in “*Saat Kau Telah Mengerti*,” which is characterized by notes that begin on a strong beat and then change to a weak beat. Rhythm is the perceived temporal organization of the physical sound pattern-in essence, a series of notes and rests. This series of notes and rests gives a sense of movement in time [34]–[37]. Table 2 is Hjelmslev's Semiotic Dimensions in the rhythm of “*Saat Kau Telah Mengerti*.”

Table 2. Hjelmslev's Semiotic Dimensions in the rhythm of “*Saat Kau Telah Mengerti*”

Connotation: Rhythm Elements			
Expression Form	Expression Substance	Content Form	Content Substance
Syncopation rhythm motif	The use of the syncopation motif describes uncertainty, the father's assumptions about the child's perception of him, and the father's anxiety about his child.	Use of shifting rhythms on weak beats (upbeat)	Uncertainty is a future that has not yet happened.

The syncopated rhythm motif expresses uncertainty by placing the notes on a weak beat. Additionally, this motif represents uncertainty about the future that has not yet materialized, the father's assumptions about his child's negative perception of him, and the father's fear of his child. In this scenario, the father might presume that the child views him in a negative light owing to the generational disparity between them, leading to a contentious communication and parenting style on the father's part. The choice of instrumentation is one aspect that can provide timbre and texture in a song. Timbre can be utilized to interpret specific structures and emulate external objects beyond the musical realm [38]. The utilization of varying instruments can portray the personas depicted in the song, based on the registers, ranges, timbre, and usage of each instrument. For instance, the xylophone is commonly associated with children's playthings because of its simplicity. The xylophone is utilized in songs played on music boxes. Table 3 is Hjelmslev's Semiotic Dimensions in the instrumentation of “*Saat Kau Telah Mengerti*.”

Table 3. Hjelmslev's Semiotic Dimensions in the instrumentation of “*Saat Kau Telah Mengerti*”

Connotation: Instrumentation Elements			
Expression Form	Expression Substance	Content Form	Content Substance
Cello solo instrument	The cello solo as a string instrument, which has a low register, depicts the figure of the father as a man and the main character in the song.	Use of a solo cello instrument as a counter melody.	Father figure
Xylophone instrument	The use of a xylophone as an instrument for children and the sound of a rotary music box depict children who are not yet adults.	The use of the xylophone instrument is known to the public as a musical instrument used by children.	Depiction of a child's childhood
Women's choir	The female choir depicts the mother as a supporting figure who, together with the father, raises the children.	The use of a female choir to fill in the chords and empty parts of the song.	Mother figure
Piano and guitar instruments	The soft-sounding piano and guitar instruments depict the gentleness of a father behind his stern facade in front of his child.	The use of piano and guitar instruments is used throughout the song, especially at the beginning.	Depiction of a calm atmosphere

Virgoun employs specific instruments to represent the characters in the story. The cello, through its low register and sole appearance as the main character, confirms the father's depiction as the parent in the story. The female chorus directly represents the mother figure and portrays her as the supporter of the song. This aligns with the mother's role as the father's companion in the household in general. Additionally, piano and guitar with soft timbre enhance the serene atmosphere of "*Saat Kau Telah Mengerti*."

4.1. Song Lyrics

Songs are frequently utilised by conversation partners as a technique of subtly communicating ideas [39]. Through song lyrics as a medium for the songwriter's musical expression, wordplay is used to help the listener understand the message being conveyed. Through the lyrics of "*Saat Kau Telah Mengerti*", the songwriter conveys various interrelated things such as messages from parents and hopes for children through the words and metaphors incorporated into the song lyrics. Table 4 is Hjelmslev's Semiotic Dimensions in the song lyric of "*Saat Kau Telah Mengerti*."

Table 4. Hjelmslev's Semiotic Dimensions in the song lyric of "*Saat Kau Telah Mengerti*"

