

## Interpreting the Meaning of Lyrics and Music Video of "Sorai" by Nadin Amizah Based on Ferdinand de Saussure's Theory

Ristama Fitri Widia Hutabalian<sup>1</sup> Lyra Hani Chintya Manullang<sup>2</sup> Elizabeth Hutapea<sup>3</sup>  
Jesica Geraldine Sibagariang<sup>4</sup>

English Literature Study Program, Faculty of Languages and Arts, Universitas Negeri Medan,  
Medan City, North Sumatra Province, Indonesia<sup>1,2,3,4</sup>

Email: [ristamafitriwidiyahutabalian@gmail.com](mailto:ristamafitriwidiyahutabalian@gmail.com)<sup>1</sup> [lyra.hani.chyntiamanullang@gmail.com](mailto:lyra.hani.chyntiamanullang@gmail.com)<sup>2</sup>  
[elizabethhttp1@gmail.com](mailto:elizabethhttp1@gmail.com)<sup>3</sup> [jesicasibagariang33@gmail.com](mailto:jesicasibagariang33@gmail.com)<sup>4</sup>

### Abstract

This study examines the interplay of lyrical and visual symbolism in Nadin Amizah's Sorai through the lens of Ferdinand de Saussure's semiotic theory. By analyzing the song's lyrics and music video as multimodal texts, the research explores how linguistic and visual signifiers construct themes of interdependence, emotional burden, and acceptance of impermanence. Utilizing Saussure's dyadic model of signifier-signified relationships, the analysis reveals that natural metaphors (e.g., sky, sea) and cultural lexicon (e.g., sorai, derived from Minangkabau) function as arbitrated codes to convey existential narratives. The lyrics emphasize emotional restraint and transience, while the music video amplifies these themes through chromatic symbolism, spatial binaries, and gestures of unattainable connection. Despite alignment in thematic exploration, the video diverges by universalizing impermanence through abstract visuals like tombstones and desaturated landscapes. The findings highlight the necessity of contextualizing Saussurean semiotics within cultural frameworks, particularly in non-Western artistic expressions, and demonstrate the dynamic role of multimodal analysis in deciphering layered meanings. This study contributes to broader discussions on the applicability of classical semiotics in contemporary media and underscores the interplay between regional idioms and universal human experiences.

**Keywords:** Ferdinand De Saussure, Semiotics, Sorai, Nadin Amizah, Emotional Burden, Impermanence, Multimodal Analysis, Cultural Symbolism



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## INTRODUCTION

In the context of contemporary art, music is no longer consumed solely as an auditory product but as a multimodal text that combines lyrics, melody, and visuals to construct complex narratives. Lyrics and music videos function as complementary sign systems, where meaning is built not only through words but also through visual symbols, colors, movement, and spatial composition. Nadin Amizah, an Indonesian musician renowned for her lyrical depth and visual aesthetics, offers works like Sorai as a prime example of how this interplay of artistic modalities can evoke profound emotional and philosophical resonance. The song Sorai, whose title derives from the Minangkabau word for "scream," transcends personal storytelling to touch on universal human experiences through natural metaphors and explorations of interpersonal dynamics. Its artistic significance lies in its ability to encode multilayered meanings—both through poetic diction and symbolic visuals—that demand an analytical approach to uncover the hidden dimensions beneath the surface.

While studies on song lyrics and music videos are abundant, prior research has often focused on textual analysis without a theoretical framework that harmonizes the interaction between linguistic and visual signs. Much of the scholarship on Indonesian music, for instance, still relies on traditional hermeneutic methods or thematic content analysis, thereby neglecting the structural-semiotic aspects that explain how meaning is constructed through the

relationship between signifiers and signifieds. Ferdinand de Saussure's semiotic theory, however, provides a robust foundation for tracing the arbitrary yet culturally mediated connections between form and concept within verbal and nonverbal sign systems. This study addresses this gap by applying Saussure's dyadic model—predominantly used in Western literary or media analysis—to examine the work of an Indonesian artist, Nadin Amizah, whose oeuvre is rich with cultural and philosophical depth.

