

## Aesthetic Values in the Lyrics of the Song *ꦏꦸꦏꦺꦃ* (*Pūkheā*) by Wing Sentot Irawan



Nurtikawati <sup>a,1,\*</sup>

<sup>a</sup> Oral Tradition Study Program, Halu Oleo University, Kendari, Indonesia

<sup>1</sup> [nurtikawatika@gmail.com](mailto:nurtikawatika@gmail.com)\*

\* Corresponding Author

### ABSTRACT

Abstract This research examines the aesthetic values embedded in the lyrics of the song *ꦏꦸꦏꦺꦃ* (*Pūkheā*) by Wing Sentot Irawan. Through an aesthetic analysis approach, this paper aims to reveal the visual and auditory dimensions contained within the song. Furthermore, this study seeks to explore the philosophical meanings and reflections on life experiences as depicted by the composer. By investigating the interaction between text, context, and musical elements, this article demonstrates how the lyrics of this song serve not only as a musical composition but also as a medium of communication that possesses aesthetic significance, showcasing the interrelations of various components. The research was conducted using a descriptive qualitative research method with an ethnomusicological approach. The findings indicate that the lyrics of the song *ꦏꦸꦏꦺꦃ* (*Pūkheā*) by Wing Sentot Irawan depict not only a physical journey but also an inner journey that embodies aesthetic values. The lyrics illustrate a harmonious relationship between language, nature, and civilization. By employing elements of nature, culture, and personal journeys as symbols, this song invites listeners to reflect on the meanings of life, civilization, and achievement.

Copyright © 2025, The Author(s)

This is an open-access article under the CC-BY-SA license



### Article History

Received 2025-04-23

Revised 2025-06-14

Accepted 2025-06-25

### Keywords

Aesthetics;  
Song lyrics;  
Wing Sentot Irawan;  
*Pūkheā*;  
Music;

## INTRODUCTION

The aesthetics of music extend beyond mere auditory perception; they encompass visual representation, lyrical symbolism, and the philosophical dimensions inherent within the work (Hardjana, 1983; Suryadmaja, Fazli, & Saearani, 2025). Within the realm of contemporary Indonesian music, the works of Wing Sentot Irawan, known by his stage name Mr. Yoi, a musician from Labuapi in West Lombok, present a unique approach to the integration of these dimensions in his song titled *ꦏꦸꦏꦺꦃ* (*Pūkheā*). This song serves not only as an artistic documentation of a physical journey across various regions of Indonesia but also as an introspective reflection that traverses the contours of identity, space, and civilisation. *Pūkheā*, which translates to "mountain" in Thai, is more than merely a title; it symbolises the metaphorical journey towards the pinnacle of human experience—geographically, emotionally, and spiritually. The transition of the song's title from Uul (Mongolia) to *Pūkheā* underscores the significance of visual aesthetic considerations within the context of artistic communication. In this song, the mountain is not presented as a static object but rather as a dynamic entity that frames inquiries regarding existence, a yearning for silence, and the endeavour to comprehend the landscape of life from diverse perspectives.

In the richly diverse geographical and linguistic culture of Indonesia, music often acts as a bridge to convey narratives that extend beyond individual experiences (Suryadmaja, 2025a). Consequently, the exploration of this work transcends mere interpretation of sound aesthetics or lyrics; it delves into how these elements synergistically function to convey complex meanings (Ardelia & Agriyani, 2023). Based on this background, the research questions guiding this study are as follows: How are aesthetic values represented in the lyrics of the song

ꦏꦸꦏꦺꦃ (Pūkheā) by Wing Sentot Irawan? What symbolic and philosophical meanings are embedded within these lyrics? How do the relationships between linguistic elements, music, and the experience of journeying contribute to the formation of an aesthetic unity within this song?

The aim of this research is to identify and analyse the aesthetic values present in the lyrics of the song *Pūkheā*. Additionally, this study seeks to uncover the philosophical meanings reflected in the song's lyrics as a reflection of the physical and inner journey of the composer, and to elucidate how the interaction between text, socio-cultural context, and musical elements creates a cohesive, communicative, and aesthetic work.