Motivation: Song Lyric			
Expression Form	Expression Substance	Content Form	Content Substance
My dear child, if one day you live on your own and the world turns out not to be what you expected, I will be here as a home that will always wait for your return. (Verse 2).	Children's images of a beautiful future can often be disappointing. Meanwhile, home describes a place where every child can come home to rest and take shelter.	Children will face tough challenges and struggles in the future, but parents will always accept and be ready to help their children.	Life does not always go as the child expects, but parents will always love their children.
My dear child, the time comes when you have to determine your path, which may not be in the same direction or beautiful in my eyes, when that happens, promise me you will always be yourself. (Verse 3).	Eyes are the sense of sight. With these eyes we can determine the direction we want to go. These lyrics convey the message that the direction children are heading is often not the same as what their parents see	A child's perspective can be different from a parent's perspective.	A child's perspective can be different from a parent's perspective.
Someday you will be a parent like me who wants your child to be happy with his life, who wants your child to have power over his life (Bridge).	These lyrics describe the life journey of a child who grows up, then gets married and finally has children.	When children become parents they have a different perspective.	Parents cannot force their children to understand their message of love at this time.
If my little shout breaks your heart, the world will judge you more harshly than that. I shaped you into who you are today. You have to be strong, you have to be great, the jewel of my heart (Chorus 1).	Shouting is a form of parental teaching to their children to reprimand their children for their mistakes. It is hoped that this upbringing will shape children to be beautiful like jewels.	Parents want to educate their children so that they will become successful people in the future.	Strictness and punishment in educating children makes children feel that their parents hate them. Even though parents always hope that their children will be strong and great when they grow up.
I am your finger and your mom is the pen, and you are the most beautiful poem ever created. May my loving caress soften your heart. You have to be majestic, you have to be beautiful, you have to be strong, you have to be great, the jewel of my heart (Chorus 2).	Poetry is written by fingers using a pen. These lyrics illustrate the need for good cooperation between fingers and pen to produce the most beautiful poetry.	Fathers and mothers need to have their respective roles in raising and educating their children.	When the father's role and the mother's role can accommodate the child's needs, the child will grow up to be a successful person in life.

The songwriter acknowledges the significant intergenerational communication gap between parents and children in the verse's lyrics. Therefore, the song aims to convey hope that children will grasp the message of their parents' love in adulthood. This theme is prominently emphasized in the lyrics of the song, with various expressions reiterated throughout the three verses such as (1) "*bila*

suatu saat kau mendengarkan lagu ini dan aku sudah tak ada lagi di sampingmu (lit. when one day you hear this song and I am no longer by your side)"; (2) "jika suatu saat nanti kau telah hidup sendiri (lit. if someday you live on your own);"; and (3) "kan tiba waktu kau harus tentukan jalanmu (lit. there will be time when you must choose your path)". In the bridge section, "kelak kau akan jadi orang tua seperti aku (lit. someday you will be a parent like me)," conveying the hope that children will understand their message of love. The phrase "dunia tak seperti harapanmu (lit. the world is not as you expected it to be)" describes the challenges, struggles, and disappointments that children may encounter on their life journey. The lyrics "yang mungkin tak searah dan indah di mataku (lit. which may not be in the same direction and as beautiful in my eyes)" convey a similar message to the previously mentioned text.

They also illustrate parents' trust in their child's chosen path in life by allowing them to be true to themselves. Apart from this, the refrain chorus "lebih keras dari itu dunia akan menghakimimu (lit. harder than that, the world will judge you)" conveys the same message, which describes the father's concern for his daughter's future. The opening chorus of the song states, "bila bentakan kecilku patahkan hatimu (if my little shout breaks your heart)." The lyrics express the worry of parents for their children's mental well-being, particularly regarding the emergence of the so-called "strawberry generation," characterized by creativity but a tendency to give up easily and experience illness [40]. The children perceive parental reprimands or punishments as unjust, causing emotional harm rather than fostering growth. Therefore, the text proceeds by stating, "the world will judge you harder than that" while drawing a comparison between the "bentakan kecil (lit. little scolding)" of parents and the "penghakiman (lit. judgment)" of outsiders that one may encounter. The lyrics of the song suggest that parents correct their children's inappropriate behavior in a much milder way than the world, which is inclined to swiftly judge and punish. This phrase affirms the appropriateness of parents' behavior in raising their children.