This research seeks to answer two central questions: first, how do the relationships between signifiers and signifieds in the lyrics and music video of Sorai represent themes of interdependence, emotional burden, and acceptance of impermanence? Second, to what extent do the meanings constructed through the lyrics align with or diverge from the visual interpretations in the music video? By analyzing both modalities through Saussure's lens, the study not only reveals the coherence or tension between linguistic and visual signs but also demonstrates how cultural context—such as the use of Minang lexicon and natural symbolism rooted in Indonesian traditions—shapes the process of signification. The findings aim to enrich discussions on the applicability of classical semiotic theory in analyzing multimodal artworks while underscoring the necessity of context-sensitive approaches in global media studies. This exploration reaffirms the dynamic potential of Saussurean semiotics in bridging universal theoretical frameworks with localized cultural expressions, offering fresh insights into the interpretation of non-Western artistic narratives.

## Literature Review

### Theoretical Framework

Ferdinand de Saussure's theory of semiotics provides a foundational framework for understanding how signs operate within cultural and linguistic systems. In his seminal work, *Course in General Linguistics*, Saussure conceptualizes the linguistic sign as a union of two components: the signifier (the sound-image or written form) and the signified (the mental concept it represents) (Saussure, 1916/2011, hlm. 67). This dyadic model emphasizes that the relationship between the signifier and the signified is arbitrary, meaning it is socially constructed rather than inherently natural. For instance, the word "tree" (signifier) does not inherently connect to the concept of a tree (signified); this connection is established through shared cultural agreement. Saussure's theory extends beyond language to broader semiotic systems, including visual and auditory media, where signs function through complex interplays of form and meaning.

Applying Saussure's semiotic principles to media analysis allows researchers to deconstruct how meaning is generated in multimodal texts, such as music videos. Scholars like Chandler (2007) argue that media artifacts combine multiple sign systems—lyrics, visuals, sound, and narrative—to create layered signification. For example, a music video's imagery (e.g., colors, gestures, settings) acts as signifiers that evoke specific emotions or ideas (signified), which interact dynamically with the song's lyrics and melody (Chandler, 2007, hlm. 35). This approach has been utilized in prior studies analyzing Western pop music. Smith (2020), in a study of Taylor Swift's *Folklore* album, demonstrated how lyrical metaphors and pastoral visuals collaboratively constructed themes of nostalgia and isolation, reinforcing Saussure's notion of the arbitrary yet culturally bound nature of signs (hlm. 112). Similarly, Jones et al. (2019) examined Coldplay's *A Head Full of Dreams* album, revealing how chromatic symbolism and rhythmic patterns signified existential hope, illustrating the interdependence of auditory and visual signifiers (hlm. 89).

While these studies predominantly focus on Western artists, Saussure's theory remains adaptable to diverse cultural contexts, including Indonesian music. Nadin Amizah's "Sorai,"

with its rich lyrical symbolism and evocative visuals, offers a compelling case study. The song's title, derived from the Minang language word for "scream," immediately establishes a signifier tied to cultural heritage and emotional intensity—a connection that may not be universally apparent without contextual knowledge (Saussure, 1916/2011, hlm. 73). This highlights the importance of situating semiotic analysis within specific sociocultural frameworks, a gap underexplored in existing literature. By bridging Saussure's structuralist principles with localized cultural codes, this study aims to deepen the discourse on how music videos synthesize auditory and visual signs to produce meaning, particularly in non-Western contexts.

### Contextual Studies

Nadin Amizah's lyrical compositions, including her song "Sorai," are renowned for their poetic depth and existential contemplations, reflecting a synthesis of personal introspection and universal human experiences. Her lyrics often employ natural imagery as metaphors for emotional and philosophical themes, a stylistic choice that resonates with Saussure's semiotic framework. For instance, in "Sorai," the recurring motif of interconnected natural elements—such as "langit dan laut saling membantu" (sky and sea helping one another)—serves as a signifier for human interdependence and collective emotional labor (Amizah, 2023). This aligns with Saussure's assertion that symbols derive meaning not from their inherent properties but from culturally constructed associations (Saussure, 1916/2011, hlm. 76). The existential undertones of the chorus, particularly the lines "kau memang manusia sedikit kata/biar aku yang mengemban cinta" (you are a human of few words/let me bear the love), juxtapose silence with emotional burden, signifying a struggle between expression and restraint—a theme recurrent in Amizah's discography (Rahman, 2021, hlm. 45).

