FORM, MEANING, AND FUNCTION OF REDUPLICATION IN THE LYRICS OF THE ALBUM *BERUSAHA DI BAWAH HUJAN* BY IDGITAF

Fauzan Harianto[1], Lola Depra[2], Ineng Naini[3], Wirnita Eska[4]

[1,2,3,4]*Universitas Bung Hatta*
E-mail : [1]fauzanmiswono@gmail.com , [2]Loladepra23@gmail.com, [3]inengnaini@bunghatta.ac.id, [4]wirnita.eska@bunghatta.ac.id

ABSTRACT

This study aims to describe the forms, grammatical meanings, and functions of reduplication in the lyrics of Idgitaf's album Berusaha di Bawah Hujan, as well as to explain its potential use as Indonesian language teaching materials. This study employs a qualitative approach with a descriptive method. The research data consist of words and lyric lines containing reduplication from 12 songs in the album. Data were collected through listening, note-taking, and documentation techniques, then analyzed based on their forms, grammatical meanings, and contexts of use. The findings reveal 10 forms of reduplication, including full reduplication, pseudo-reduplication, and reduplication accompanied by other elements, such as prepositions, particles, and suffixes. The grammatical meanings identified include repeated actions or events, the indication of indefinite entities, the description of conditions, and temporal continuity. Reduplication also serves to provide emphasis, convey advice, and construct figurative imagery. The findings have the potential to be utilized as teaching materials to help students understand the forms and meanings of reduplicated words through the context of song lyrics.

Keywords : *Song Album, Idgitaf, Reduplication, Teaching Materials, and Gramatical Meaning*

ABSTRAK

Penelitian ini bertujuan untuk mendeskripsikan bentuk, makna gramatikal, dan fungsi reduplikasi dalam lirik album *Berusaha di Bawah Hujan* karya Idgitaf serta menjelaskan potensi pemanfaatannya sebagai bahan ajar Bahasa Indonesia.Penelitian ini menggunakan pendekatan kualitatif dengan metode deskriptif. Data penelitian berupa kata dan larik lirik yang mengandung reduplikasi dari 12 lagu dalam album tersebut. Data dikumpulkan melalui teknik simak, catat, dan dokumentasi, kemudian dianalisis berdasarkan bentuk, makna gramatikal, dan konteks penggunaannya. Hasil penelitian menunjukkan bahwa ditemukan 10 bentuk reduplikasi, meliputi reduplikasi seluruh, reduplikasi semu, serta reduplikasi yang disertai unsur lain berupa kata depan, partikel, dan akhiran. Makna gramatikal yang ditemukan mencakup pengulangan tindakan atau peristiwa, penunjukan sesuatu yang tidak tentu, penggambaran keadaan, dan keberlangsungan waktu. Reduplikasi juga berfungsi memberikan penekanan, menyampaikan nasihat, dan membangun gambaran kiasan. Hasil penelitian berpotensi dimanfaatkan sebagai bahan ajar untuk membantu peserta didik memahami bentuk dan makna kata ulang melalui konteks lirik lagu.

Keyword: Album Lagu, Idgitaf, Reduplikasi, Bahan Ajar, dan Makna Gramatikal

INTRODUCTION

Indonesian forms new words through three processes: affixation, reduplication, and compounding (Nasir, 2026). Reduplication is a word formation process involving the repetition of a base form, either entirely or partially, combined with affixes, or accompanied by sound changes (Susanto et al., 2025). This process not only creates new word forms but can also result in changes in grammatical meaning influenced by how the words are formed .(Maulidawati, 2023). Various semantic relationships are produced through the process of reduplication, with the base form and its context of use serving as the primary determining factors (Hanifah et al., 2023). This indicates that reduplication needs to be examined not only in terms of its word-formation process but also in terms of the meanings it produces. Understanding the forms and meanings of reduplication is essential for identifying the use of reduplicated words in various communication contexts, including literary works and song lyrics.

Song lyrics are a form of language use that reflects the creativity of songwriters. Research by NH & Yuwono (2023) shows that the creativity of singers in Tulus's album lyrics produces potential morphemic forms that are not yet fully regulated by word formation rules. Repetition also serves specific functions in literary works, both in creating emphasis and strengthening the delivery of meaning. (Hamidah, 2026) states that repetition in Javanese children's poems is used to emphasize certain aspects, express plurality, and describe activities performed repeatedly. These findings indicate that repetition plays both linguistic and aesthetic roles in literary works. Therefore, the use of reduplication in song lyrics is interesting to investigate because it relates to word-formation processes, the conveyance of meaning, and the creation of linguistic beauty.

