

**Decoding Nostalgia and Temporal Longing: A Semiotic Analysis of Ardhito Pramono's 'Beautiful Journey,' 'Little Time to Love,' and 'Dancing in September'****Dyah Suryaningrum**

English Language and Culture Department Faculty of Language  
Universitas Widya Dharma Pontianak  
dyah.suryaningrum@widyadharma.ac.id

**Abstract**

*Song lyrics gain meaning from their words, enhanced by the melody. This study uses semiotic analysis on three songs by Ardhito Pramono; "Beautiful Journey," "Little Time to Love," and "Dancing in September", to explore deeper meanings. Using Roland Barthes' semiotics theory, focusing on denotation, connotation, and myth, the study looks at how Pramono's lyrics use signs to tell stories about time, love, and memory. The research closely examines the lyrics to find patterns that create emotional connections. The findings suggest that the lyrics create idealized views of romantic longing and nostalgia. Through images like seasons and fleeting moments, the songs create a sad romantic feeling that shows the worries and desires of Indonesian youth. The implied meanings of words and images use shared cultural ideas, turning personal feelings into shared emotional myths.*

**Keywords:** *nostalgia, semiotics, connotative, emotions, popular*

---

**Introduction**

In the landscape of contemporary Indonesian music, Ardhito Pramono stands out as a singer-songwriter whose lyrical compositions blend nostalgic jazz influences with poetic storytelling. His body of work reflects a sophisticated sensitivity to themes of love, fleeting time, emotional vulnerability, and existential longing. Often described as an "old soul" in a modern soundscape, Pramono evokes a romantic sensibility that transcends contemporary pop conventions. His songs do not merely entertain; they function as emotionally coded narratives that invite reflection, identification, and interpretation (Cook, 2018). For this reason, his lyrics are well-suited to a semiotic inquiry that seeks to decode the layered meanings beneath their surface. Music holds a universal appeal, captivating listeners across diverse age demographics through its unique expression of various genres (Pristianingrum & Damayanti, 2022).

Language in song lyrics, especially in popular music, operates as a system of signs. These signs are not confined to their literal meanings but instead carry deeper cultural, emotional, and ideological associations (Fitzgerald, 2019). Through the interplay of lyrical imagery, metaphor, tone, and rhythm, song lyrics often participate in the production of what Roland Barthes (1972) called "myths", cultural narratives that normalize particular worldviews or emotional experiences. In Ardhito Pramono's songs, such myths frequently center on idealized romanticism, the melancholy of passing time, and a yearning for emotional authenticity in a world of emotional impermanence. His lyrical universe, while intimate and personal, also speaks to broader generational sensibilities within urban Indonesian youth culture.

This paper explores three of Pramono's songs; "Beautiful Journey," "Little Time to Love," and "Dancing in September" using Roland Barthes' semiotic framework. The analysis draws on Barthes' concepts of denotation, connotation, and myth or the naturalized cultural meaning to unpack how lyrical signs operate within each song. By identifying and interpreting the signs

encoded in these lyrics, this study aims to understand how Pramono's work contributes to the construction of emotional myths around love, temporality, and selfhood.

Furthermore, this analysis situates Pramono's lyrics within a larger cultural context. In an era marked by emotional dislocation, digital connection, and shifting norms around relationships, his nostalgic lyricism serves both as a retreat and a critique. His references to timeless love, seasonal transitions, and beautiful yet transient journeys offer listeners a symbolic framework through which to process their own experiences of loss, desire, and memory. As such, Pramono's songs can be read as texts that do not simply reflect cultural attitudes but actively participate in shaping them.

The central thesis of this paper is that Ardhito Pramono's lyrics function as semiotic texts that encode cultural myths of romantic idealism, the fragility of time, and nostalgic longing. Using semiotic analysis, this paper decodes the poetic and symbolic structures embedded in the selected songs to reveal how they reflect and reinforce certain emotional and ideological narratives within contemporary Indonesian society. The paper is organized as follows: a review of Barthes' semiotic theory, a textual description of the three songs, a close semiotic analysis of each, and a discussion on the cultural and ideological implications of the lyrical signs.