The poetry's lyrics reflect the author's open-ended ideas [41], including metaphoric language in "Saat Kau Telah Mengerti". One aspect worth noting is the implementation of metaphors in the lyrics. For example, in the second stanza, the word "rumah (lit. home)" is utilized as a metaphor to depict the significant role of parents. Homes are places for occupancy, family growth, and social interaction, according to Spangler's research [42]. The house represents the personality of the parents who hope that it will be a place for the child to return to when faced with various challenges in life. An alternative metaphor is: "Aku adalah jemari dan ibumu penanya. Dan kau lah puisi terindah (lit. I am your fingers, and your mother is the pen. And you are the most beautiful poem)", in which the function of the hand, *i.e.* the father figure, is to direct the form of writing, and the function of the pen, *i.e.* the mother figure, is to give signs that produce works in the form of the most beautiful poetry for the parents, *i.e.* their children. The metaphor implies that the father serves as a guide to direct the child, with the mother's role being to assist the father in guiding and educating the child towards the creation of their most beautiful "achievement": a successful and happy child. Devi *et al.* showed that using constructive language had a positive impact on kids' thought processes and behavior [43]. Therefore, the utilization of affirmative language in five phrases: "You must be strong, you must be great, you must be majestic, you must be beautiful, the jewel of my heart," is intended to encourage children to maintain a positive mindset and engage in affirmative behaviors. This expression appears independently in the first and second chorus and is reiterated towards the end of the song as an affirmation and central message of hope from the parents. From the lyrics of the song, it is evident that the parents wish for their child to understand their message of love. Additionally, the parents stress a motivational message to their child, emphasizing the importance of persevering through any obstacle or hardship in life.

4.2. Video Clip

The music video for the song, which was uploaded to Virgoun's official YouTube account, provides the plot necessary for understanding the lyrics. The parental figure portrayed in the video is an adult male, serving to emphasize the songwriter's message that the parental figure referenced in the lyrics is a man. A maternal figure is not present in the video. Although the gender of the child in the story is unclear from the lyrics, the video features a teenage girl who represents the child and highlights the division that exists between the parent and child. This reinforces the conflict between the two figures. The video clip highlights the chronological progression of the child's growth and distance from his father, as depicted by the passing of time. This development is connected to the child's possession of a rotating music box toy, which serves as a focal point within the clip and ultimately

reunites the child with his father. The rotating music box is illuminated almost constantly, producing an apparent glow even when it isn't displaying a story scene. Virgoun, who is also a father, is represented by the figure. In the video, the lighting serves a dual purpose: creating the atmosphere and portraying the figures of the father and child. The father figure is often in the shadows with his face cloaked in darkness, while the child, a beacon of light for the parents, is usually illuminated brighter than the father. Both these elements work in tandem to develop the mood of the scenes. The lighting in early childhood, as well as what the father watches on TV, starts bright and progressively dims as the child ages. In one scene, the father reprimands his child, suggesting that from the child's viewpoint, the father's criticisms are hurtful. Nevertheless, despite the child's misbehavior, the father still regards his child as precious and a beacon of light in his life. Table 5 is Hjelmslev's Semiotic Dimensions in the video clip of “*Saat Kau Telah Mengerti*.”

Table 5. Hjelmslev's Semiotic Dimensions in the video clip of “*Saat Kau Telah Mengerti*”

Meta System: Video Clip		
Scene	Expression	Content
 <p>Scene 1 (minutes 0.00 – 0.40)</p>	<p>Forms of Expression</p> <p>A father who is looking at a rotating music box toy that gives him happy memories.</p> <p>Substance of Expression</p> <p>The rotating music box toy is a gift from the father which reflects his attention and love for his child.</p>	<p>Content Form</p> <p>The father's message of love is communicated in the form of giving gifts.</p> <p>Content Substance</p> <p>A father who loves and cares for his child.</p>
 <p>Scene 2 (minutes 00.40 – 01.30)</p>	<p>Forms of Expression</p> <p>The father's sad gaze and the child's gestures reflect his dislike for the father.</p> <p>Substance of Expression</p> <p>The father felt sad because his child rejected him.</p>	<p>Content Form</p> <p>The father's message of love was received differently by the child.</p> <p>Content Substance</p> <p>Failure of the communication process due to the gap between generations.</p>
 <p>Scene 3 (minutes 03.02 – 03.10)</p>	<p>Forms of Expression</p> <p>The child went against his father because the father forbade them from wearing shoulder-revealing clothes.</p> <p>Substance of Expression</p> <p>Clothes that are open at the shoulders indicate an immodest woman</p>	<p>Content Form</p> <p>Children feel that their parents dictate their lives too much.</p> <p>Content Substance</p> <p>What is good in the eyes of parents, is not necessarily good in the eyes of children.</p>
 <p>Scene 4 (minutes 04.15– 05.08)</p>	<p>Forms of Expression</p> <p>The rotating music box reconnects the relationship between father and child.</p> <p>Substance of Expression</p> <p>The rotating music box evokes the child's memory of their father's attention and love in their childhood era.</p>	<p>Content Form</p> <p>Music can be a means of communication that is universal and understood across generations.</p> <p>Content Substance</p> <p>When words are unintelligible, the use of melodies and lyrics in songs can penetrate the depths of the heart.</p>