Idgitaf is a singer and songwriter whose lyrics are closely connected to everyday language. The album *Berusaha di Bawah Hujan*, released in 2026, is her second full length album and serves as a relevant object for observing language use in popular music. Previous studies on Idgitaf's songs have primarily focused on non-morphological aspects. Rahmanita & Ismandianto (2023) examined audience reception of the quarter-life crisis message in the song *"Takut"*. Yuliani & Muflihah (2022) analyzed the language style in Idgitaf's song *"Takut"*. Futhermore, Equira & Solikhati (2020) analyzed the song *"Sedia Aku Sebelum Hujan"* using van Dijk's critical discourse analysis model and found that the meanings of readiness and sacrifice are constructed through metaphors, repetition, and listeners' emotional responses. These studies demonstrate that Idgitaf's works offer potential for investigation through various approaches. However, studies specifically addressing morphological aspects, particularly the forms, grammatical meanings, and functions of reduplication in Idgitaf's song lyrics, remain limited. An examination of the album *Berusaha di Bawah Hujan* is therefore necessary to address this research gap and broaden discussions on the use of reduplication in popular song lyrics.

From a learning perspective, reduplication is a relevant morphological topic for students, particularly because it is related to writing skills. Understanding the forms and meanings of reduplicated words can help students recognize word-formation processes and use them appropriately in language activities. Fadhilah et al. (2025) state that the discussion of reduplication is not included in textbooks covering observational report texts for eighth grade students under the Merdeka Curriculum, indicating the need to introduce it through teaching materials. This finding highlights an opportunity to provide alternative learning resources that can enrich students' understanding of reduplication. Kosasih & Kurniawan (2018) explain that teaching materials refer to resources used by teachers or students to facilitate the learning process. These resources may

take the form of reading books, workbooks, presentations, newspapers, or digital materials. Song lyrics can be utilized as contextual learning resources because they employ language that is closely related to everyday life. Using song lyrics as learning materials enables students to identify reduplicated word forms while understanding their meanings and functions based on context. Therefore, research on reduplication in the album *Berusaha di Bawah Hujan* not only contributes to morphological studies but also has the potential to provide alternative learning resources for Indonesian language instruction.

Based on the foregoing discussion, this study aims to (1) describe the forms of reduplication found in the lyrics of Idgitaf's album *Berusaha di Bawah Hujan*, (2) explain the identified grammatical meanings of reduplication, (3) describe the functions of reduplication in constructing meaning and the aesthetics of song lyrics, and (4) explain the potential use of the research findings as teaching materials in Indonesian language learning. This study is expected to provide both theoretical and practical benefits. Theoretically, the findings are expected to enrich Indonesian morphological studies, particularly regarding the forms, meanings, and functions of reduplication in popular song lyrics. Practically, the findings can be used by teachers as alternative teaching materials for reduplicated words at the junior and senior high school levels. The findings are also expected to help students understand word formation processes through texts that are closely related to their everyday experiences and serve as a reference for future researchers interested in examining morphological phenomena in musical works.

METHOD

This study employs a qualitative approach with a descriptive method. This approach was chosen because the study aims to describe the forms, grammatical meanings, and functions of reduplication based on linguistic data as they naturally occur. The study focuses on morphological linguistics and is complemented by an examination of the potential use of its findings as teaching materials. The research data consist of words, phrases, or lyric lines containing reduplication. The data source comprises the lyrics of all songs in Idgitaf's album Berusaha di Bawah Hujan, released in 2026, consisting of 12 songs. All songs in the album were included as data sources; therefore, no sampling process was conducted. The lyric texts were obtained from the Genius platform and verified by listening to the song recordings through the Spotify application.

Data were collected using listening, note-taking, and documentation techniques. The researcher listened to the recordings and read the lyrics of each song repeatedly to identify reduplicated forms. The identified data were recorded in data cards or a coding table containing the song title, lyric excerpts, base forms, reduplicated forms, types of reduplication, grammatical meanings, and functions. The primary research instrument was the researcher as the human instrument, supported by the coding table and classification guidelines developed based on reduplication theories. This study employed Ramlan's (2012) theory to identify the forms of reduplication and Chaer's (2015) theory to analyze the grammatical meanings resulting from the reduplication process. The study was conducted in November 2026, covering data collection, analysis, and report preparation.