### **Theoretical Review**

This study employs Roland Barthes' semiotic theory to decode the symbolic structures embedded within the lyrics of Ardhito Pramono's songs. As one of the leading figures in structuralist and post-structuralist semiotics, Barthes extended Ferdinand de Saussure's linguistic model of the sign comprising the signifier and the signified to cultural phenomena, demonstrating how signs generate meaning within socio-cultural contexts. Barthes (1972) distinguished between denotation; the literal or primary meaning of a sign and connotation; the secondary, associated meanings shaped by culture, ideology, and emotion). He further introduced the concept of myth, wherein connotations become naturalized as common-sense truths within a given culture.

According to Barthes, a sign operates at two levels. The first-order signification refers to the denotative relationship between signifier and signified, for example, the word "journey" literally implies travel. In the second-order signification, the same word might connote the passage of life or emotional growth, depending on its context. When these connotations are accepted as natural or inevitable, they form myths; ideological messages masked as natural meaning. These myths often reproduce dominant cultural narratives and emotional norms, especially in mass media and popular culture, including song lyrics (Barthes, 1977).

Barthes' semiotic model is particularly apt for analyzing Ardhito Pramono's music because his lyrics often layer everyday language with poetic symbolism and nostalgic imagery (Aiello, 2006). By identifying the signs present in Pramono's songs and examining their connotative and mythic dimensions, this study aims to reveal the underlying emotional and ideological structures that shape listeners' responses.

In doing so, the analysis demonstrates how popular music functions not merely as entertainment but as a site of meaning production and cultural negotiation. In applying Barthes' framework, this study also engages with contemporary applications of social semiotics (van Leeuwen, 2005), which emphasize that meanings are shaped not only by language but also by the broader cultural codes and values within which texts are produced and received. Thus, the lyrical semiotics of Ardhito Pramono will be interpreted not in isolation but within the evolving cultural and emotional landscape of Indonesian youth.

**Lyrics Analysis****1. Beautiful Journey**

The song “Beautiful Journey” narrates a personal reflection on life, centered around appreciation, acceptance, and emotional clarity. The speaker begins by acknowledging the present moment; expressing gratitude for what they currently have and feel. There is an emphasis on the presence of love and kindness, which are described as making life easier and more meaningful. As the song progresses, the speaker reflects on the past and affirms that they have no desire to return to it, showing a sense of peace and maturity. Instead of harboring regret, they embrace the idea of acceptance. This shift suggests growth and the importance of moving forward rather than dwelling on mistakes or missed opportunities.

The recurring reference to a “beautiful journey” emphasizes the speaker’s perception of life as something miraculous, fulfilling, and not to be taken for granted. Key themes include gratitude, the role of destiny and faith in shaping life’s experiences, and the belief that love and kindness are central to a meaningful existence. The literal message of the song conveys a calm, introspective appreciation for the present, the past, and the path that life has taken. It is a celebration of inner peace, emotional healing, and the beauty found in accepting life as it is.

**1.1 Denotation**

The lyrics of “Beautiful Journey” narrate a reflective moment where the speaker contemplates life’s current blessings and emotional state. Key denotative elements include:

- a. Reflection on life: Phrases like *“Just today I found myself thinking of the thing what I have now”* and *“What I have so far”* literally describe introspection and an awareness of present possessions or conditions. The speaker is pausing to consider their current state—what they possess emotionally, spiritually, or materially at this point in life. These lines highlight a reflective tone, where the act of “thinking” signals an internal dialogue or self-evaluation. This literal meaning suggests that the speaker is taking stock of their journey, acknowledging the experiences, relationships, and emotions that have brought them to this moment. It is a common narrative device in lyricism to mark growth, maturity, or the desire for emotional clarity. In this context, the reflection is peaceful and appreciative, not regretful, emphasizing a conscious presence and awareness of one’s life trajectory.
- b. Feelings of love and kindness: The lyrics *“a sincere feel of love”* and *“Only the kindness heart”* clearly express the emotional state of the speaker, highlighting positive and heartfelt emotions. The phrase *“a sincere feel of love”* suggests genuine affection; an honest, unpretentious emotional connection that adds depth and meaning to the speaker’s life. Similarly, *“Only the kindness heart”* emphasizes the importance of compassion and goodwill, implying that life is more fulfilling when guided by empathy rather than negativity. These expressions literally convey the presence of pure, benevolent emotions that shape the speaker’s perspective. They suggest that love and kindness are not only present but also central to the speaker’s experience of a beautiful and peaceful life. This reinforces the tone of gratitude and emotional serenity that runs throughout the song.
- c. Acceptance and lack of regret: The lines *“If I can turning back the time once more, I wouldn’t do and go back there for sure”* and *“No more regret but accept”* express a literal attitude of acceptance toward the past. The speaker acknowledges that, even if given the chance to relive or alter previous experiences, they would choose not to change anything. This directly conveys a sense of emotional resolution and maturity. The phrase “No more regret but accept” reinforces this message, indicating that the speaker has moved beyond feelings of remorse or guilt and has chosen instead to embrace all past events as part of their life journey. Rather than longing for different outcomes, the speaker finds peace in what has already happened, suggesting growth, healing, and a positive outlook. This literal meaning contributes to the song’s overall theme of appreciating life as it is and recognizing that acceptance is key to a beautiful journey.

