

ABSTRAK

Firdaus, Ananda Aditya. 2026. “Absurdisme pada Album Lagu *Manifesto* Karya Jenny: Perspektif Albert Camus.” Skripsi Strata Satu (S1), Program Studi Sastra Indonesia, Fakultas Sastra, Universitas Sanata Dharma.

Penelitian ini mengkaji absurdisme dalam lirik lagu berbahasa Indonesia pada album *Manifesto* karya Jenny menggunakan perspektif Albert Camus. Objek material penelitian berupa enam lagu berbahasa Indonesia dalam album tersebut, yaitu “Matimuda”, “Monster Karaoke”, “Maha Oke”, “Manifesto Postmodernisme”, “Menangisi Akhir Pekan”, dan “120”. Penelitian ini bertujuan mengidentifikasi bentuk-bentuk absurditas yang terkandung dalam lirik lagu tersebut melalui pemaknaan semantik, reflektif, dan eksistensial berdasarkan hermeneutika Paul Ricoeur.

Penelitian ini menggunakan pendekatan eklektik dengan teori absurdisme Albert Camus sebagai objek formal dan hermeneutika Paul Ricoeur sebagai metode analisis. Metode penelitian yang digunakan adalah deskriptif kualitatif dengan teknik pengumpulan data berupa studi pustaka, simak-catat, dan dokumentasi. Analisis dilakukan melalui tiga tahap hermeneutik Ricoeur, yaitu pemaknaan semantik, reflektif, dan eksistensial untuk menemukan makna yang terkandung dalam teks lirik.

Hasil penelitian menunjukkan bahwa teks lirik dalam album *Manifesto* membentuk sebuah narasi utuh berupa keadaan manusia modern yang hidup dalam rutinitas, tekanan sosial, krisis identitas, serta pencarian akan makna. Simbol-simbol dalam tiap lagu menunjukkan beragam bentuk pergulatan manusia ketika berhadapan dengan kejenuhan, keterasingan, spiritualitas hingga nilai sosial yang menekan. Narasi album tersebut menunjukkan bahawa tiap lagu berbahasa Indonesia dalam album *Manifesto* merepresentasikan absurditas melalui tiga unsur utama dalam terminologi absurdisme Albert Camus, yaitu kesadaran absurd, ketiadaan makna dunia, dan respons terhadap absurditas.

Kesadaran absurd tampak melalui pengalaman rutinitas yang mekanis, keterasingan, dan kesadaran akan keterbatasan hidup. Ketidadaan makna dunia muncul dalam bentuk ketidadaan makna hidup dan kematian, rutinitas urban, kepastian hidup, kebaruan dan bahasa, ruang pelarian, serta simbol sosial. Adapun respons terhadap absurditas ditunjukkan melalui berbagai bentuk usaha bertahan, seperti musik, spiritualitas, relasi sosial, ekspresi diri, dan penolakan terhadap nilai-nilai sosial yang dianggap palsu. Dengan demikian, album *Manifesto* tidak hanya merepresentasikan pengalaman manusia menghadapi dunia yang absurd, tetapi juga menunjukkan berbagai cara manusia menjalani kehidupan di tengah ketidakpastian makna.

Kata kunci: lirik lagu, manifesto, hermeneutika, absurdisme

ABSTRACT

Firdaus, Ananda Aditya. 2026. “Absurdism in Jenny’s Song Album “Manifesto”: A Perspective by Albert Camus.” Bachelor’s Thesis (S1), Indonesian Literature Program, Faculty of Letters, Sanata Dharma University.

This study examines absurdism in the Indonesian-language lyrics of Jenny’s album “Manifesto” from the perspective of Albert Camus. The research material consists of six Indonesian-language songs from the album: “Matimuda,” “Monster Karaoke,” “Maha Oke,” “Manifesto Postmodernisme,” “Menangisi Akhir Pekan,” and “120.” This study aims to identify the forms of absurdity contained in these song lyrics through semantic, reflective, and existential interpretations based on Paul Ricoeur’s hermeneutics.

This study employs an eclectic approach, using Albert Camus’s theory of absurdism as the formal object and Paul Ricoeur’s hermeneutics as the analytical method. The research method used is qualitative descriptive, with data collection techniques including literature review, note-taking, and documentation. Analysis was conducted through Ricoeur’s three hermeneutic stages—semantic, reflective, and existential interpretation—to uncover the meanings embedded in the song lyrics.

The research findings show that the lyrics in the album “Manifesto” form a cohesive narrative depicting the condition of modern humans living amid routine, social pressures, identity crises, and a search for meaning. The symbols in each song illustrate the various forms of human struggle when confronting boredom, alienation, spirituality, and oppressive social norms. The album’s narrative demonstrates that each Indonesian-language song in the “Manifesto” album represents absurdity through three key elements of Albert Camus’s terminology of absurdism: awareness of the absurd, the meaninglessness of the world, and the response to absurdity.

Absurd consciousness is evident through experiences of mechanical routine, alienation, and an awareness of life’s limitations. The meaninglessness of the world manifests in the form of the meaninglessness of life and death, urban routines, the certainty of life, novelty and language, spaces of escape, and social symbols. The response to absurdity is demonstrated through various forms of coping, such as music, spirituality, social relationships, self-expression, and the rejection of social values deemed false. Thus, the album “Manifesto” not only represents the human experience of confronting an absurd world but also illustrates the various ways in which people navigate life amid the uncertainty of meaning.

Keywords: song lyric, manifesto, hermeneutics, absurdism