The research procedure consists of four stages. First, the researcher searches for official lyric sources and verifies the accuracy of the lyric texts. Second, the researcher identifies and marks all forms of reduplication. Third, the researcher classifies the data based on their forms, grammatical meanings, and functions. Fourth, the researcher relates the findings to their potential

use as teaching materials on reduplicated words at the junior and senior high school levels. Data analysis follows the interactive model proposed by Miles et al. (2014), which consists of data condensation, data display, and conclusion drawing. Reduplication forms are analyzed using the distributional method, specifically the immediate constituent analysis and deletion techniques, to determine the base forms and types of reduplication (Sudaryanto, 2015). Grammatical meanings are interpreted based on the base forms, word classes, and lyric line contexts. The functions of reduplication in constructing meaning and lyrical aesthetics are examined through their contexts of use within individual lyric lines and the songs as a whole. This analysis does not require statistical testing because the data consist of linguistic units analyzed qualitatively. Occurrence frequencies may be presented descriptively to illustrate patterns and tendencies.

Data validity was ensured through persistent observation, involving repeated reading and listening, as well as theoretical triangulation by comparing classifications from several references. Reliability was maintained through consistent coding and the documentation of all analytical decisions to ensure that they could be traced by other researchers. This study assumes that the published lyrics represent the songwriter's intended text and that the use of reduplication within them reflects meaningful linguistic choices. The scope of this study is limited to reduplication in a single album; therefore, the findings are not intended to be generalized to all popular song lyrics. The examination of the potential use of the findings as teaching materials is also limited to an analysis of their potential and has not yet been tested in classroom practice.

RESULTS AND DISCUSSIONS

The analysis reveals that Idgitaf's album *Berusaha di Bawah Hujan* contains several forms of reduplication used in its song lyrics. The data were identified based on their base forms, formation processes, and types of reduplication. Each identified form was then analyzed to determine its grammatical meaning and function in accordance with its context of use in the lyrics. The results of the identification of reduplication forms are presented in Table 1.

Table 1. Identification of Reduplication in Idgitaf's Album *Berusaha di Bawah Hujan*

Song Title	Lyric Excerpt	Reduplication Word	Base Form	Type of Reduplication
Senyum dari Matahari	*Di waktu yang tak kuduga-duga*	*Duga-duga*	*Duga*	Full Reduplication
Yuk, Pulang	*Ayo siap-siap, nanti kemalaman*	*Siap-siap*	*Siap*	Full Reduplication
Rencanamu Gagal (Tapi Kita Tidak)	*Lagi-lagi kan kuingatkan*	*Lagi-lagi*	*Lagi*	Full Reduplication
Rencanamu Gagal (Tapi Kita Tidak)	*Sebelum jauh ke mana-mana*	*Ke mana-mana*	*Mana*	Full Reduplication with a Preposition

Mendung	*Tentang itu-itu saja*	*Itu-itu*	*Itu*	Full Reduplication
Rutinitas	*Kita masing-masing dulu*	*Masing-masing*	*Masing*	Pseudo Reduplication
Kita Saling Jaga	*Di bayang-bayang masa lalu*	*Bayang-bayang*	*Bayang*	Full Reduplication
Kita Saling Jaga	*Kita saling jaga, sampai selama-lamanya*	*Selama-lamanya*	*Selama*	Full Reduplication with the Addition of *-nya*
Kita Saling Jaga	*Kita tak punya apa-apa selain satu sama lain*	*Apa-apa*	*Apa*	Full Reduplication
Tenang Saja (Ini Hanya Fase)	*Pandai-pandailah*	*Pandai-pandai*	*Pandai*	Full Reduplication with the Addition of *-lah*

Based on Table 1, ten different forms of reduplication were identified in the lyrics of the album *Berusaha di Bawah Hujan*. These forms demonstrate the use of complete word repetition as well as repetition accompanied by other elements. Each form has distinct formation characteristics that need to be examined in accordance with the morphological theory employed in this study. This identification serves as the basis for analyzing the grammatical meanings and functions of reduplication in the context of song lyrics.

Grammatical meaning refers to the meaning that arises from word-formation processes, including reduplication. Such meanings may vary across different forms because they are influenced by the word forms and their contexts of use. Therefore, analyzing grammatical meaning requires examining not only the repeated forms but also the linguistic elements surrounding them. The results of the analysis of grammatical meanings and the functions of reduplication in the album's lyrics are presented in Table 2.