- 
- d. **Destiny and faith:** The words “*faith*,” “*destiny*,” and “*miracle*” in the lyrics point to a literal belief in the purposeful and guided nature of life. “Faith” suggests trust in a higher power or unseen force that influences one’s path, while “destiny” refers to a predetermined or meaningful course that life is meant to follow. The use of the word “miracle” adds a spiritual or awe-inspired tone, implying that the events and outcomes in life are not merely random but are part of something extraordinary and intentional. Taken literally, these words reflect the speaker’s conviction that life unfolds according to a divine or fated plan, and that embracing this belief brings peace and appreciation. This perspective contributes to the song’s overarching theme that life—with all its experiences, joys, and challenges—is meaningful and worth celebrating.
  - e. **Life as a journey:** The repeated phrase “*It’s such a beautiful journey of my life*” literally presents life as a continuous experience filled with meaning, framed through the metaphor of a “*journey*.” Although “*journey*” is metaphorical, its repeated use in the lyrics makes it a concrete theme in the song. The word implies movement through time, personal growth, and a progression of events that shape the speaker’s identity. Describing life as “beautiful” in this context suggests that, despite any challenges or hardships along the way, the overall path has been worthwhile and fulfilling. The literal repetition of this line reinforces a sense of appreciation, emphasizing that the speaker views their life not as a series of isolated events but as a cohesive and meaningful adventure. This metaphor anchors the song’s central message of gratitude, reflection, and emotional clarity.

### 1.2 Connotation

- a. Beyond the literal, the lyrics carry rich connotations shaped by cultural, emotional, and ideological contexts:
- b. **Life as a spiritual and emotional pilgrimage:** The reflection on “faith,” “destiny,” and “miracle” suggests a spiritual undertone, connoting that life is more than material existence; it is imbued with higher meaning and divine orchestration.
- c. **Emotional maturity and peace:** Phrases such as “No more regret but accept” and “Without the hatred feel” imply emotional growth, forgiveness, and serenity, evoking cultural ideals of inner peace and balance, often valued in Indonesian philosophies and teachings.
- d. **Love as a healing and simplifying force:** “It makes somehow the life can always be easier” connotes that love functions as an emotional balm, easing life’s hardships. This resonates culturally as love (in both personal and communal senses) is often viewed as a transformative power.
- e. **Kindness as an ethical foundation:** The phrase “Only the kindness heart” symbolizes moral goodness and compassion, evoking Indonesian social values like gotong royong (mutual help) and kebersamaan (togetherness).
- f. **Journey as metaphor for life’s transient beauty:** The journey metaphor connotes progress, experience, and temporality. It frames life not just as a sequence of events but as a meaningful path filled with beauty and lessons, echoing romantic and existential literary traditions.

### 1.3 Myth

At the mythic level, the lyrics create and reinforce cultural and emotional ideologies that are internalized by listeners as natural truths:

- a. **Myth of life as a meaningful, blessed journey:** The song’s repeated insistence on “beautiful journey” and “miracle” naturalizes the idea that life, despite its challenges, is inherently valuable and blessed. This myth supports a hopeful worldview where fate and personal growth coexist harmoniously.
- b. **Myth of acceptance over regret:** The refusal to “go back there for sure” and the emphasis on “no more regret but accept” perpetuate the ideology that past experiences, even mistakes, are necessary and should be embraced. This myth encourages emotional

resilience and aligns with Buddhist and Javanese philosophies influential in Indonesian culture.