This research is grounded in the theory of music aesthetics developed by Roger Scruton (1997) as referenced in (Gerwen, 2012), which emphasises the importance of the relationship between sound, perception, and meaning in the formation of aesthetic values. Furthermore, the ethnomusicological approach proposed by Alan P. Merriam (1964) serves as a foundational framework for understanding how music, as a cultural component, represents social values and collective experiences (Story, 2022; Suryadmaja, 2025b).

The theory of symbolism in art (Langer, 1953) as cited in (Chaplin, 2019) is also employed to dissect the metaphorical meanings within the song's lyrics. Meanwhile, the concept of performativity in the performing arts as articulated by Schechner (1985) in (Deriu, 2013) is utilised to examine the visual aspects and contextual performance accompanying this work. Through this approach, the lyrics of *Pūkheā* are perceived not merely as musical poetry but as a complex visual and auditory narrative.

The study of aesthetics in music in Indonesia has been extensively discussed by various academics, highlighting the relationship between music and local cultural identity (Laksono, 2020). Additionally, the symbolism in contemporary songs as a medium for spiritual expression has been examined (Cahya, Lestari, & Mustika, 2021; Saleh, Aras, & Wahyudi, 2023; Suryadmaja, 2025a). However, research specifically addressing the aesthetic values of song lyrics in the context of personal journeys and multicultural experiences, as seen in *Pūkheā*, remains relatively scarce. Thus, this study offers a novel contribution to the fields of ethnomusicology and lyric literary aesthetics.

## METHOD

This research employs a descriptive qualitative approach, grounded in ethnomusicological methodology. This approach has been chosen as it allows the researcher to explore subjective and contextual aesthetic values within the lyrics of the song ꦏꦸꦏꦺꦃ (*Pūkheā*) by Wing Sentot Irawan (De Fretes & Listiowati, 2021; D P Ningsih, Saputra, Suryadmaja, & Saearani, 2023; Suryadmaja, n.d.). The primary focus is not on data quantification but on deepening the understanding of meaning, symbols, and the relationship between the song's text and the cultural background and personal experiences of the artist. In this context, music is viewed not merely as an artistic product but as a cultural artefact rich in values and meanings.

The research process begins with the collection of secondary data, including documentation of the song's lyrics, video recordings of the *Pūkheā* performance during the Selasa Warjack concert, and reportage articles written by Galih Suryadmaja on the portal klinkers.id (Suryadmaja, 2023). This data is analysed as the primary source to uncover aesthetic meanings from linguistic, symbolic, and visual performance perspectives. The analysis involves deconstructing the song's lyrics as one would a literary text, treating them as a poetic narrative structure that encapsulates personal experiences and reflections (Busetto, Wick, & Gumbinger, 2020; Lisa M. (Editor) Given, 2008; Mohajan, 2018).

This research also utilises contextual analysis, considering the social, geographical, and cultural backgrounds behind the creation of the song. The composer's journey from Lombok to Jakarta, along with his experiences traversing various regions in Southeast Asia, forms a crucial context for understanding the genesis of the song's lyrics and musical structure. This context is analysed with attention to the expedition's backdrop, as reflected in natural symbols

such as mountains, valleys, and forests, as well as the relationship between rural and urban spaces that underpin the philosophical themes of the song's lyrics.

The analytical techniques employed in this research include thematic and semiotic analysis. Thematic analysis is used to identify the main thematic patterns that emerge within the song's lyrics, such as themes of journeying, alienation, and the search for identity (N, Sahrul, 2015). Meanwhile, a semiotic approach is applied to interpret the linguistic and visual signs present in the performance, such as the use of non-Latin characters in the song's title, costume choices, and stage design that represent specific visual values (Hutcheon, 2013). In this manner, the research effectively connects the realms of text, music, and visuality within a cohesive aesthetic narrative.

To enrich and balance the research findings, the author also adopts a reflective approach as part of the interpretative strategy. In this approach, the author positions themselves not merely as an observer but as an interpreter attempting to delve into the meanings behind the words and notes. This process involves contextualising personal musical experiences against public musical experiences—namely, how the song's lyrics can evoke emotional and cognitive resonance for listeners. The results of the analysis are not only descriptive but also reflective and interpretative, aligning with the nature of music as an art form that thrives within the realms of feeling and meaning.

