

SUNFLOWER METAPHOR IN DA'WAH THROUGH MUSIC
Analysis of Spirituality and the Meaning of the Song 'Gala Bunga Matahari'
by Sal Priadi

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Abstract

This study explores da'wah's spiritual and communicative aspects embedded in Sal Priadi's song "Gala Bunga Matahari." The research investigates how the sunflower metaphor is employed to convey themes of loss, hope, and emotional resilience in the context of da'wah through music. Utilizing a qualitative method with textual analysis, the study delves into the lyrical content to uncover the spiritual messages conveyed. The findings indicate that the song effectively serves as a medium for da'wah, facilitating spiritual reflection and providing solace to its listeners. The study concludes that music, as exemplified in this song, can significantly convey da'wah messages by addressing profound emotional and spiritual experiences.

[Penelitian ini bertujuan untuk mengeksplorasi aspek spiritual dan komunikatif dakwah yang tertanam dalam lagu "Gala Bunga Matahari" karya Sal Priadi. Penelitian ini menyelidiki bagaimana metafora bunga matahari digunakan untuk menyampaikan tema kehilangan, harapan, dan ketahanan emosional dalam konteks dakwah melalui musik. Dengan menggunakan metode kualitatif melalui analisis teks, penelitian ini mengkaji isi lirik untuk mengungkap pesan spiritual yang disampaikan. Temuan menunjukkan bahwa lagu ini secara efektif berfungsi sebagai media dakwah, memfasilitasi refleksi spiritual dan memberikan hiburan kepada pendengarnya. Penelitian ini menyimpulkan bahwa musik, seperti yang dicontohkan dalam lagu ini, dapat berperan signifikan dalam menyampaikan pesan dakwah dengan mengatasi pengalaman emosional dan spiritual yang mendalam.]

Keywords: Da'wah, Sal Priadi, Sunflower Metaphor, Music and spirituality



A. Introduction

Music as a da'wah medium has become a rapidly growing phenomenon in Indonesia.¹ The song "Gala Bunga Matahari" by Sal Priadi is an exciting example to analyze. This song offers a beautiful melody and contains a deep spiritual meaning, which can serve as a means to convey da'wah messages.² This shows that music can effectively convey spiritual and moral values to listeners, especially the younger generation, who are more open to modern forms of communication.

Research shows that music can convey da'wah messages more excitingly and readily accepted by the public. For example, Hanif revealed that music can be a medium to express spiritual values.³ Additionally, research by Purnomo shows that music can be used to express feelings and faith more beautifully than words.⁴ Thus, the song "Gala Bunga Matahari" by Sal Priadi functions as entertainment and an effective da'wah medium. By analyzing the meaning and symbolism in this song, we can understand how music can contribute to the spread of spiritual and moral values among the younger generation, making it relevant in the context of contemporary da'wah.

In this context, the sunflower metaphor can be seen as a symbol of hope and beauty in one's spiritual journey. Through this analysis, it is hoped that the musical elements and lyrics in the song contribute to the spread of da'wah values. In this review, it is important to review the relevant literature. Several previous studies have shown that music can serve as an effective tool in da'wah. For example, Ghaliyah explained how Tembang Sunda Cianjuran can be an effective da'wah medium.⁵ In addition, Huda highlighted the role of Indonesian Muslim

¹ Retno Anggraini Tri Ardana and Poppy Febriana, 'Analysis of the Phenomenon of Using Tiktok Social Media @duniaislam2 as Da'wah Media', *Academicia Globe: Inderscience Research* 2, no. 4 (3 October 2023), <https://doi.org/10.47134/academicia.v2i4.7>.

² Abdullah Hanif, 'The Dimension of Musical Spirituality as a Medium of Existence in Jalaluddin Rumi's Sufism,' *Fitua Journal of Islamic Studies* 4, no. 2 (2023): 111–28, <https://doi.org/10.47625/fitua.v4i2.508>.

³ Hanif.

⁴ Bitoh Purnomo, 'Analysis of MUI Fatwa in the Covid-19 Period in the Perspective of Ushul Fiqih', *Reason* 1, no. 2 (2023): 120–30, <https://doi.org/10.61461/nlr.v1i2.37>.