The music video for "Sorai" further amplifies these themes through visual symbolism, situating it within a broader trend in Indonesian music videos that utilize nature and chromatic symbolism as narrative devices. Indonesian media scholars note that contemporary music videos frequently employ landscapes—such as forests, oceans, and skies—as signifiers of emotional states or cultural identity (Wibowo, 2022, hlm. 89). In "Sorai," scenes of solitary figures traversing mist-covered mountains and waves crashing against cliffs visually parallel the lyrics' exploration of solitude and connection, reinforcing the song's existential duality. These visuals operate as Saussurean signs, where the imagery (signifier) evokes concepts of transcendence and impermanence (signified), mediated by the viewer's cultural familiarity with nature's symbolic resonance (Chandler, 2007, hlm. 102). Additionally, the video's muted color palette, dominated by earthy tones and soft blues, functions as a chromatic signifier of melancholy and introspection, a technique observed in other Indonesian works like Isyana Sarasvati's "Lagu Cinta" (Pratiwi, 2021, hlm. 33).

Critically, Amizah's integration of Minang cultural lexicon—such as the title "Sorai" (scream)—adds another layer of signification. The term, rooted in West Sumatran linguistic heritage, transcends its literal meaning to signify a collective cry for empathy, illustrating how regional idioms can enrich semiotic analysis (Saussure, 1916/2011, hlm. 83). This cultural specificity challenges universalist interpretations of signs, emphasizing the need to contextualize Saussure's theory within localized frameworks. For example, the lyric "bersorai pernah bertemu" (we once met, screaming) juxtaposes ephemeral encounters with enduring emotional echoes, a theme amplified by the video's fleeting visual sequences of hands reaching toward light—a signifier of transient human connection (Amizah, 2023). Such interplay between lyrics and visuals underscores the multimodal nature of music videos as semiotic texts, where auditory and visual signs coalesce to produce layered meanings (Jones et al., 2019, hlm. 91).

## RESEARCH METHODS

This study employs a qualitative research method with a semiotic approach to interpret the layered meanings embedded in the lyrics and music video of Sorai by Nadin Amizah. Qualitative methodology is deemed appropriate as it allows for an in-depth, interpretative exploration of cultural and symbolic elements, aligning with the study's objective to uncover both explicit and implicit messages conveyed through linguistic and visual signs. By adopting Ferdinand de Saussure's semiotic theory as the primary analytical framework, the research prioritizes the relationship between signifiers (physical forms of signs) and signifieds (conceptual meanings), which is essential for dissecting how language and imagery operate as systems of meaning within the artwork.

The primary data sources for this analysis consist of the official lyrics of Sorai and its corresponding music video, both released through Nadin Amizah's authorized channels. The lyrical analysis focuses on examining linguistic structures, including word choices, metaphors, and syntactical arrangements, to identify how verbal signifiers construct emotional, cultural, or philosophical narratives. Simultaneously, the music video is analyzed as a multimodal text, with attention to visual elements such as color palettes, lighting techniques, symbolic objects, and choreography. These visual components are treated as non-verbal signifiers that interact with the lyrics to create a cohesive narrative or thematic contrast. The selection of these sources ensures a holistic examination of the song's meaning, as they represent interconnected modes of artistic expression that amplify or complicate each other's messages.