## RESULTS AND DISCUSSION

To comprehend the aesthetic dimensions inherent in the song *ព្រឹក្សា* (*Pūkheā*) by Wing Sentot Irawan, it is essential to engage in an analysis that transcends mere focus on its musical structure, incorporating instead the potency of the lyrics as manifestations of the creator's personal and philosophical experiences (Ishar & Irawan, 2023; Jr, 2022). The lyrics of this song serve not only as narrative fillers but also as instruments of expression imbued with symbolism, metaphor, and reflections on life. Each stanza encapsulates layers of meaning connected to the experiences of journeying, awareness of space and time, as well as the relationship between humanity, nature, and the self.

Consequently, in order to examine the visual and auditory aesthetic aspects alongside the philosophical dimensions previously discussed, this section will commence by presenting the complete lyrics of the song *ព្រឹក្សា* (*Pūkheā*). The inclusion of these lyrics is intended to enhance the contextual analysis while providing a space for readers to experience the poetic nuances and symbolic depth that lie at the heart of the work. Below are the full lyrics of the song *Pūkheā*, which will serve as a foundation for exploring its meaning and aesthetic values:

Title of the Song : *ព្រឹក្សា* (*Pūkheā*)  
Composer : Wing Sentot Irawan (Mr. Yoi)

*Tapi aku bukan aku yang selalu selisih saat itu  
Tapi aku bukan aku yang selalu selesai saat itu.  
Aku pada semua itu selalu bertanya  
Aku pada semua itu selalu menjawab  
Diantaranya muara Sebagiannya iya.  
Jika merunduk mengenali nafasnya*

*Yang melumpur dan berbatu,  
Lembah, ngarai dan gemericik air  
Berpagar pepohonan mengacakan fitrah nya.  
Tapi aku bukan Pūkheā...*

Translate:

But I am not the I who always disagrees at that moment  
But I am not the I who always concludes at that moment.  
I, in all of that, always question

I, in all of that, always answer  
Among them, the estuary Some of it yes.  
If bowing down to recognise its breath

That is muddy and rocky,  
Valleys, ravines, and the trickle of water  
Fenced by trees, shaking its essence.  
But I am not *Pūkheā*...

### Visual Aesthetics: Between Language and Form

The visual choices in a musical work are not merely supplementary. In the context of the song *ภูเขา* (*Pūkheā*) by Wing Sentot Irawan, visual aesthetics emerge as an initial entry point that reinforces the allure and meaning of the work (N, Sahrul, 2015; Suryadmaja, 2013). Mr. Yoi's decision to change the title of the song from Uul (Mongolian) to *Pūkheā* (Thai) is not a trivial alteration; it reflects a comprehensive aesthetic consideration. It embodies the understanding that language, as a system of signs, possesses visual power that is equally compelling as its semantic strength.

The term *Pūkheā* in Thai script not only denotes "mountain" but also carries a letter structure that visually presents its own exoticism. The choice of non-Latin typography—in this case, the Thai alphabet—implies a strong cross-cultural nuance and broadens the semiotic reach of this song. When these letters are printed on the black shirts worn by the musicians, they become not only symbols of visual identity but also aesthetic communication tools conveying imagery, impressions, and atmosphere.

Within the tradition of performing arts, visibility is a crucial element that frames the audience's perception of a work. This is well understood by Mr. Yoi, who presents the foreign language lyrics as a form of "artistic text" that can be read visually. The letters in *Pūkheā* serve as both ornamentation and content. They capture attention before the notes are heard, directing the audience's focus towards the meaning intended to be constructed from the outset of the performance.

Furthermore, the use of the Thai language in the song title can be interpreted as a representation of cultural openness and transnational tendencies in artistic expression. In this regard, visual aesthetics do not stand alone but are intricately related to the narrative message of the song. The mountain, as a symbol of grandeur, serenity, and isolation, is juxtaposed with a script that is both foreign yet aesthetic. This creates a visual paradox: a word that is unfamiliar yet familiar in meaning, a form that is unknown yet close in essence.