⁵ Bunga D. N. Ghaliyah, 'Da'wah Through Cianjuran Sundanese Songs,' *Dewa Ruci Journal of Art Studies and Creation* 12, no. 2 (2017): 40–50, <https://doi.org/10.33153/dewaruci.v12i2.2519>.

Artists and Cultural Institutions in the development of Islamic culture through art.⁶ The research by Muthalib provides the historical context of the development of Islam in Indonesia, although it does not directly discuss music as a medium of da'wah.

Furthermore, research by Khafi shows how semiotic analysis can be used to understand the meaning in the lyrics of the song, which can also be applied to the song "Gala Bunga Matahari."⁷ The theoretical framework used in this analysis is the semiotic theory, developed by Charles Sanders Peirce. This theory will help in understanding the signs and meanings contained in the song's lyrics, as well as how the sunflower metaphor functions in the context of da'wah. With this approach, a deeper relationship can be found between the music, lyrics, and the da'wah message that is to be conveyed. *This study's state of the art* lies in using the sunflower metaphor in the context of da'wah through music, which has yet to be widely discussed in the previous literature. This research will make a new contribution to understanding how symbols in music can be used to convey spiritual messages and da'wah.

This study aims to analyze the spiritual and symbolic meaning of the song "Gala Bunga Matahari" by Sal Priadi, as well as to explore how musical elements and lyrics can serve as an effective da'wah medium. In addition, this study also aims to provide new insights into the use of metaphors in the context of da'wah through music, which can be a reference for future research.

This study uses a qualitative approach with semiotic analysis methods to explore the meaning and symbolism in the lyrics of the song "Gala Bunga Matahari" by Sal Priadi. This method was chosen because it allows researchers to deeply understand and interpret the meaning contained in the lyrics of songs and how musical elements and lyrics contribute to the delivery of da'wah messages.

⁶ Nor Huda, Wahyu Amni, and Fitriah Fitriah, 'Indonesian Muslim Artists and Cultural Institutions: Its Role in the Development of Islamic Culture in Indonesia in the Era 1962-1967 AD', *Climbing the History and Civilization of Islam* 2, no. 1 (2022): 97–107, <https://doi.org/10.19109/tanjak.v2i1.11979>.

⁷ Akhmad A. D. Khafi, 'Semiotic Analysis of the Video of Sal Men's Intimate Beginnings,' *Jbdi* 1, no. 1 (2024): 18, <https://doi.org/10.47134/jbdi.v1i1.2710>.

The research data was collected through several operational steps: **Lyrics Collection** and Lyrics of the song "Gala Bunga Matahari" were taken from official sources and music platforms that the public can access. This process ensures the data used is accurate and consistent with the original work.⁸ **Text Analysis:** The analysis uses a semiotic approach once the lyrics are collected. The researcher will identify the signs, symbols, and metaphors contained in the lyrics. The semiotic theories of Ferdinand de Saussure and Roland Barthes will be used to understand the relationship between signs and meanings contained in lyrics.⁹

The data that has been collected will be analyzed using qualitative descriptive analysis techniques. Researchers will categorize findings based on themes that emerge from lyrics and interviews. The results of the analysis will be presented in the form of a narrative that describes the meaning and symbolism in the song, as well as how the song functions as an effective da'wah medium. A tested semiotic theory for meaning analysis will be used so that the results of the research can be accounted for academically. The analysis results will be tested by asking for opinions from music and da'wah experts to get constructive feedback. With this systematic and structured method, it is hoped that this research can significantly contribute to understanding the role of music, especially the song "Gala Bunga Matahari," as an effective da'wah medium among the younger generation.

B. Semiotic Analysis of Spirituality and Song Meaning

The song "Gala Bunga Matahari" by Sal Priadi is a musical expression and a form of da'wah that touches on spirituality and deep reflection on life after death. Sal Priadi uses metaphors and symbolism in this song to describe loss, longing, and hope for eternal happiness in Heaven. Through semiotic analysis, we can explore the meanings implied in the lyrics of this song, in particular how the sunflower

⁸ Viola Rezhika Aulia Putri Kurnia Viola, 'The Meaning of Motivation in the Lyrics of the Song "Diri" Karya Tulus,' *Bandung Conference Series Public Relations* 3, no. 2 (2023): 721–33, <https://doi.org/10.29313/bcspr.v3i2.8981>.