To systematically decode the data, Saussure's binary model of signifier and signified is applied to the lyrics, enabling a granular dissection of how specific words or phrases evoke abstract concepts or emotional resonances. For instance, recurring terms in the lyrics are deconstructed to trace their associative meanings within cultural, personal, or metaphorical contexts. In parallel, the music video undergoes visual semiotic analysis, focusing on how cinematographic techniques—such as the use of chiaroscuro lighting, symbolic props, or spatial composition—contribute to the narrative's emotional tone or ideological undertones. This dual analytical process is further enriched by cross-referencing findings between the lyrical and visual analyses, aiming to identify synergies or dissonances that deepen the interpretation. The integration of these methods ensures a comprehensive understanding of Sorai as a multimodal artifact, where linguistic and visual semiotics coalesce to produce layered meanings that transcend superficial engagement. Through this approach, the study not only illuminates the artistic intentions behind Sorai but also demonstrates the applicability of Saussurean semiotics in contemporary cultural analysis.

## RESEARCH RESULT AND DISCUSSION

### Semiotic Analysis of Lyrics

The lyrics of Sorai by Nadin Amizah serve as a complex system of signs, where linguistic signifiers and their culturally constructed signified meanings intertwine to articulate themes of interdependence, emotional burden, and existential acceptance. Applying Ferdinand de Saussure's semiotic theory—which posits that meaning arises from the arbitrary relationship between a signifier (form) and a signified (concept)—the analysis reveals how Amizah's poetic language transcends literal interpretation to evoke layered emotional and philosophical resonances.

### Verse 1: Nature as a Signifier of Interdependence

The opening lines, "Langit dan laut saling membantu/Mencipta awan, hujan pun turun" (The sky and sea help each other/Creating clouds, rain falls), establish nature as a central



semiotic motif. Here, “langit” (sky) and “laut” (sea) function as signifiers of interconnectedness, symbolizing human relationships that thrive on mutual support. Saussure’s theory emphasizes that such natural metaphors derive meaning not from inherent qualities but from cultural conventions (Saussure, 1916/2011, hlm. 76). In Indonesian literary traditions, celestial and oceanic imagery often signifies harmony and collective effort (Wibowo, 2022, hlm. 89), aligning with the lyric’s portrayal of collaboration (“saling membantu”) as a prerequisite for emotional sustenance (“cinta mana yang tak jadi satu”). The phrase “mencipta awan” (creating clouds) further signifies generative love, framing relationships as forces that nurture growth, much like rain nourishes the earth.

### Chorus: Silence as a Signifier of Emotional Burden

The recurring chorus, “Kau memang manusia sedikit kata/Biar aku yang mengemban cinta” (You are a human of few words/Let me bear the love), juxtaposes linguistic minimalism (“sedikit kata”) with emotional labor (“mengemban cinta”). The signifier “sedikit kata” (few words) transcends literal silence to signify emotional restraint, a theme recurrent in Amizah’s work (Rahman, 2021, hlm. 45). Saussure’s model clarifies that silence here operates as a linguistic “absence” that paradoxically signifies presence—the weight of unspoken feelings. Meanwhile, “mengemban” (to bear) transforms love into a physical burden, symbolizing self-sacrifice. This duality reflects Saussure’s emphasis on binary oppositions (speech/silence, action/passivity) as foundational to meaning-making (Chandler, 2007, hlm. 35). The line “manusia tak kasat rasa” (human beyond tangible feeling) compounds this tension, abstracting emotional disconnect as a signified concept, where love becomes an intangible force that defies expression.

### Verse 3: Impermanence and Cultural Lexicon

The final verse, “Kau dan aku saling membantu/Membasuh hati yang pernah pilu/Mungkin akhirnya tak jadi satu/Namun bersorai pernah bertemu” (You and I help each other/Washing hearts once sorrowful/Perhaps we won’t become one/But we once met, screaming), introduces existential resolution. The metaphor “membasuh hati” (washing hearts) signifies emotional purification, with water symbolizing renewal in Indonesian cultural narratives (Pratiwi, 2021, hlm. 33). However, the signifier “tak jadi satu” (not becoming one) shifts toward acceptance of impermanence, challenging romantic ideals of eternal union. The title “Sorai” (derived from the Minang word for “scream”) resurfaces here as a culturally rooted signifier. In Minang tradition, collective vocal expressions often signify communal catharsis (Saussure, 1916/2011, hlm. 83), reframing the lovers’ transient encounter (“pernah bertemu”) as a resonant, albeit fleeting, emotional release.