In visual communication design, the strength of aesthetics lies in its ability to create a lasting first impression. The title *Pūkheā* emblazoned across the chest of the black shirt serves as a symbolic representation of the song's content. The shirt is not merely a performance garment but a "moving canvas" that bears meaningful visual signs. The black background creates a sharp contrast with the striking white lettering, reinforcing both a contemplative and affirmative impression of the song's meaning.

Symbolically, the visual aesthetics in this song also underscore the significance of the non-verbal dimension in artistic communication. What is left unsaid by the lyrics is often articulated through visual elements. Similar to the visual arts or theatre, music possesses its own visual choreography—through clothing, colour, lighting, and the facial expressions of musicians on stage. All these elements contribute to the structural message constructed by the work.

The visual aesthetics in *Pūkheā* further illustrate how the power of form can serve as a medium to embrace the beauty of language. While in many cases foreign languages pose a barrier to communication, in this work, the visual form of the letters becomes a bridge. The visualization of the word *Pūkheā* creates an interpretative experience that does not demand literal understanding but invites feelings and intuition to engage. In this context, the audience is challenged to delve into the message through the impression of form, rather than solely through verbal meaning.

This artistic decision cannot be divorced from Mr. Yoi's character as a touring cyclist familiar with linguistic and cultural diversity. He does not perceive language as a boundary but rather as a visual landscape to be explored. The visual aesthetics in the title of this song are not merely decorative; they also shape a framework of perception that guides the audience in reading the overall narrative of the song. Aesthetics thus serve as a form of visual navigation in exploring a broader landscape of meaning.

The visual dimension of the song title and the artistic arrangement of the performance play a vital role in constructing a cohesive aesthetic experience. Aesthetics in this context are not merely about "how something looks," but rather "how something is understood through the manner in which it is presented." The title *Pūkheā* becomes a visual portal inviting the audience to enter a realm of narrative, emotion, and the philosophy of journeying. In this regard, language transcends being a mere medium of communication; it becomes a visual structure capable of engaging in dialogue with the imagination of its audience.

The visual aesthetics in the song *Pūkheā* serve as evidence that musical performance art is not solely an auditory event. It is a multisensory space that intertwines sound with form, text with shape, and symbol with experience. Mr. Yoi consciously builds cross-linguistic and cross-cultural communication through simple yet powerful visuality. Within this framework, visual elements are not accessories; they are integral to the functioning of art, compelling us to not only listen but also to see with feeling.

### **Auditory Aesthetics: The Harmony of Nature and Sound**

In the work *ព្រៃ* (*Pūkheā*), the auditory dimension transcends mere sequences of notes or structured musical harmonies. It transforms into a space for emotional and spiritual expression that captures the footprints of the creator's journey and the inner vibrations of their soul. The sounds within this song are crafted not to create musical grandeur but to evoke a humble contemplative atmosphere, in alignment with the spirit of the journey itself: slow, traversing diverse landscapes, and absorbing every sigh of nature.

The choice of instruments employed by Mr. Yoi and his ensemble, Yoi Akustik—acoustic guitar, bass, cajon, and violin—constitutes a distinct aesthetic statement. This combination of instruments produces a warm, earthy, and intimate sound. There are no thunderous drumbeats, no jarring electronic thuds; only the tranquil vibrations of acoustic sounds that flow harmoniously, as if merging with the mountain winds, the gentle babbling of rivers, and the whispers of silent valleys that serve as the backdrop for its lyrics.

The violin, as the primary melodic instrument in this song, reinforces impressions of sadness and longing. Its wailing is neither mournful nor joyful; it fills the space between these two poles of emotion: a liminal space that draws the listener closer to a dense feeling of solitude. The sound of the violin does not seek to dominate but to accompany—much like nature accompanies humanity in its silence.

The guitar and bass, played with acoustic techniques, present a natural rhythm, devoid of digital manipulation. The emerging rhythm tends to be slow and narrative. The music flows like the journey itself—unhurried, unforced, simply following the course of nature and time. In this context, auditory aesthetics serve as an endeavour to unite the listener's body with the pulse of the earth: every strum is a step, every pluck is a breath drawn deeply by the traveller. The cajon, as a substitute for drums, introduces a humble yet functional percussive element. It does not build intensity but maintains tranquility. The sound of the cajon resembles the thud of earth, the steady footsteps that are slow yet certain. Within the context of the song *Pūkheā*, this sound can be interpreted as a symbol of perseverance in the journey, or even the resonant voice of the soul oscillating between silence and hope. It is present to ground, not to soar.