- c. Myth of love and kindness as transformative forces: The lyrics suggest that “sincere love” and a “kindness heart” are not only personal virtues but universal solutions that make life easier and more beautiful. This myth reflects optimistic ideals about human relationships and communal harmony, core to Indonesian social ethics.
- d. Myth of destiny and faith as guiding principles: The repeated reference to “destiny,” “faith,” and “miracle” embeds the belief that life is guided by forces beyond human control, fostering trust in a higher order. This myth can be linked to widespread spiritual and religious frameworks in Indonesia, where fate and divine will are commonly accepted.

## **2. Little Time to Love**

The lyric reflects a sense of emotional urgency and longing in the face of fleeting time and missed opportunities. The lyrics tell the story of someone who deeply yearns for love but finds themselves constrained by circumstances or timing. The speaker appears to be in a state of emotional tension, torn between the desire to love freely and the reality that there is very little time left to do so.

Throughout the song, expressions of yearning, emotional hesitation, and vulnerability are evident. The speaker seems to be addressing a beloved figure, wishing they could be closer, more open, or more expressive, yet something, whether internal fear or external constraint, holds them back. The lyrics often reference the brevity of time, suggesting that love is precious but impermanent, and that moments for emotional connection are slipping away.

Literal references to love, time, and emotional distance convey a melancholic tone. The speaker recognizes the opportunity for love but also the limitation of time and perhaps emotional courage. There is a sense of regret mingled with hope, as if the speaker wishes they could act more boldly or cherish the moment more deeply. The song paints a picture of romantic hesitation, emotional depth, and the bittersweet realization that time and love do not always align perfectly. It captures the universal feeling of wanting more time to express deep emotions before the moment passes.

### **2.1 Denotation**

The lyrics describe a sense of urgency and scarcity in the time available to express love:

- a. The phrases “rushing through moments” and “a little time to love” literally emphasize the urgency and brevity of time available to develop or sustain a romantic connection. These expressions suggest that the speaker and their partner are caught in the flow of time, moving too quickly to fully engage in or enjoy the emotional depth that love requires. The use of “rushing” conveys a feeling of being overwhelmed or hurried, leaving little space for intimacy or reflection. Meanwhile, “a little time to love” directly indicates that the opportunity to express affection or build a meaningful relationship is constrained. Taken literally, these lines reveal a core tension in the song—the speaker desires love but feels there isn’t enough time to fully experience or nurture it. This reflects a broader emotional truth about how external pressures or life’s pace can interfere with one’s ability to be fully present in love.
- b. Phrases such as “sunsets we missed” and “slipped through our hands” literally depict moments that have passed and cannot be reclaimed. “Sunsets we missed” refers to beautiful, shared experiences that the speaker and their partner could have had but failed to embrace—perhaps due to time constraints, emotional hesitation, or external circumstances. Similarly, “slipped through our hands” evokes the image of trying to hold onto something precious, like sand or water, only to watch it escape despite one’s effort. These expressions highlight a theme of regret and lost chances—opportunities for connection, intimacy, or shared happiness that were not fully realized. On a literal level, they speak directly to the emotional weight of missed moments in a relationship, reinforcing the song’s melancholic tone and its focus on time’s irreversible passage.

- c. The phrase “lost in the noise” literally suggests that the speaker and their partner are surrounded by external disturbances or overwhelming circumstances that prevent them from fully connecting with each other. “Noise” in this context can be understood as the figurative representation of life’s distractions—such as responsibilities, social pressures, or emotional chaos—that drown out meaningful communication and intimacy. Being “lost” in that noise implies confusion, disorientation, or emotional distance, where the clarity and simplicity of love are overshadowed by surrounding interference. Taken literally, this line conveys how the couple’s attempts at closeness are constantly disrupted or diluted by everything happening around them, emphasizing the struggle to maintain focus on each other in a fast-paced, demanding world.