⁹ Irma Agustiana and Gilang H. Asshidiqi, 'Internalization of Madrasah Cultural Values as a Means of Strengthening Character Education in MTsN 2 Banyuwangi', *Al-Hikmah Journal of Education* 2, no. 1 (2021): 53–68, <https://doi.org/10.54168/ahje.v2i1.33>.

metaphor is used in the context of spirituality and Islamic da'wah. Research by Ghaliyah shows that the lyrics of the song "Gala Bunga Sun" contain a deep meaning of longing, where the sunflower symbolizes hope and eternal beauty, reflecting the hope for life after death.¹⁰ In addition, although the research by Indriyani Huda analyzes the lyrics of other songs by Sal Priadi, this does not directly support the analysis of the lyrics of "Gala Bunga Matahari."¹¹ Therefore, this reference is irrelevant to support such claims and will be removed. With the same approach, this song's symbolism serves as a decoration and a tool to convey a powerful message of da'wah. In this context, music became an effective medium for conveying spiritual and moral values, as expressed by Muttalib, who emphasized that music can express feelings and faith more beautifully than words.¹² Therefore, the semiotic analysis of the song "Gala Bunga Matahari" provides valuable insights into how music and lyrics can collaborate to convey profound and heartfelt messages of da'wah to listeners.

1. Sunflower Metaphor:

Analysis of sunflowers in a semiotic context shows that they are often associated with meanings such as warmth, life, and hope. In the lyrics of "Sunflower Gala," the sunflower can be interpreted as a symbol of hope and awakening. This is in line with the belief in Islam that life after death is the next phase, full of hope for those who believe and do righteous deeds. In this context, the sunflower that always faces the sun can be seen as a symbol of the soul always looking for divine light and God's guidance. The use of sunflowers as symbols in the song's lyrics creates a deep layer of meaning, where its presence is not only an aesthetic element but also a representation of the hope for a better life after death.

¹⁰ Wanda I. Agustina, 'Semiotic Analysis of the Meaning of Longing in the Lyrics of the Song "Gala Bunga Matahari" by Sal Priadi,' *Eduinovasi Journal of Basic Educational Studies* 4, no. 2 (2024): 1256–69, <https://doi.org/10.47467/edu.v4i2.4229>.

¹¹ Dewi Indriyani, 'Semiotic Analysis in the Lyrics of the Song "Amin Most Serious" by Sal Priadi & Nadin Amizah,' *Prawara Journal of Indonesian Language and Literature Education* 5, no. 1 (2024): 1, <https://doi.org/10.20884/1.jpbsi.2024.5.1.10322>.

¹² A. Muthalib, 'The History of the Development of Indonesian Islam in the Modern Era 1945-2021', *Education* 9, no. 1 (2021): 1–14, <https://doi.org/10.32520/judek.v9i1.1540>.

Research by Nurhidayah shows that symbols in art and music often convey moral and spiritual messages. In this case, sunflowers serve as a reminder of the importance of faith and righteous deeds in facing life after death.¹³

Symbolism in art, including music, can inspire and give hope to its listeners. This is in line with the interpretation of the sunflower in the lyrics of "Gala Sunflower," where the flower symbolizes hope and spiritual awakening.¹⁴ Thus, the sunflower is a symbol of beauty and a representation of a deep spiritual quest, reflecting a soul always striving to draw closer to God. In the context of Islamic da'wah, this sunflower symbol can be interpreted as an invitation always to seek divine light and follow His instructions. This aligns with Islamic teachings emphasizing the importance of faith and righteous deeds as provisions for life after death. Thus, the semiotic analysis of the sunflower in the lyrics of "Gala Sunflower" provides valuable insights into how symbols in music can convey profound spiritual and moral messages.

2. The symbolism of Heaven:

The lyrics in songs that reflect the image of Heaven in Islamic teachings often contain rich and profound symbolism, which refers to the various elements found in the Qur'an. For example, "Does milk cross the rivers?" can be linked to Qur'anic verses that describe Paradise as a place filled with various pleasures, including rivers flowing with milk, honey, and wine.¹⁵ This depiction creates beautiful visualizations and instills the belief that Heaven is a place full of eternal happiness, which God promises to those who believe.¹⁶ In this context, song lyrics can be seen as an effective medium to convey spiritual and moral messages.