The auditory aesthetics in this song also exhibit a deliberate silence. There are empty spaces between the notes, silences that are not shunned but embraced. Here lies the musical strength of *Pūkheā*—it provides a place for silence to speak. In music theory, silence or rests are often positioned as the antithesis of sound. However, in this work, silence becomes an integral part of the sound narrative itself. It is not an absence but an unspoken presence.



By employing the journey as an aesthetic metaphor, Mr. Yoi creates a discursive space where the audience is invited not only to follow the narrative but to experience it. This song becomes a sort of spiritual travelogue, where each lyric is a note, each melody is a terrain traversed, and each silence is a resting space for reflection. It is not merely a horizontal journey but also a vertical one—delving into oneself, ascending towards understanding, and descending into valleys of awareness of human limitations.

The metaphor of the journey in *Pūkheā* also intersects various realms of experience: personal and social, local and global, traditional and modern. The musician's journey traversing both large and small cities in Indonesia and even extending to ASEAN countries underscores that artistic works do not emerge in a vacuum. They are the product of encounters, dialogues, and even clashes between cultures. Through this experience, *Pūkheā* becomes a reflection of the plurality of life that cannot always be unified but can be harmonised through art.

Besides serving as a means of personal expression, the journey also becomes an artistic strategy for dynamically producing meaning. In *Pūkheā*, there is no single absolute meaning. Each listener can find their own interpretation, depending on how they perceive their own journey. Aesthetics, in this case, are not dictated by the composer but opened for interpretation. The metaphor of the journey also represents a form of democratic aesthetics—open, fluid, and inviting contemplation and feeling.

Ultimately, *Pūkheā* presents the journey not as a destination but as a perspective. It is a way to view the world more clearly, to understand time more patiently, and to interpret life more profoundly. In an increasingly fast-paced world, this work serves as a reminder that beauty does not always lie in the outcome but in the process itself. And it is within that process that aesthetics are born, nurtured, and find their truest form.

### Language Symbolism: A Reflection of Multiculturalism

Language in artistic works functions not only as a tool for communication but also as a cultural symbol that embodies history, meaning, and collective identity. In the song *ᨗᨛᨗᨛ* (*Pūkheā*), Wing Sentot Irawan consciously opts to utilise terms from the Thai language, despite having previously referenced a term from the Mongolian language, namely Uul. This choice is not merely a substitution of vocabulary but rather an artistic and ideological statement regarding the significance of language visualisation and the cross-cultural influences that shape the aesthetics of the work.

The decision to use *Pūkheā* as the title of the song serves as an entry point for understanding the symbolism of language within a multicultural framework. Phonetically, the word may sound foreign to the majority of Indonesian listeners; however, it is precisely this unfamiliarity that generates appeal. This foreign aesthetic evokes curiosity, simultaneously expanding the audience's perception of meaning beyond mere locality. This reflects Mr. Yoi's perspective that artistic works need not conform to national or regional linguistic expectations but are free to explore the symbolic possibilities of various languages worldwide.

The language symbolism in *Pūkheā* is also inextricably linked to the context of the songwriter's journey. Mr. Yoi's experiences across regions and cultures render him a subject open to encounters and intersections of identity. In this context, language serves as a marker of intercultural interaction. The choice of words in the song title manifests an openness to a plurality of expressions, where aesthetics emerge from the courage to explore and borrow symbols from a broader world.

The visualisation of Thai letters displayed on the front of the performance shirt reinforces the symbolic meaning of language as a visual artefact. The text is not merely read but seen, felt, and interpreted as a sign imbued with aesthetic messages. The presence of Thai writing does not seek to explain but rather invites the audience to contemplate its mystery. In a semiotic approach, this exemplifies how signs can operate at both the icon and index levels—serving as images while simultaneously indicating the cultural values behind them.