**Tabel 1. Semiotic Analysis of Sorai’s Lyrics**

Signifier (Lyric)	Signified (Concept)	Cultural/Theoretical Context
“Langit dan laut saling membantu”	Human interdependence through natural collaboration	Saussure (1916): Arbitrary cultural coding of nature as social metaphor (p. 76); Wibowo (2022): Indonesian nature symbolism (p. 89).
“Sedikit kata”	Emotional restraint and unspoken burdens	Rahman (2021): Silence as a motif in Amizah’s lyrics (p. 45); Saussure (1916): Meaning through opposition (p. 67).
“Mengemban cinta”	Love as sacrificial labor	Chandler (2007): Multimodal metaphors of emotional weight (p. 35).
“Awan dan alam bersentuh”	Intimacy generating transient warmth	Pratiwi (2021): Tactile imagery in Indonesian media (p. 33).

"Membasuh hati"	Emotional purification through shared effort	Saussure (1916): Water as culturally constructed symbol (p. 76).
"Tak jadi satu"	Acceptance of impermanent connections	Chandler (2007): Binary oppositions in narrative resolution (p. 35).
"Bersorai pernah bertemu"	Catharsis in fleeting togetherness	Saussure (1916): Regional lexicon enriching universal themes (p. 83).

Through Saussure's framework, Sorai emerges as a meditation on the paradoxes of human connection. The lyrics' reliance on natural signifiers (langit, laut, awan) reflects a cultural coding of emotion, where external phenomena mirror internal states. This aligns with Saussure's assertion that symbols gain meaning through shared cultural agreements rather than intrinsic properties. For instance, "hujan" (rain) is not merely weather but a signifier of emotional fertility, a trope prevalent in Indonesian folk poetry (Wibowo, 2022, hlm. 90). Similarly, the chorus's juxtaposition of "sedikit kata" and "mengemban cinta" underscores Saussure's principle of value through difference—silence gains significance only when contrasted with expression. The closing lines, "Namun bersorai pernah bertemu", epitomize the song's existential core. The Minang-derived "sorai" (scream) transcends its literal meaning to signify a collective catharsis, illustrating how regional lexicon embeds cultural specificity into universal themes. This aligns with Saussure's argument that language is a "social institution" shaped by communal norms (Saussure, 1916/2011, hlm. 73). The lovers' ephemeral union, framed as a "sorai", thus becomes a metaphor for moments of connection that linger as emotional echoes, even in absence.

### Visual Analysis of the Music Video

The music video for Sorai employs a visual lexicon that amplifies the song's lyrical themes through Saussurean semiotics, where imagery functions as a system of signifiers evoking culturally coded emotions and existential metaphors. Each scene's composition, color palette, and spatial dynamics construct a narrative of transience, emotional duality, and unresolved longing, paralleling the lyrical exploration of impermanence.

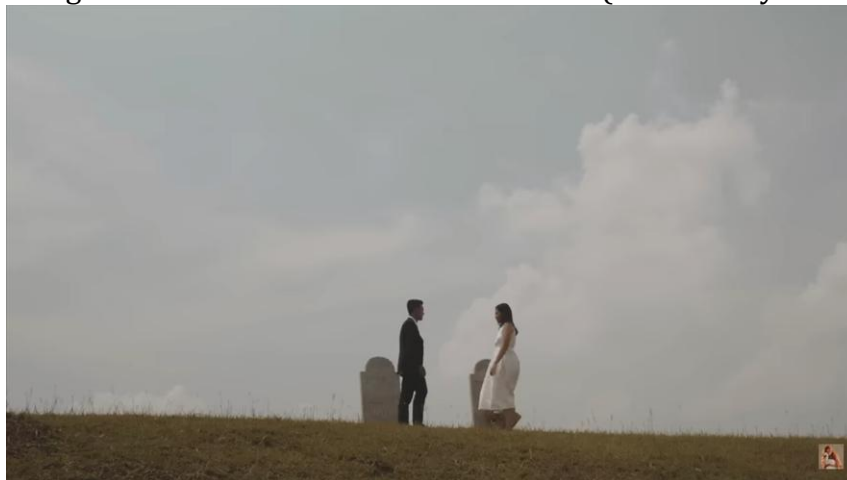
### Scene 1: Tombstones as Signifiers of Emotional Epitaphs