¹³ Shopa'a A. Nurhidayah, Dyah Lyesnaya, and Iis Nurasiah, 'The Effect of the Use of Wayang Sukuraga Application on the Narrative Writing Therapy of Lower Grade Students,' *Journal for Lesson and Learning Studies* 5, no. 1 (2022): 157–63, <https://doi.org/10.23887/jlls.v5i1.48711>.

¹⁴ Fadia Viani, 'Adaptation of Narcissus Flowers to Creative Clothing,' *Action Research Literate* 8, no. 3 (2024): 561–68, <https://doi.org/10.46799/ar.v8i3.328>.

¹⁵ Tsania S. Khopipah, 'The Linkage of Music and Lyrics in Sacred Songs by Rhoma Irama,' *Swara* 3, no. 1 (2023): 61–70, <https://doi.org/10.17509/swara.v3i1.57817>.

¹⁶ Affan H. Winurrahman, 'Representation of Rejection of Mainstream Beauty Standards in King Song by Charisma,' *Journal of Media and Communication* 4, no. 1 (2023): 62–79, <https://doi.org/10.20473/medkom.v4i1.49416>.

Research shows that lyrics containing religious references can help reinforce listeners' beliefs and expectations about life after death.¹⁷ For example, lyrics describing the beauty of Heaven can serve as a reminder to listeners of their ultimate goal in life, which is to reach Heaven.¹⁸

This aligns with the view that music and lyrics can evoke emotions and influence one's perspective on life and spirituality.¹⁹ Furthermore, lyrics that contain references to Heaven often use rich language styles, such as metaphors and similes, to describe the beauty and enjoyment within them. For example, using words describing nature's beauty, such as "flowing rivers" and "abundant fruits," creates a clear picture of Heaven.²⁰

This style of language not only enriches the meaning of the lyrics but increases the emotional appeal for the listener.²¹ In addition, lyrics depicting Heaven also often reflect Islamic teachings' moral and ethical values. For example, lyrics emphasizing the importance of faith and righteous deeds as conditions for entering Heaven can remind listeners to live more meaningfully.²² In this case, song lyrics serve as entertainment and an educational tool that can shape the character and behavior of listeners.²³ In further analysis, it is essential to consider the social and cultural context in which these lyrics were created. The music and lyrics often

¹⁷ Satya R. Suhermanto, 'Language Style in Song Lyrics Later We Are Like This: A Semantic Study,' *West Science Education Journal* 1, no. 12 (2023): 782–88, <https://doi.org/10.58812/jpdws.v1i12.834>.

¹⁸ Dyah P. Saraswati, Nur I. Subono, and Friska Melani, 'The Form of Women's Resistance through Writing in the Album Dunia Milik Kita dan Salam Harapan,' *Journal of Humanities Research* 26, no. 2 (2022): 89–104, <https://doi.org/10.21831/hum.v26i2.45473>.

¹⁹ Selvy N. Islami, 'Reading Generation Z's Loneliness Trend in the Heart Guard Song: An Analysis of Norman Fairclough's Critical Discourse,' *Jurnal Bastrindo* 4, no. 2 (2023): 170–86, <https://doi.org/10.29303/jb.v4i2.1368>.

²⁰ Dzarna Dzarna, 'Madura Songs as a Media for Cultural Introduction (Critical Discourse and Review),' *Calls (Journal of Culture Arts Literature and Linguistics)* 8, no. 2 (2022): 147, <https://doi.org/10.30872/calls.v8i2.7445>.

²¹ Imanuela I. P. Moniung, 'Musicological Study of O Lord, Our God and Our Father Who Is in Heaven in the Book Sing a New Song for God,' *Tonika Journal of Art Research and Assessment* 6, no. 1 (2023): 28–39, <https://doi.org/10.37368/tonika.v6i1.522>.

²² Ambarul M. Setiawati et al., 'Analysis of Language Style in the Lyrics of Nadin Amizah's "Bertaut" Song: A Stylistic Study,' *Journal of Humanities Research* 26, no. 1 (2021): 26–37, <https://doi.org/10.21831/hum.v26i1.41373>.