The opening scene features the father turning a revolving music box that triggers a flashback of him gifting it to his daughter on her birthday. They subsequently played with the rotating music box together, emphasizing its significance. A demonstration of the father's love for his child, the revolving music box is a toy that children can easily comprehend. The child's expression upon receiving the music box created a cherished memory for his father. As they played together, the moment became even more special. In the second scene, a close-up of the father's face portrays feelings of sadness, disappointment, and confusion toward his daughter, who had just arrived home and promptly went to her room without acknowledging her father. The father attempted to enter the child's room in order to extend help as he appeared to be in distress. However, the child shut the door in front of the father,

leading to the origin of a conflict between them due to a communication barrier. The child, whom he adored, turned cold and avoided him. The father tried to encourage the child, but the child rejected him with rudeness. In Indonesian culture, slamming a door in someone's face is regarded as impolite and insulting [44]. The father's message was one of love, but the child interpreted it as interference and annoyance. The scene ends with the father's expression of shock and dismissal. The third scene depicts a father reprimanding his child for dressing provocatively in public, resulting in a heated argument between them.

The father expresses his disappointment and confesses to feeling helpless. The father's warning about his daughter's attire is an indication of his concern for her safety in the face of potential harassment from strangers on the streets. This concern arises from the father's desire to safeguard his child. However, due to the generation gap, the children fail to comprehend this message. Instead, the child perceives the father as old-fashioned and controlling. Consequently, conflict between the father and daughter escalates. The concluding sequence depicts the father gazing at a music box with a revolving mechanism, which his daughter had put away, and then taking it back before entering his daughter's room. While the father approached, the child, who was engaged in a phone conversation, recognized the father holding the toy and consequently ceased talking. The father proceeded to present the toy without any verbal communication, leading the child to embrace him. The lack of communication serves to highlight the fathers' uncertainty regarding their approach toward their children. The spinning music box inspires him to rebuild the broken relationship. The spinning music box inspires him to mend the broken relationship, evoking memories of the affection he feels for his father. The toy serves as a metaphor for the role of songs in family relationships, acting as a bridge that spans the communication gap between generations. The video clip centers on the father's sadness and his desire to improve his relationship with his daughter, even though he often fails. A spinning music box appears in the video, embodying music's ability to communicate universally and touch listeners' hearts. Light supports the atmosphere and clarifies changes in time periods, highlighting the child who continues to shine in their parents' eyes, mirroring the song's reference to the child as the jewel of the heart.

4.3. Triangulation of Music, Lyric, and Video Clip

Hjelmslev's semiotic method allows for testing the potential of semiotics in explaining linguistic facts. Semantic analysis, which digs deeper into the meaning contained in language, can be used to analyse narrative schemata, while physiological study of sounds can be used to characterise phonological features [45]. To ensure data accuracy, data triangulation must be conducted, whereby external sources are utilized to authenticate the validity. Theoretical triangulation, which involves analyzing the issues under investigation from several viewpoints, is one method for triangulating the data to produce comprehensive and conclusive insights. In this study, the data validity of "*Saat Kau Telah Mengerti*" is analyzed thoroughly using Hjelmslev's semiotic method. The meaning of the music, lyrics, and video clip are considered from different angles, and a meaning triangle diagram (Fig. 1) is used to establish causal connections between them. Upon examining the lyrics, it is clear that the parental figure described by Virgoun is not explicitly identified as the father figure, even though the singer is male. The reference to a father figure is only explicitly stated in the lyrics during the second chorus, with the line "I am your finger and your mother is the pen." Furthermore, the term "father" is not used. Instead, it refers to "mother's partner" (refer to Table 4). The father figure is also musically represented in the cello solo, which symbolizes the male vocal register. The depiction of the mother in the music is conveyed through the accompaniment of a female choir, with the purpose of providing support (refer to Table 3). Additionally, the usage of the sixth interval in the words "I am" serves to correlate with the image of a father figure (refer to Table 1). The assumption that the parental figure utilized in "*Saat Kau Telah Mengerti*" is that of a father is supported by a video clip showing an adult male figure who assumes the role of a father in the plot (Table 5).