Table 2. Grammatical Meanings and Functions of Reduplication in Idgitaf's Album *Berusaha di Bawah Hujan*

Song Title	Reduplication Word	Gramatical Meaning	Function
Senyum dari Matahari	*Duga-duga*	Expressing Something Unexpected or Unanticipated	Emphasizing the Unexpected Nature of an Event
Yuk, Pulang	*Siap-siap*	Expressing the Act of Preparing Oneself	Depicting an Invitation to Make

			Preparations Immediately
Rencanamu Gagal (Tapi Kita Tidak)	*Lagi-lagi*	Expressing the Repetition of an Action or Event	Emphasizing That a Warning Has Been Repeatedly Given
Rencanamu Gagal (Tapi Kita Tidak)	*Ke mana-mana*	Expressing Indefinite or Various Directions or Places	Illustrating the Scope of an Unspecified Direction or Destination
Mendung	*Itu-itu*	Expressing the Same Matter or Something That Is Continuously Discussed	Emphasizing Frustration with Recurring Issues
Rutinitas	*Masing-masing*	Expressing Each Party Individually	Emphasizing the Separation or Individual Circumstances of Each Party
Kita Saling Jaga	*Bayang-bayang*	Expressing Something That Haunts or Represents a Memory of the Past	Creating a Figurative Depiction of Past Memories
Kita Saling Jaga	*Selama-lamanya*	Expressing an Indefinite Duration of Time	Reinforcing the Impression of Commitment and the Continuity of a Relationship
Kita Saling Jaga	*Apa-apa*	Expressing Something in General or Indefinite Terms	Emphasizing the Absence of Something Possessed
Tenang Saja (Ini Hanya Fase)	*Pandai-pandai*	Expressing the Need to Be Wise or Capable	Providing Emphasis in the Form of Advice or Encouragement

The analysis reveals that reduplication in the album *Berusaha di Bawah Hujan* functions not only as a word-formation process but also contributes to conveying messages in song lyrics. The grammatical meanings identified include repeated actions, the indication of indefinite entities,

the individual circumstances of each party, and temporal continuity. These variations in meaning demonstrate that the interpretation of reduplication needs to consider sentence context rather than merely the word forms.

The functions of reduplication are also evident in its use to provide emphasis, convey advice, construct figurative imagery, and reinforce emotional expressions. For example, the form *lagi-lagi* emphasizes a warning that has been delivered repeatedly, while *bayang-bayang* constructs a figurative representation of the past. The form *pandai-pandailah* is used to convey advice, encouraging listeners to face situations wisely. These findings indicate that the selection of reduplicated forms also contributes to the expression and linguistic aesthetics of song lyrics.

CONCLUSIONS

The analysis of the lyrics in Idgitaf's album *Berusaha di Bawah Hujan* reveals the use of reduplication across various song titles. Based on the identified data, ten instances of reduplication were found, including *duga-duga, siap-siap, lagi-lagi, ke mana-mana, itu-itu, masing-masing, bayang-bayang, pandai-pandailah, apa-apa,* and *selama-lamanya*. These findings demonstrate that reduplication is used in various lyrical contexts, ranging from describing actions and repeated events to referring to indefinite entities and emphasizing particular expressions. The use of these forms also indicates that reduplication functions not only in word formation but also contributes to conveying messages and expressions in song lyrics.

In terms of their formation processes, the research data demonstrate the use of full reduplication and several forms accompanied by additional elements, such as prepositions, particles, and suffixes. The forms duga-duga, siap-siap, lagi-lagi, itu-itu, bayang-bayang, and apa-apa represent the complete repetition of their base forms. Meanwhile, ke mana-mana demonstrates the repetition of the base word mana, preceded by the preposition ke. The form pandai-pandailah represents the repetition of the base form pandai accompanied by the particle -lah. Furthermore, selama-lamanya demonstrates the repetition of the base form selama with the addition of the element -nya. These findings indicate that the formation of reduplication in this album's lyrics does not merely involve the repetition of base forms but may also include additional elements that influence their use in sentences.

The grammatical meanings identified in the data demonstrate variations depending on the forms and contexts of use. The form siap-siap conveys the meaning of preparing oneself, while lagi-lagi indicates the repetition of an action or event. The form ke mana-mana expresses an indefinite direction or place, whereas itu-itu refers to the same matter or something that is repeatedly discussed. The form masing-masing indicates each party individually, while apa-apa refers to something in general or an indefinite entity. The form selama-lamanya expresses temporal continuity without an endpoint. Meanwhile, duga-duga, in its lyrical context, refers to something that was not anticipated beforehand. These variations demonstrate that the grammatical meanings of reduplication cannot be determined solely based on their repeated forms but require consideration of their contexts of use in the lyrics.

The functions of reduplication in the album *Berusaha di Bawah Hujan* demonstrate how word repetition strengthens the delivery of messages and expressions in songs. Reduplicated forms function to emphasize particular actions or conditions, describe recurring events, convey advice, and construct figurative imagery. These functions indicate that the selection of reduplication in song lyrics is not solely related to linguistic aspects but also supports the conveyance of meaning

and the aesthetic value of musical works. The function of each reduplicated form is determined by its context of use in the lyrics.