²³ Laela Ismiyatin and Miftakhul Huda, 'Hermeneutic Analysis of Rossa Songs Representing Women's Conscience,' *Paraphrasing Journal of Language & Literature Studies* 21, no. 1 (2021), <https://doi.org/10.30996/parafrese.v21i1.4616>.

drink of boiling water so that their intestines are cut to pieces?" This verse describes the beautiful and fantastic state of the Garden of Paradise promised to the pious people, where there are rivers with various pleasures.

Eternal Health and Happiness Lyrics "Also, your body is no longer sick. You and the people there are young again" is in harmony with the Prophet's hadith about the cry that was called out to the inhabitants of Paradise when they entered Paradise.

Abu Sa'id al-Khudri and Abu Hurayrah reported that the Prophet (peace and blessings of Allaah be upon him) said: Manad says: You have to be healthy and never sick, you have to live and never die, you have to grow up and never grow old, and you have to be blessed and never be miserable.

It means, "Narrated from Abu Sa'id al-Khudri and Abu Hurairah raḍiyallāhu 'anhuma, from the Prophet Muhammad (peace and blessings of Allaah be upon him), he said: If the inhabitants of paradise enter paradise, a caller exclaims: "You should remain alive and not die forever. You should stay healthy and not sick forever. You should remain young and not grow old forever. You should have fun and do not give up forever" (HR. Muslim and Imam). This hadith shows that Paradise's inhabitants will experience eternal happiness and health without pain and aging. According to Shaykh Musa Syahin Lasyin, in his book *Fath al-Mun'im Syarh Sahih Muslim*, by mentioning Paradise and all its pleasures as in this hadith, several other hadiths that are similar to it are an invitation (targhib) to humans to be happy in carrying out obedience and righteous deeds that can lead to His Paradise in the future.

Encouraging obedience and good deeds reminds Paradise and its bliss (Musa et al.) 3.

The lyrics "All questions find answers" also describe the enjoyment of the inhabitants of Paradise described in the Qur'an, as in Surah Fushshilat verse 31.

The Prophet (peace and blessings of Allaah be upon him) said: "O Messenger of Allaah (peace and blessings of Allaah be upon him)!

It means, "We are your protectors in this life and the hereafter. In it (Paradise), you will get what you like and what you ask for." Also, Read Masduqi:

People Who Recite Shalawat Side by Side with the Prophet in Heaven. This verse shows that in Heaven, people will get everything they want and ask for, including answers to all questions that may not be answered in the world. This is also as explained by Imam Ar-Razi in his book *Mafatih al-Ghoib*; when interpreting the word *al-Da'wa* (request) from the verse, one of the meanings is that in the future, the inhabitants of Paradise will be given whatever they ask for.

Fourth: In the sense of the lawsuit, which means then that they used to claim in this world that they had Allah and He is their master and that the disbelievers have no sire. He said to them in Paradise what they call in this world *Al-Razi*, *Fakhr Al-Din*, *Tafsir Al-Razi = Keys to the Unseen* or *Tafsir Al-Kabir 4*.

Happiness and Joy The lyrics "A joyful heart often you laugh" are in line with the state of a happy and happy paradise as described in the Qur'an, as in *Surah Yasin* verse 55

In-Ashab al-Jannah al-'Ayyum fi Shaghl-e-Faqahon

That is, "Actually, the inhabitants of heaven on that day are busy (so they do not have time to think about the inhabitants of hell) anymore having fun."

According to Ibn Kathir, in his book *Tafsir Al-Qur'an al-Adzhim*, when explaining the above verse, the inhabitants of Paradise will have fun and be happy because of the enjoyment and great glory.

The Almighty tells about the people of Paradise: that on the Day of Resurrection, if they leave *Al-Arsat* and go down in the kindergartens of Paradise, they are {in the work of fruitful} i.e., in the work of others, with what they are in of the resident bliss, and the great victory (Ibn Kathir, interpretation of Ibn Kathir)

It is also explained in a hadith that the inhabitants of Paradise will be given pleasure and will not feel distressed.

Abu Hurayrah (may Allah be pleased with him) reported: The Messenger of Allah, peace be upon him, said: Whoever enters Paradise will be blessed and will not be miserable, his clothes will not wear out, and his youth will not be banished.