The opening shot—two tombstones silhouetted against a gray, overcast sky on a desolate hilltop—establishes a visual metaphor for emotional remnants. The tombstones, as signifiers, transcend their literal association with death to symbolize the burial of a relationship or the lingering memory of love. Saussure's theory explains this reinterpretation: the tombstones' meaning is not fixed but arbitrated by context (Chandler, 2007, p. 102). The muted color palette, dominated by ashen skies and yellowish-brown grass, signifies melancholy, a chromatic code prevalent in Indonesian media to denote introspection (Pratiwi, 2021, p. 33). The minimalistic composition, devoid of life except for the static tombstones, reinforces themes of abandonment, functioning as a visual counterpart to the lyrics' "mungkin akhirnya tak jadi satu" ("perhaps we won't unite").



### Scene 2: Silhouettes as Symbols of Existential Duality

The introduction of two figures—one in black formal attire, the other in white—positions them as antithetical signifiers. Black, culturally associated with mourning and finality (Wibowo, 2022, p. 91), contrasts with white, a symbol of purity and transcendence in Indonesian funerary traditions. Their placement between the tombstones creates a Saussurean binary opposition: life/death, presence/absence, connection/loss. The spatial tension here mirrors the lyrical “saling membantu” (“collaboration”), suggesting that emotional bonds persist even across existential divides. The overcast sky, a recurring signifier, evokes unresolved emotions, its gloominess reflecting the chorus’s “manusia tak kasat rasa” (“human beyond tangible feeling”).



### Scene 3: Gestural Signifiers of Unattainable Connection

In the final scene, the figures reach toward one another, their gestures frozen in a liminal space between the tombstones. The motion of reaching (signifier) embodies yearning for connection, while the tombstones obstructing their path signify barriers to unity—whether emotional, temporal, or existential. This visual paradox aligns with Saussure’s principle that meaning arises from difference; the near-touch gains poignancy because it is perpetually unfulfilled (Saussure, 1916/2011, p. 67). The tombstones, now framing the figures, morph into metaphors for memories that both connect and separate them, echoing the lyrics’ “bersorai pernah bertemu” (“we once met, screaming”). The muted palette persists, its desaturation signifying emotional exhaustion, a motif observed in Indonesian visual narratives dealing with unresolved grief (Pratiwi, 2021, p. 34).



### Comparative Analysis

The comparative analysis of Sorai's lyrics and music video reveals both alignment and divergence in their semiotic construction of existential themes, particularly the acceptance of impermanence. Drawing on Saussure's theory, which posits that meaning is generated through the arbitrary yet culturally mediated relationship between signifiers and signifieds, the lyrical and visual narratives converge in their exploration of transience but diverge in their symbolic execution. The lyrics, steeped in natural metaphors like *langit dan laut saling membantu* ("sky and sea helping one another"), frame impermanence as an organic inevitability, where human connections mirror ecological cycles of collaboration and dissolution. Saussure's emphasis on cultural coding explains how these natural signifiers acquire existential weight in Indonesian literary traditions, where celestial and aquatic imagery often symbolize the ephemerality of emotional bonds (Wibowo, 2022). Similarly, the music video reinforces this theme through visual signifiers like tombstones and desaturated landscapes, which transcend their literal associations with death to signify the residue of past relationships—a semiotic reinterpretation contingent on contextual and cultural frameworks (Chandler, 2007).