The findings of this study also have the potential to be utilized as Indonesian language teaching materials, particularly in morphology lessons concerning word-formation processes and grammatical meanings. Reduplication data from song lyrics can serve as concrete examples to help students identify repeated word forms and understand their meanings based on sentence contexts. Such utilization can enrich learning resources by incorporating examples of language use in musical works that are closely related to students' everyday lives.

ACKNOWLEDGMENTS

The author would like to express gratitude to all parties who provided support and assistance throughout the preparation of this study. Special thanks are extended to those who offered input and suggestions for improving the research manuscript. The author also appreciates the parties who provided access to the data sources, including the song lyrics and recordings of Idgitaf's album Berusaha di Bawah Hujan, which made this study possible.

REFERENCES

Chaer, A. (2015). *Morfologi Bahasa Indonesia: Pendekatan Proses*. Rineka Cipta.

Equira, P., & Solikhati, N. I. (2020). Analisis Wacana Kritis Teun A. Van Dijk Pada Lagu "Sedia Aku Sebelum Hujan" Karya Idgitaf. *Basindo*, *4*(2), 321–328. http://journal2.um.ac.id/index.php/basindo

Fadhilah, I. N., Muhyidin, A., & Devi, A. A. K. (2025). Reduplikasi Pada Surat Kabar Digital Sindonews.Com Serta Implikasinya Terhadap Pembelajaran Bahasa Indonesia Di Smp. *Bahtera Indonesia; Jurnal Penelitian Bahasa dan Sastra Indonesia*, *10*(1), 196–204.

Hamidah, L. W. (2026). Makna dan Reduplikasi dalam Tembang Dolanan Jawa. *Jurnal Bahasa dan Sastra*, *13*(1), 58–67. https://doi.org/10.60155/jbs.v13i1.702

Hanifah, D. U., Makruf, I., & Qosim, M. N. (2023). Pentingnya Memahami Makna, Jenis-jenis makna dan Perubahannya. *Jurnal Ihtimam*, *6*(1), 157–171. https://doi.org/10.36668/jih.v6i1.483

Kosasih, E., & Kurniawan, E. (2018). *Jenis-Jenis Teks Fungsi, Struktur, dan Kaidah Kebahasaan*. Yrama Widya.

Maulidawati, M. S. (2023). Jenis Makna Pada Penamaan Menu Makanan Unik Di Kafe Dan Warung Kota Lhokseumawe (Kajian Semantik) oleh. *Kande*, *04*(02), 167–176.

Miles, M. B., Huberman, A. M., & Saldana, J. (2014). *Qualitative Data Analysis: A Methods Sourcebook*. SAGE Publications.

Nasir, A. (2026). *Morfologi Bahasa Indonesia* (M. H. Dr. Wahyuddin, S.Pd., Ed.). CV. Cemerlang Publishing.

NH, S. R., & Yuwono, U. (2023). Produktivitas Morfemis Pada Lirik Lagu Tulus Dalam Album Manusia (*Morpheme Productivity in Tulus's Lyric in Manusia Album)*. *Kandai*, *19*(2), 221. https://doi.org/10.26499/jk.v19i2.5791

Rahmanita, H., & Ismandianto. (2023). Analisis Resepsi Audience Mengenai Quarter Life Crisis Pada Lagu "Takut" Karya Idgitaf Hanifah. *Jurnal Ilmu Komunikasi*, *12*(1), 63–71.

Ramlan. (2012). *Ilmu Bahasa Indonesia: Morfologi (Suatu Tinjauan Deskriptif)* (14 ed.). CV.

Karyono.
Sudaryanto. (2015). *Metode dan Aneka Teknik Analisis Bahasa: Pengantar Penelitian Wahana Kebudayaan secara Linguistis*. Sanata Dharma University Press.
Susanto, A. K., Nurfaizah, A., Rustandi, E., & Soulisa, I. (2025). *Buku Referensi Linguistik Umum Konsep dan Kajian Teoritis dalam Konteks Bahasa Indonesia* (Nomor I). PT Media Penerbit Indonesia.
Yuliani, A., & Muflihah, S. A. (2022). Analisis Makna Lagu "Takut" oleh Idgitaf Album Semoga Sembuh. *Protasis: Jurnal Bahasa, Sastra, Budaya, dan Pengajarannya*, *1*(2), 48–55. https://doi.org/10.55606/protasis.v1i2.44