It means, "Narrated from Abu Hurairah, he said: The Messenger of Allah (peace and blessings of Allaah be upon him) said: "Whoever enters Paradise, he will be given pleasure and no hardship, his clothes will not be worn out, and he will not lose his fitness" (HR. Muslim). Such is the great blessing and glory that Allah swt promises to His servants. Namely, those who believe and do righteous deeds, carry out all that He commands, and stay away from what He forbids will be rewarded with pleasure. So, if we talk about the visualization of Heaven, of course, it cannot be separated from the belief of Muslims that Allah has prepared a reward for His fearful servants in the form of pleasures. Many verses in the Qur'an and the Prophet's Hadith explain Paradise. Also Read: *Here Are 10 Names of the Prophet's Companions Who Are Guaranteed to Enter Heaven* Basically, the pleasure promised in that place (Paradise) is never known by humans. The picture of Heaven in the Qur'an is a parable so that we can understand a little about Heaven as Allah swt says in the Qudsi Hadith.

The Messenger of Allaah (peace and blessings of Allaah be upon him) said: "The Messenger of Allaah (peace and blessings of Allaah be upon him) said: 'The Messenger of Allaah (peace and blessings of Allaah be upon him) said: The Prophet (peace and blessings of Allaah be upon him) said: "O Allaah, there is no god but Allaah."

It is narrated from Abu Hurayrah; he said: The Messenger of Allah (peace and blessings of Allaah be upon him) said: "Allah 'azza Majella said: 'I have prepared something that the eye has never seen, never heard by the ear and never crossed the mind of man for My pious servants'. As a reserve, let what Allah show you." Afterward, he read: "No one knows the blessings that await, which are beautiful to behold." (As Sajdah: 17) (HR. Muslim)

However, through his lyrics, Sal Pribadi connects the feeling of loss and longing with the beautiful and peaceful image of Paradise, according to the description in the Qur'an and Hadith. It makes a profound and touching impression on its listeners, inviting them to reflect on life after death and delve into the deeper meaning of each word sung. "Gala Bunga Sun" is a song and a profound reflection on love, loss, and hope for eternal happiness in Heaven.

3. Reflections on Life and Death:

The lyrics "You and the people there are young again" from Sal Priadi show the use of powerful symbols to describe eternal life in Heaven. In this context, the lyrics reflect the belief in Islamic teachings that the inhabitants of Heaven will return young and healthy, free from suffering, old age, or disease. This aligns with the hadith that states no sorrow or pain in Heaven but eternal happiness and peace. Thus, these lyrics serve as artistic expressions and a reminder of hope and prayers for loved ones to get the best place in the hereafter. The symbolism in these lyrics can be interpreted as a reflection of the hope for resurrection and a better life after death. The lyrics invite listeners to reflect on life after death, where all suffering in this world will pay off with eternal happiness in Heaven. In a semiotic context, this lyric serves as a sign that connects the human experience with the concept of higher spirituality, where eternity and happiness are the ultimate goals. Research by Indriyani (2024) shows that using symbols in song lyrics can create deep and complex meanings. In this case, the lyrics "You and the people there are young again" create an ideal picture of life in Heaven, where all loved ones will be reunited in a perfect state. This reflects the universal hope that many people have, namely the desire to be reunited with loved ones in the afterlife.

Furthermore, research by Agustina (2024) emphasizes that song lyrics often contain more profound meanings than they appear on the surface. In this context, Sal Priadi's lyrics not only describe the hope of happiness in Heaven but also serve as a prayer and hope for loved ones to get the best place hereafter. Thus, these lyrics become an effective medium to convey a profound spiritual and moral message and invite listeners to reflect on the meaning of life and death. Overall, analyzing the lyrics of "You and the people there are young again" shows that Sal Priadi uses symbolism to convey a powerful message about eternal life in Heaven. Through these lyrics, listeners are invited to reflect on the hope of eternal happiness and peace and the importance of faith and godly deeds in achieving these goals.