The multicultural reflection contained within this language symbolism also indicates that identity is no longer singular and static. Through *Pūkheā*, Mr. Yoi presents a fluid artistic

identity, hybrid in nature, and constantly evolving in accordance with his experiences and creative explorations. The song blurs the boundaries between the "local" and the "foreign," between "self" and "other," between mother tongue and global vernacular. From this, a form of cross-border aesthetics emerges that does not rest on linguistic nationalism but rather on the freedom of expression.

The language symbolism within this song does not solely refer to the denotative meaning of the word "mountain," but also reflects a philosophy concerning elevation and tranquility. The mountain, as a representation of a contemplative space, is presented through a unique visual form. In this regard, the aesthetics of language become a visualisation of ideas, rather than merely a verbal statement. When Thai letters are transformed into graphic artefacts, they become symbols representing the spiritual dimensions of the lyrics presented in the song. This symbolic power is further enhanced by the reality that language—much like music—is one of the most dynamic and inclusive forms of culture. By incorporating terms from foreign languages, Mr. Yoi seemingly reminds us that every language is a window into different ways of thinking and feeling. When one chooses a term from the thousands of languages present in the world, one is, in fact, engaging in a complex cultural negotiation—between aesthetics, identity, and cultural affiliation.

Within the discourse of multiculturalism, such practices reflect a reciprocal attitude towards other cultures. Mr. Yoi does not claim authority over Thai culture; rather, he borrows small elements from that language to construct a broader interpretive space. This represents a form of respect for linguistic diversity, as well as an acknowledgment that contemporary art is no longer confined by the barriers of nationality. In this context, language is not a dividing wall but a connecting bridge that animates intercultural dialogue. The selection of foreign terms within a local context also generates intriguing dynamics of reception. For some audience members, the use of non-Indonesian languages may provoke confusion or even resistance. Yet it is precisely here that its symbolic strength lies. When the audience does not immediately grasp the meaning of a word, they are prompted to seek understanding, ask questions, or at the very least, reflect. This interpretive process creates an interactive space between the work and its audience—a participatory and open process of meaning-making.

The language symbolism in *Pūkheā* demonstrates that language can be transformed into artistic artefacts that extend beyond mere communicative function. It becomes part of a visual, narrative, and emotional composition within a singular work (Yunus, Ks, Mintosih, Soeloso, & Soimun, 1994). Language is not merely treated as a tool for conveying lyrics but as an aesthetic medium in its own right (Hardjana, 1983). This is what elevates *Pūkheā* beyond a mere song; it is a visual, phonetic, and philosophical representation of a complex multicultural experience. On a broader dimension, the language symbolism in this song also signifies a paradigm shift in the creation of contemporary musical works. This piece rejects standardisation and homogenisation, instead celebrating diversity and the limitless possibilities inherent in artistic exploration. When language is employed as a symbol, it becomes a playful space that challenges boundaries and encourages creators to continually innovate. Aesthetics no longer rely on the absoluteness of form but rather on the depth and audacity of meaning.

*Pūkheā* is not merely a song that depicts physical and spiritual journeys but also a concrete manifestation of how art transcends language and culture. Through the symbolism of language, Mr. Yoi illustrates that art can serve as a dialogue space that brings together differences—not to be resolved, but to be celebrated. From this celebration of difference arises an authentic, vibrant, and relevant aesthetic in the context of contemporary dynamics.

## CONCLUSION

The song *ภูเขา* (*Pūkheā*) by Wing Sentot Irawan represents a musical work that transcends the conventional boundaries of popular art. It emerges not only as an auditory offering but also as a reflective medium that integrates aesthetic elements, personal experience, and philosophical dimensions into a cohesive whole. Through its lyrics, sounds,



visual symbols, and the accompanying journey context, Pūkheā constructs a unique world that invites listeners not only to hear but to experience and contemplate.

The aesthetics within this song do not manifest in the grandeur of production or the complexity of musical technique; rather, they are found in the simplicity and intimacy presented. Both visual and auditory aesthetics are designed to merge with the contemplative space constructed from the narrative of the journey. The elements of acoustic music that are humble, the use of foreign language imbued with symbolism, and the minimalist staging all contribute to an artistic language that resonates with the spirit of its creation: reflective, organic, and personal.