## **2.2 Connotation**

- a. The reference to “noise” can be literally interpreted as the overwhelming distractions and constant input characteristic of modern urban or digital life. In today’s world, “noise” often symbolizes not just sound, but the figurative clutter of daily responsibilities—such as work obligations, social expectations, digital notifications, and the fast-paced demands of modern living. These distractions consume time, divide attention, and leave little space for deep emotional engagement. In the context of the song, the “noise” becomes a barrier to love, preventing the speaker from fully nurturing their connection with a partner. The line captures a realistic and relatable experience of contemporary relationships: despite the desire to be present and emotionally available, individuals often find themselves overwhelmed by the nonstop pressure and stimulation of modern life. Thus, the literal connotation of “noise” in the lyrics reflects a broader commentary on how love is challenged by the fragmented focus and constant busyness of today’s lifestyle.
- b. The phrase “slipping through our hands” literally suggests that something precious—like love—is difficult to hold onto and can be lost despite one’s best efforts. This expression evokes the image of trying to grasp something delicate or fluid, such as sand or water, which escapes no matter how tightly one tries to hold it. In the context of the song, this line conveys the fragile nature of romantic relationships. Love is portrayed as something vulnerable and fleeting, requiring care and attention to preserve. The literal meaning underscores how easily moments of connection can fade when not fully embraced or protected. It also reflects the emotional tension and helplessness that can accompany relationships strained by time, distraction, or miscommunication. The image highlights the impermanence of love when it’s not nurtured, reinforcing the theme that meaningful emotional bonds, though deeply desired, are not guaranteed to last unless consciously sustained.
- c. The recurring theme of “little time” in the song literally emphasizes the scarcity of time available to devote to love, creating a sense of emotional urgency. It suggests that the speaker is painfully aware that time is running out—or already has—making the desire to love and be loved more intense and pressing. This urgency reflects a deeper emotional reality, particularly relevant in youthful or fast-paced urban lifestyles where schedules are tight, priorities are scattered, and meaningful connection is often postponed or overlooked. The expression captures a regretful tone, as if the speaker wishes they had done more, expressed more, or paused longer to cherish love when the chance was still there. This literal focus on time being limited also mirrors the emotional rhythm of modern life, where people often feel they are “too busy” to fully engage in relationships. Thus, the phrase evokes not only a logistical constraint but also an emotional tension—between desire and inaction, between love’s potential and its loss. This creates a relatable picture of longing and introspection common in many contemporary romantic experiences.
- d. The imagery of “sunsets” in the lyrics literally refers to the end of the day, but it also symbolically evokes the passage of time and the inevitability of endings. A sunset is universally associated with closure, transition, and the waning of opportunities—making

it a powerful metaphor for impermanence. In the context of the song, “sunsets we missed” conveys not only lost moments but a bittersweet realization that those moments are gone forever, never to return. This line reveals the speaker’s heightened temporal awareness—a conscious recognition that time moves forward relentlessly, and that chances to love, connect, or be present can disappear in an instant. The use of sunset imagery intensifies the emotional tone of the song, capturing both beauty and melancholy. It reminds the listener that even the most beautiful experiences are temporary, and that delaying emotional expression may result in irreversible loss. Thus, the literal and symbolic weight of the sunset deepens the song’s reflection on time, love, and regret.

### **2.3 Myth (Underlying Ideology and Cultural Narrative)**

- a. The song “Little Time to Love” presents and reinforces the myth of ephemeral love—the belief that in the modern world, love is inherently short-lived and must be seized before it fades. Through repeated references to fleeting moments (“a little time to love,” “slipped through our hands,” “sunsets we missed”), the lyrics construct a narrative where love is precious precisely because it is impermanent. This idea becomes naturalized in the song, as if the scarcity of time and the fragility of romantic connection are unavoidable aspects of modern life. Literally, the lyrics do not offer a solution to this scarcity; instead, they accept it as a condition to be mourned or briefly celebrated. The emotional tone—filled with urgency, longing, and quiet resignation—suggests that while love is deeply desired, it exists in a world where time is always running out. This aligns with the cultural perception, especially in fast-moving urban societies, that love must compete with work, digital distractions, and social obligations. The myth here is not just about the brevity of love, but about its unavoidably fleeting nature in a time-starved world. The song subtly affirms this belief by presenting time scarcity not as a problem to be solved, but as a reality to be accepted. Thus, “Little Time to Love” becomes both a lament and a reminder—to cherish love intensely while it lasts, because in the logic of modern life, it will always be at risk of slipping away.
- b. The lyric’s reference to “noise” contributes to a broader cultural narrative—the myth of distraction as love’s adversary. Here, noise becomes more than a literal disturbance; it is mythologized as a symbolic antagonist in the story of love. It represents the overwhelming tide of modern obligations, ambitions, technologies, and societal expectations that pull individuals away from emotional intimacy. In the song “Little Time to Love,” this noise is not just background interference—it becomes the barrier that prevents love from fully unfolding. By casting modern distractions as obstacles to connection, the song echoes a generational sentiment: the difficulty of maintaining meaningful relationships in an age of hyper-connectivity and constant stimulation. Love, in this myth, is no longer hindered by betrayal or incompatibility, but by over-scheduling, career pressure, smartphones, and emotional fatigue. The lyrics imply that these forces are external, powerful, and nearly inevitable—suggesting a passive struggle, as if being “lost in the noise” is something that simply happens rather than something people can resist. This myth resonates especially in youth and urban cultures, where balancing personal growth, ambition, and authentic connection is often fraught. The portrayal of distraction as a villain in the love narrative elevates it from mere inconvenience to a cultural adversary, one that defines modern romance as a constant negotiation between presence and preoccupation. As such, the song reinforces a deeply felt tension: that to truly love, one must first overcome the seductive pull of a noisy, demanding world.
- c. The phrase “little time to love” encapsulates the myth of romantic urgency—a culturally embedded belief that love, particularly in contemporary settings, must be experienced intensely, passionately, and quickly before it fades. This myth suggests that meaningful romantic connection doesn’t always unfold over long periods but rather through powerful, fleeting encounters that carry emotional weight despite their brevity. In the song, this