In the lyrics of the song, the father attempts to resolve the conflict arising from differing communication styles. He achieves this by encouraging the child to understand the parents' perspective and empathize with them using lyrics such as "One day you'll be a parent like me." Additionally, the father makes assumptions about future events, as seen in the lyrics "When you live alone one day," which aid in children understanding the meaning of their parent's behavior when reprimanding or advising their children (Table 4). For instance, the text "When you live alone one day" illustrates how parents' behavior when reprimanding or advising their children is important for children to understand (Table 4). Assumptions about future musical representations are conveyed

through the use of fifth and eighth intervals, which are also utilized for related terms (see Table 1). One example of generational differences evident in the video clip is the phrase "The world is not as you expected it to be", which highlights the age gap between the father, who sees the world more broadly because of his life experiences, and the children, whose world is still restricted due to parental protection. Additionally, the video clip demonstrates communication gaps related to generational differences during conflicts that arise when children make mistakes. An instance of inadequate communication appears when the father struggles to express themselves in a way that is appropriate for the child during the father's reprimand of the child for wearing revealing clothing (Table 5). When the child was young and drew on the wall, the father disciplined them, causing them to feel upset. Afterward, the father attempted to alleviate the child's sadness by giving them a music box. However, the wounds caused by the communication discrepancies between the father and child were not addressed.

An important element that stood out while viewing the "*Saat Kau Telah Mengerti*" music video was the repetitive use of the merry-go-round music box. This musical instrument played a crucial role in conveying Virgoun's intended message throughout the video (see Table 5). The rotary music box is indirectly represented in the music with the use of xylophone instruments, which are commonly associated with children's toys and can be used to depict children (see Table 3). Even though the xylophone is not present throughout the entire song, it can be heard in crucial moments, specifically at the beginning and end, serving as a representation of the entire piece. This allows for the sound to be distinct and memorable. The song lyrics do not mention the rotating music box; however, the music box is analyzed in the video clip and found to be a symbol for the song itself, bridging the communication gap between generations where direct communication is not possible. Additionally, the rotating music box is used as a symbol for the "sorry" request, which is omitted from the lyrics and can be difficult for parents to express (refer to Table 1). On the contrary, the parents described in this song prioritize helping their child comprehend that their actions have the child's best interests in mind. This is due to the many parents' hopes for a better life for their children. The music video for the song, which was uploaded to Virgoun's official YouTube account, provides the plot necessary for understanding the lyrics. The parental figure portrayed in the video is an adult male, serving to emphasize the songwriter's message that the parental figure referenced in the lyrics is a man. A maternal figure is not present in the video. Although the gender of the child in the story is unclear from the lyrics, the video features a teenage girl who represents the child and highlights the division that exists between the parent and child.

4. Conclusion

Communication gaps between generations often lead to conflict resulting in confusion, sadness, disappointment, and anger for both parents and children. As authority lies in the hands of parents, they need to try various approaches to bridge this gap and improve relationships. "*Saat Kau Telah Mengerti*" has the potential to bridge the generation gap by conveying a clear message that aims to help children understand the underlying significance of their parent's behavior. The hope is that this message will bring both parties to a mutual understanding. Music and song in this case successfully serves as the tool for Virgoun as a father to convey messages for his children by utilizing the elements of the song such as melody and instrumentation, lyrics, and video clip, which connected one another through triangulation. Through melody and instrumentation, the figure of father is portrayed. Through lyrics, the father tried to make the children imagine and position themselves as parents to bridge communication gaps. Through the video clip, concrete examples of the annoying father in children's eyes are portrayed, along with the spinning music box that plays a crucial role in enhancing the comprehension of the music and lyrics. The spinning music box serves as a symbol for the song and also functions indirectly as an apology from the parents for their actions that displease the child, resulting in the child being hurt and growing apart from them. Generational differences in communication styles become apparent in songs containing messages from fathers. Further research should explore the effectiveness of these messages and the responses of children, as "*Saat Kau Telah Mengerti*" could be an effective tool for conveying messages to children. The challenge of using songs to bridge communication gaps is the limitation of the words that can be used in the song lyrics. The limitation of the words and languages makes it difficult for the songwriter to ensure that their perspective reaches the audience. Since a song is not a form of two-way communication, the listeners can only see the perspective of Virgoun as the father without knowing his child's perspective and what

the child actually wants and needs. Therefore, further research on bridging communication gaps between parents and children through song can be done in reverse by analyzing a song made by children to their parents.

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