The language symbolism employed in the title of the song indicates a profound understanding of language as a multivalent cultural entity. The choice of words from the Thai language and the consideration of letter visualisation demonstrate that in this work, language does not merely convey meaning but also shapes atmosphere, constructs aesthetic identity, and activates visual imagination. This underscores Pūkheā's position as a work that is conscious of the power of symbols and the diversity of expression.

Furthermore, the physical journey undertaken by Mr. Yoi serves as a robust foundation for the narrative structure of this song. However, beyond that, this journey evolves into an aesthetic metaphor for the search for meaning, self-understanding, and dialogue with the broader world. From rural spaces to urban environments, from forests to concrete, from solitude to bustling crowds—each element becomes part of the reflective terrain captured in the lyrics and sounds. In this context, Pūkheā illustrates that art can serve as a means to bridge space, time, and experience.

The strength of this song also resides in its ability to elevate spiritual and ecological values within the framework of contemporary musical language. Amidst the currents of globalisation and the acceleration of modernity, Pūkheā invites listeners to look inward, to appreciate the process, and to celebrate diversity. This work demonstrates that aesthetic awareness can arise from simple everyday experiences, from dusty streets, from slow moments, and from unspoken silences.

Pūkheā can be interpreted as an aesthetic manifesto that unites music, poetry, journeys, and cultural diversity within a cohesive poetic narrative. It teaches that art is not merely about entertainment or performance but also about the courage to express the unspoken and the tenderness to listen to the world in a deeper manner. In an increasingly noisy world, Pūkheā stands as a silent voice that resonates most loudly for those willing to listen with their hearts.

## DECLARATIONS

<b>Author contribution</b>	:	NN: research idea, analyzed the data, and wrote the article;
<b>Funding statement</b>	:	-
<b>Conflict of interest</b>	:	The authors declare no conflict of interest.
<b>Additional information</b>	:	-

## REFERENCES

- Ardelia, Ailsa, & Agriyani, Dita Maulida. (2023). Analisis Semiotik Roland Barthes Video Musik Either Way - Ive. *SABDA: Jurnal Sastra Dan Bahasa*, 2(3), 38–43.
- Busetto, Loraine, Wick, Wolfgang, & Gumbinger, Christoph. (2020). How to use and assess qualitative research methods. *Neurological Research and Practice*, 2(1). <https://doi.org/10.1186/s42466-020-00059-z>
- Cahya, Asep Tian Dwi, Lestari, Riana Dwi, & Mustika, Ika. (2021). Analisis Makna Lagu “Lihat, Dengar, Rasakan” Dari Sheila on 7 Menggunakan Pendekatan Semiotika. *Parole*, 4(1), 67–76.
- Chaplin, Adrienne Dengerink. (2019). Langer's logic of signs and symbols: Its sources and application. *Eidos: A Journal for Philosophy of Culture*, 3(4), 44–54. <https://doi.org/10.14394/eidos.jpc.2019.0041>
- De Fretes, Daniel, & Listiowati, Nensi. (2021). Pertunjukan Musik dalam Perspektif Ekomusikologi. *Promusika*, 8(2), 109–122. <https://doi.org/10.24821/promusika.v8i2.4636>