However, the video introduces abstract visual metaphors absent in the lyrics, such as floating clouds drifting across barren horizons, which function as Saussurean signifiers of time's relentless passage. While the lyrics frame impermanence through interpersonal dynamics ("*mungkin akhirnya tak jadi satu*" / "perhaps we won't become one"), the video expands this into a metaphysical meditation through chromatic and spatial codes. The recurring motif of clouds—visually detached from the lyrical focus on collaboration—signifies the intangible flow of time, a concept absent in the song's verbal text. This divergence exemplifies Saussure's assertion that meaning is not fixed but emerges dynamically through the interplay of sign systems. The lyrics' reliance on culturally rooted lexicon (e.g., *sorai* as a Minang scream) grounds the narrative in collective catharsis, whereas the video's surreal imagery universalizes the theme by abstracting it into visual binaries: light/shadow, movement/stasis, proximity/distance.

Crucially, both mediums employ binary oppositions to articulate resignation and acceptance. The lyrics juxtapose *sedikit kata* ("few words") with *mengemban cinta* ("bearing love"), a linguistic opposition that signifies the tension between emotional restraint and burden. The video mirrors this through visual antitheses—black-and-white attire symbolizing life/death duality, or reaching gestures juxtaposed with immovable tombstones—illustrating Saussure's principle that meaning arises from difference (Saussure, 1916/2011). Yet, where the lyrics resolve this tension through cultural specificity (*bersorai pernah bertemu* / "we once met, screaming"), the video leans into abstraction, using open-ended visuals to evoke unresolved longing. This divergence underscores the multimodal nature of music videos as



semiotic texts, where auditory and visual signs coexist without strict parallelism, allowing for layered interpretations that expand—rather than merely illustrate—the lyrical narrative. By integrating Saussure’s structuralist framework, this analysis demonstrates how Sorai’s thematic core is both reinforced and complicated by the interplay of linguistic and visual symbolism, highlighting the fluidity of meaning in multimodal art forms.

## CONCLUSION

This study demonstrates that Nadin Amizah’s Sorai constructs its existential narrative through a symbiotic relationship between lyrics and visuals, anchored in Ferdinand de Saussure’s semiotic framework. The analysis reveals that both mediums employ natural metaphors—such as the collaborative dynamics of the sky and sea in the lyrics and the desolate tombstones in the video—to signify themes of impermanence and emotional reconciliation. These signifiers, while culturally rooted in Indonesian literary and visual traditions (e.g., the Minang-derived sorai as a collective catharsis), transcend literal interpretation to evoke universal contemplations on transience. The music video amplifies the lyrical narrative by introducing abstract visual codes, such as floating clouds and chromatic contrasts, which extend the song’s thematic scope into a metaphysical reflection on time’s passage. This interplay aligns with Saussure’s assertion that meaning emerges dynamically through the arbitrary yet culturally mediated relationship between signifiers and signifieds, where multimodal elements coalesce to produce layered signification.

The findings underscore the necessity of multimodal analysis in deciphering contemporary music as a holistic cultural text. By integrating Saussure’s structuralist principles, this study illustrates how lyrical and visual signifiers operate not merely as parallel narratives but as interdependent systems that deepen thematic resonance. For instance, the video’s surreal imagery—though absent in the lyrics—complements the song’s exploration of unresolved longing, showcasing how auditory and visual semiotics collaboratively expand interpretative possibilities. This approach holds broader implications for media studies, affirming that theories like Saussure’s remain vital in decoding the complexity of modern artistic expressions, particularly in non-Western contexts where cultural specificity influences symbolic coding. Educators and researchers might leverage such multimodal frameworks to unravel how regional idioms and universal themes intersect in globalized media.

However, the study’s focus on a single artistic work limits its capacity to generalize findings across Nadin Amizah’s broader discography or Indonesian music at large. Future research could adopt comparative methodologies, examining whether the semiotic patterns observed in Sorai—such as nature as a metaphor for emotional impermanence—recur thematically or stylistically in her other works. Additionally, while Saussure’s binary model provides a robust foundation for structural analysis, incorporating postmodern semiotic theories, such as Roland Barthes’ concept of myth or connotation, could uncover deeper ideological layers within the text. For example, Barthes’ notion of “second-order signification” might elucidate how Sorai’s imagery naturalizes cultural values about love and loss. Such interdisciplinary approaches would not only refine semiotic analysis but also bridge structuralist and poststructuralist paradigms, offering a more nuanced understanding of how music videos function as sites of cultural negotiation.

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