C. Analysis of Semiotic Approaches

1. Ferdinand de Saussure's Semiotic Approach:

Analysis of sunflowers in a semiotic context shows that they are often associated with meanings such as warmth, life, and hope. In the lyrics of "Sunflower Gala," the sunflower can be interpreted as a symbol of hope and awakening. This is in line with the belief in Islam that life after death is the next phase, full of hope for those who believe and do righteous deeds. In this context, the sunflower that always faces the sun can be seen as a symbol of the soul always looking for divine light and God's guidance. The use of sunflowers as symbols in the song's lyrics creates a deep layer of meaning, where its presence is not only an aesthetic element but also a representation of the hope for a better life after death.

Symbols in art and music often serve to convey moral and spiritual messages.²⁸ In this case, sunflowers serve as a reminder of the importance of faith and righteous deeds in facing life after death. Symbolism in art, including music, can inspire and give hope to its listeners.²⁹

This is in line with the interpretation of the sunflower in the lyrics of "Gala Sunflower," where the flower symbolizes hope and spiritual awakening. Thus, the sunflower is a symbol of beauty and a representation of a deep spiritual quest, reflecting a soul always striving to draw closer to God. In the context of Islamic da'wah, this sunflower symbol can be interpreted as an invitation always to seek divine light and follow His instructions. This aligns with Islamic teachings emphasizing the importance of faith and righteous deeds as provisions for life after death. Thus, the semiotic analysis of the sunflower in the lyrics of "Gala Sunflower" provides valuable insights into how symbols in music can be used to convey profound spiritual and moral messages.

²⁸ Nurhidayah, Lyesnaya, and Nurasiah, 'The Effect of the Use of Wayang Sukuraga Application on the Narrative Writing Technique of Lower Grade Students.'

²⁹ Viani, 'Adaptation of Narcissus Flowers to Creative Clothing.'

1. Ferdinand de Saussure's Semiotic Approach:

According to Saussure, a sign consists of two components: a **signifier** and a **signified**. A marker is a sign's physical or material form (for example, a word or image), while a sign is a concept or meaning associated with the marker.

- **Sunflower as a Sign:**

- **Marker:** The word "*bunga matahari*" in the lyrics of the song.
- **Omen:** In the song's context, the sunflower carries meaning as a symbol of hope, the search for divine light, and spiritual awakening. It also leads to understanding Heaven as a place full of light and hope.

- **Paradise in Lyrics:**

- **Markers:** Phrases like "*sungai-sungai air susu,*" "*badanmu tak sakit-sakit lagi,*" "*kau muda lagi.*"
- **Signs:** These phrases refer to Heaven in Islamic teachings, where Heaven is described as a place full of eternal pleasure without pain or suffering.

With Saussure's approach, we can see how the lyrics in this song not only use words literally but also create a deeper layer of meaning, which connects the human experience to spiritual concepts.

2. Charles Sanders Peirce's Semiotic Approach:

Peirce developed a triadic concept of signs, which consists of **representations (signs)**, **objects (what the signs refer to)**, and **interpretants (meanings or interpretations given to signs)**.

- **Sunflower:**

- **Representation:** Sunflower in lyrics.
- **Object:** In general culture, sunflowers are often associated with the sun, light, and growth. However, in the context of the song, the object is more specific, namely hope, steadfastness of faith, and divine search.

- **Interpreter:** The listener may interpret the sunflower as a representation of the steadfastness of faith in the face of loss and the hope of a reunion in Heaven.
- **Heaven Description:**
 - **Representation:** Images of Heaven like rivers of milk, rejuvenated bodies, and eternal happiness.
 - **Object:** Paradise in Islam, described in the Qur'an and Hadith as a place of pleasure and happiness.
 - **Interpreter:** This song leads listeners to reflect on life after death and the eternal happiness promised to those who believe.

With Peirce's approach, we can understand how the song uses symbolism to direct listeners to a deeper interpretation of Islam's spiritual meaning and da'wah.

3. The Concept of Connotation and Denotation in Roland Barthes' Semiotics:

Roland Barthes expanded Saussure's thought by introducing the concepts of **denotation** (literal meaning) and **connotation** (additional or cultural meaning) in semiotics.

- **Denotation:** On a denotative level, lyrics like "*bunga matahari*" and "*sungai susu*" can be interpreted literally as flowers and rivers with milk-like liquids.
- **Connotation:** However, connotatively, the sunflower carries additional meaning as a symbol of spirituality, hope, and connection with God, while the milk river contains the connotation of eternal enjoyment in Heaven.