- Deriu, Fabrizio. (2013). Performance Studies Floating Free of Theatre. Richard Schechner and the Rise of an Open Interdisciplinary Field. *Revista Alicantina de Estudios Ingleses*, (26), 13. <https://doi.org/10.14198/raei.2013.26.02>
- Gerwen, Rob Van. (2012). Hearing musicians making music: A critique of roger scruton on acousmatic experience. *Journal of Aesthetics and Art Criticism*, 70(2), 223–230. <https://doi.org/10.1111/j.1540-6245.2012.01514.x>
- Given, Lisa M. (Editor). (2008). The SAGE Encyclopedia of QUALITATIVE RESEARCH METHODS. In Lisa M. Given (Ed.), *The Sage encyclopedia of qualitative research methods* (1st&2nd ed.). California: SAGE Publications, Inc.
- Hardjana, Suka. (1983). Estetika musik. In *Jakarta: Depdikbud*.
- Hutcheon, Linda. (2013). *A Theory of* (2nd ed.). London and New York: Routledge.
- Ishar, Rizky, & Irawan, Andi Muhammad. (2023). Semiotic Analysis of the Denotative and Connotative Meaning on the Beatles' Songs Lyrics. *E-Journal of English Language and Literature*, 12(1), 154–167. Retrieved from <http://ejournal.unp.ac.id/index.php/jell>
- Jr, David P. Pascua. (2022). *Semiotic Analysis of Popular Love Songs*. 1(1), 28–32.
- Laksono, Arido. (2020). Representasi Budaya Lokal dalam Musik Kontemporer Indonesia. *Jurnal Ilmiah Kajian Antropologi*, 4(1), 50–54. Retrieved from <https://www.kemdikbud.go.id/main/blog/2018/07/badan-bahasa-petakan-652-bahasa-daerah-di->
- Mohajan, Haradan. (2018). Qualitative Research Methodology in Social Sciences and Related Subjects. *Journal of Economic Development, Environment and People*, 7(1), 1–29.
- N, Sahrul, (ISI Surakarta). (2015). Estetika Struktur Dan Estetika Tekstur Pertunjukan Teater Wayang Padang Karya Wisran Hadi. Institut Seni Indonesia Surakarta.
- Ningsih, D P, Saputra, G. A. M., Suryadmaja, G., & Saearani, M. F. T. (2023). Perang Topat as a Model of Moderation between Hindus and Muslims in Lingsar, West Lombok Regency, Indonesia. *Migration Letters*, 20(5), 690–700.
- Saleh, Firman, Aras, Nur Azizah M., & Wahyudi, Fitrawahyudi. (2023). Interpretasi Makna Lagu Bugis "Alosi Ripolo Dua": Analisis Semiotika Roland Barthes. *Jurnal Idiomatik: Jurnal Pendidikan Bahasa Dan Sastra Indonesia*, 6(2), 185–195. <https://doi.org/10.46918/idiomatik.v6i2.2115>
- Story, Dexter. (2022). *A Brief Survey of Transcriptive Discourse Within Ethnomusicology In*. 4(1), 1–23.
- Suryadmaja, Galih. (n.d.). *Mengoptimalkan Hasil Belajar Mahasiswa Melalui Pengembangan Media Rumah Cerita Pada Mata Kuliah Tata Teknik Pentas Prodi Pendidikan Sendratasik Unu Ntb*. <https://doi.org/Universitas Nahdlatul Ulama Nusa Tenggara Barat, Mataram, Indonesia>
- Suryadmaja, Galih. (2013). Ngringkes: Presentasai Atas Pesan Pendidikan. *Jantra, Jurnal Sejarah Dan Budaya*, 8(1), 29–38.
- Suryadmaja, Galih. (2023). Mr. Yoi Sajikan Repertoar Pūkheā Di Selasa Warjack Taman Budaya NTB. Retrieved from Klikers website: <https://www.klikers.id/read/special-klik/mr-yoi-sajikan-repertoar-pukhea-di-selasa-warjack-taman-budaya-ntb/>
- Suryadmaja, Galih. (2025a). *Semiotic Analysis of John Fiske : The Meaning of the Song " Senja Kala Itu " by Gading Suryadmaja*. 5(03), 325–335. <https://doi.org/10.58471/jms.v5i03>
- Suryadmaja, Galih. (2025b). Sosiologi Seni: Memahami Interaksi Antara Seni dan Masyarakat. In Dewi Puspita Ningsih (Ed.), *PT Rajawali Media Utama* (I). Mataram: PT Rajawali Media Utama.
- Suryadmaja, Galih, Fazli, Muhammad, & Saearani, Taib. (2025). *Cantata Deo : Jurnal Musik dan Seni Studi Estetika Seni Pertunjukan di Era Global*. 3(1), 71–86.
- Yunus, H. Ahmad, Ks, Siti Dloyana, Mintosih, Sri, Soeloso, & Soimun. (1994). KESENIAN DALANG JEMBLUNG SEBAGAI SARANA PENYEBARAN NILAI BUDAYA. In *Departemen Pendidikan Dan Kebudayaan Direktorat Jende Ral Ke Bu Dayaan Direktorat Sejarah Dan Nilai Tradisional Proyek Pengkajian Dan Pembinaan Nila I-Nilai Budaya A Pusat*. Jakarta.