urgency is not just logistical (due to time constraints) but also emotional. The scarcity of time heightens the desire, deepens the significance of each moment, and creates a dramatic pressure to feel and act before it's too late. This mirrors modern cultural ideals where immediacy, spontaneity, and emotional intensity are prized—especially in fast-paced urban environments or youth culture, where people are often moving quickly through experiences, relationships, and stages of life. The myth encourages listeners to view love not as a slow, steady journey but as something that burns brightly and briefly. It's a romanticization of temporal pressure—making limited time seem more meaningful, even poetic. As a result, the song resonates with a generation that often feels they are racing against time, not just in love but in life. By reinforcing this myth, "Little Time to Love" taps into a collective narrative that glorifies love's ephemeral highs over its enduring presence, reflecting a modern romantic ethos shaped by urgency, mobility, and emotional immediacy.

- d. The imagery of "missed sunsets" and "lost moments" in the song reinforces the myth of loss and nostalgia—a recurring cultural narrative that frames emotional depth not through presence, but through absence and longing. This myth suggests that the most meaningful or emotionally rich experiences are often the ones that could have happened but didn't, or that did happen but are now gone. In "Little Time to Love," these missed opportunities are not just personal regrets; they become symbolic of a larger emotional truth—that love is often recognized more deeply in hindsight. The sunset, as a powerful metaphor for beauty, transition, and impermanence, evokes a yearning for emotional fullness that feels always slightly out of reach. This constructs a narrative where memory and imagination blend, giving the past a romantic glow that the present can rarely match. This myth speaks to a universal human tendency to idealize what is lost, and it resonates strongly in modern contexts where people constantly juggle commitments and distractions, often realizing too late the value of missed experiences. It adds emotional weight to the song by suggesting that the intensity of love is amplified by what is no longer accessible, thus elevating the emotional significance of absence itself. By embedding nostalgia into the lyrical structure, the song does not just mourn lost love—it mythologizes it, transforming ordinary moments into poignant symbols of what could have been, and reinforcing a timeless theme: that love's deepest meanings are often discovered only in reflection.

### **3. Dancing in September**

"Dancing in September" is a nostalgic and emotionally expressive song that explores the bittersweet memory of a past relationship. Literally, the lyrics recount a specific moment in time—September—as a symbolic and emotionally significant chapter in the speaker's life. The act of dancing serves as a metaphor for joyful connection, spontaneity, and intimacy shared between two people, while September anchors that memory in a precise moment, enhancing its vividness and emotional depth.

The song evokes a mood of longing and reminiscence. The speaker appears to be looking back with a mix of warmth and sadness, cherishing the beauty of the moment while lamenting its transience. This tone is reinforced through references to music, movement, and fleeting connection, which all point to a love or closeness that once felt alive and full of energy but is now gone—perhaps lost with the passing of time or emotional drift.

Unlike other love songs that focus on present emotion, "Dancing in September" stands out for its reflective and almost cinematic quality. It constructs a scene from the past—likely a romantic evening filled with dancing, laughter, and closeness—and revisits it with the emotional lens of memory. In doing so, it captures the universal human experience of remembering love not just for how it was, but for how it made us feel.