Barthes also spoke of **myths**, which are how cultural signs form a broader meaning in society. In this context, the song "Gala Bunga Matahari" can be seen as part of a spiritual "myth" that encourages listeners to see life after death as a journey to eternal happiness in Heaven.

Conclusion:

Using the semiotic theories of Saussure, Peirce, and Barthes, we can see how the lyrics of the song "Gala Sunflower" by Sal Priadi serve as complex signs, conveying spiritual meanings through the symbolism of sunflowers and images of Heaven.

The song conveys an explicit message and invites listeners to reflect on a deeper meaning of life, death, and the afterlife, per Islamic teachings.

According to Saussure, a sign consists of two components: a **signifier** and a **signified**. A marker is a sign's physical or material form (for example, a word or image), while a sign is a concept or meaning associated with the marker.

- **Sunflower as a Sign:**

- **Marker:** The word "*bunga matahari*" in the lyrics of the song.
- **Omen:** In the song's context, the sunflower carries meaning as a symbol of hope, the search for divine light, and spiritual awakening. It also leads to understanding Heaven as a place full of light and hope.

- **Paradise in Lyrics:**

- **Markers:** Phrases like "*sungai-sungai air susu,*" "*badanmu tak sakit-sakit lagi,*" and "*kau muda lagi.*"
- **Signs:** These phrases refer to Heaven in Islamic teachings, where Heaven is described as a place full of eternal pleasure without pain or suffering.

With Saussure's approach, we can see how the lyrics in this song not only use words literally but also create a deeper layer of meaning, which connects the human experience to spiritual concepts.

2. Charles Sanders Peirce's Semiotic Approach:

Peirce developed a triadic concept of signs, which consists of **representations (signs)**, **objects (what the signs refer to)**, and **interpretants (meanings or interpretations given to signs)**.

- **Sunflower:**

- **Representation:** Sunflower in lyrics.
- **Object:** In general culture, sunflowers are often associated with the sun, light, and growth. However, in the song's context, the object is more specific: hope, steadfastness of faith, and divine search.

- **Interpreter:** The listener may interpret the sunflower as a representation of the steadfastness of faith in the face of loss and the hope of a reunion in Heaven.
- **Heaven Description:**
 - **Representation:** Images of Heaven like rivers of milk, rejuvenated bodies, and eternal happiness.
 - **Object:** Paradise in Islam, described in the Qur'an and Hadith as a place of pleasure and happiness.
 - **Interpreter:** This song leads listeners to reflect on life after death and the eternal happiness promised to those who believe.

With Peirce's approach, we can understand how the song uses symbolism to direct listeners to a deeper interpretation of Islam's spiritual meaning and da'wah.

3. The Concept of Connotation and Denotation in Roland Barthes' Semiotics:

Roland Barthes expanded Saussure's thought by introducing the concepts of **denotation** (literal meaning) and **connotation** (additional or cultural meaning) in semiotics.

- **Denotation:** On a denotative level, lyrics like "*bunga matahari*" (sunflower) and "*sungai susu*" (milky river) can be interpreted literally as flowers and rivers with milk-like liquids.
- **Connotation:** However, connotatively, the sunflower carries additional meaning as a symbol of spirituality, hope, and connection with God, while the milk river contains the connotation of eternal enjoyment in Heaven.

Barthes also spoke of myths, which are how cultural signs form a broader meaning in society. In this context, the song "*Gala Bunga Matahari*" can be seen as part of a spiritual that encourages listeners to see life after death as a journey to eternal happiness in Heaven.

D. Conclusion

As Sal Priadi did, Da'wah, through music, effectively conveys spiritual messages to a broad audience. The lyrics touch emotions and invite listeners to reflect on life after death, faith, and the importance of righteous deeds. This song

serves as a reminder of the reality of life after death and the importance of preparing for that life. Using the semiotic theories of Saussure, Peirce, and Barthes, we can see how the lyrics of the song "Gala Bunga Matahari" by Sal Priadi serve as complex signs, conveying spiritual meanings through the symbolism of sunflowers and images of Heaven. The song conveys an explicit message and invites listeners to reflect on a deeper meaning of life, death, and the afterlife, per Islamic teachings.

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