#### **3.1 Denotation**

The song's core narrative revolves around a blissful memory of shared intimacy, encapsulated in the metaphor of dancing. The act of dancing symbolizes a carefree, emotionally rich experience between lovers, where the boundaries of time, worry, and the outside world



dissolve into pure connection. References to shared laughter, movement, and emotional closeness all point to a moment of unguarded joy and romantic harmony.

This moment, set in September, becomes more than a literal timeframe—it is a symbolic space where love reached its most vibrant and untroubled state. The dance is not just a physical act but an expression of emotional rhythm, mutual presence, and perhaps even a peak in the relationship's emotional arc. The lyrics celebrate this fragment of the past, highlighting it as a crystallized image of happiness and love at its most genuine.

In literal terms, the song documents a shared celebration, where the lovers are not just physically present with each other, but emotionally synchronized. This joy is unspoken but deeply felt—shown not in declarations, but in movement, laughter, and music. It reflects a time when love felt easy, light, and full of promise.

Literal references to “September skies”, “spinning around”, and “you and I dancing to our song” depict an intimate, celebratory scene. These lines from “Dancing in September” offer vivid, sensory-rich imagery that literally illustrates a joyful, romantic moment. The phrase “September skies” evokes a specific setting—a crisp, possibly golden autumn atmosphere that frames the memory in beauty and emotional warmth. September, as a transitional month, also hints at the fleeting nature of this happiness, but in the moment, it feels full and serene.

The lyric “spinning around” brings movement into the scene—suggesting carefree dancing, laughter, and a physical closeness that reflects deep emotional intimacy. This spinning is not just motion; it's a representation of lovers lost in their own world, free from external constraints, carried away by the rhythm of both the music and their affection.

Finally, “you and I dancing to our song” anchors the scene in personal significance. The use of “our song” implies shared memories and emotional attachment, reinforcing the idea that this dance is not just about music or motion—it is a celebration of their relationship, of their unique bond. The scene becomes a private ritual, a cherished fragment of time shared only by the two lovers.

Taken together, these literal references paint a clear picture: a romantic, euphoric moment under open skies, rich with feeling, music, and togetherness—capturing love in its most alive and memorable form.

The lyric “one last dance” introduces a poignant shift in tone, moving from the joy of shared experience to the bittersweet recognition of an ending. Literally, it implies that the dance being remembered—or possibly imagined—is the final moment of closeness between the two lovers. This suggests not just the end of a dance, but the symbolic conclusion of a relationship or chapter in life.

The word “last” carries emotional weight, invoking feelings of nostalgia, acceptance, and quiet sorrow. In romantic storytelling, a “last dance” often functions as a farewell ritual—a tender, graceful closure that allows both people to savor their connection before parting ways. It encapsulates the desire to hold onto something fleeting, to give beauty and meaning even to the moment of letting go.

By placing this phrase within the context of joyful memories, the song intensifies the emotional contrast: the sweetness of the past against the sadness of its finality. Thus, “one last dance” becomes a powerful lyrical device, marking the dance not only as an act of love, but also as a symbolic goodbye—gentle, romantic, and inevitable.

### **3.2 Connotation**

September as a symbol of transition: The month connotes change, the end of summer, and a turning point, evoking feelings of nostalgia and temporality. In “Dancing in September,” the choice of September as the temporal setting is symbolically significant. Literally, it marks a specific point in time, but culturally and poetically, September often represents a moment of transition; the gentle shift from summer's warmth and vitality to autumn's introspection and decline. This seasonal boundary aligns closely with emotional themes of change, memory, and impermanence.

By locating the dance in September, the lyrics evoke a sense that the relationship or joyful moment occurred just before a change; perhaps before distance, emotional shift, or even an ending. September becomes a threshold, a final golden moment before fading. It thus connotes both beauty and fragility, heightening the emotional resonance of the scene.

Furthermore, September is often associated with nostalgia in literature and song. It's a month filled with echoes of what has passed: long days shortening, warm air cooling, and a quiet, reflective mood settling in. In the context of love, this creates a feeling that something precious has ended or is slipping away, but not without meaning. This symbolic use of September contributes to the song's emotional power. It allows the listener to feel the bittersweetness of memory, recognizing that some of the most beautiful moments are also the most fleeting—reinforcing the idea that love, like the seasons, must eventually change.

Dance as emotional expression: Dancing connotes freedom, joy, and connection, serving as a metaphor for the dance of romance and life's rhythms. In "Dancing in September," the act of dancing is far more than a literal movement to music—it becomes a symbol of emotional expression. Literally, dancing is spontaneous, expressive, and often shared between people in moments of celebration or closeness. Within the song, it reflects a moment when two people were fully present with one another, connected not just physically but emotionally and spiritually.

Metaphorically, dance represents the ebb and flow of love, the rhythm of connection, and the unspoken communication between lovers. It implies a sense of freedom, the freedom to be vulnerable, to move in sync with another, and to be swept away by the music of life or love. This aligns with cultural notions of dance as both joyful release and romantic intimacy. Furthermore, dance often carries the symbolic weight of transience; each step, each spin, existing only in the moment. This mirrors the nature of the relationship portrayed in the song: beautiful, alive, but ultimately fleeting. The lyrics' repeated return to the imagery of dancing captures the highs of love's emotion while also acknowledging its impermanence. By using dance as the central image, the song subtly frames love not as something static, but as something fluid and performative, something we engage in, feel deeply, and then, perhaps, let go of. It's a metaphor for how we live through love: moving, feeling, and remembering.

"One last dance" connotes impermanence: It evokes bittersweetness, the joy of now coupled with the sadness of inevitable ending. The phrase "one last dance" carries a deep emotional charge, encapsulating the ephemeral nature of joyful experiences. While it celebrates a moment of closeness and shared emotion, the word "last" inherently signals finality, a recognition that this experience, however beautiful, is coming to an end. It positions the dance as a parting gesture, full of tenderness and lingering affection. This duality creates a feeling of bittersweetness: the sweetness of intimate connection, and the bitterness of knowing it cannot last. In semiotic terms, the sign "one last dance" functions not just to describe a literal act, but to evoke a universal human condition; the desire to hold onto something precious while being painfully aware of its transience.

In romantic symbolism, "one last dance" often marks the culmination of a relationship's emotional arc. It is a symbolic ritual of closure, a beautiful farewell that honors what once was, even as it slips away. The phrase thus taps into a broader cultural narrative where love is meaningful precisely because it is fleeting. By invoking this image, the song expresses a deep awareness of impermanence, not just in love, but in life. The listener is invited to feel the moment fully, knowing it is both the height of connection and the beginning of goodbye. In doing so, the song captures the melancholic beauty of memory, of moments that live on even after the music stops.

Shared song as unity: Dancing to "our song" connotes deep emotional bonding and shared memories. The lyric "you and I dancing to our song" signals a profound emotional and symbolic connection between the lovers. On a literal level, having a shared song reflects intimacy and personal meaning, a piece of music that encapsulates the unique emotional

landscape of a relationship. It serves as a sonic memory, binding two people together through shared experience.

In semiotic terms, “our song” is a powerful sign of unity. It symbolizes a private world built between the couple, a rhythm, a history, and a feeling that only they fully understand. Dancing to this song becomes a ritual of belonging, reinforcing emotional closeness and mutual identity within the relationship. Furthermore, music is often linked with memory and emotion. A shared song carries the emotional weight of past moments, becoming a mnemonic device that can instantly recall feelings of love, joy, or loss. In the context of “Dancing in September,” this phrase enhances the theme of nostalgia, suggesting that their dance is not just physical but also metaphorical as an immersion into shared memories.

The act of dancing to “our song” turns the private into the performative, yet remains intimate. It is a metaphor for relational harmony, where both partners move together in sync with the emotional soundtrack of their history. Thus, the lyric doesn’t merely describe an activity—it expresses the deep emotional unity and timeless bond between two people, crystallized in a singular, meaningful moment.

### **3.3 Myth**

Myth of nostalgic romance: The song naturalizes the idea that some of the most meaningful moments are fleeting and must be treasured. Love is depicted as ephemeral beauty frozen in memory. In “Dancing in September,” the romantic scene is deeply infused with nostalgia, not only in tone but in structure and imagery. The song constructs a myth of nostalgic romance; a culturally resonant narrative in which love is most powerful because it is fleeting. This myth suggests that the intensity of love is often felt most acutely in retrospect, as a memory held dear precisely because it can no longer be relived. The repetition of phrases like “one last dance” and references to a shared past, such as dancing to “our song,” contribute to the portrayal of love as a transient emotional high, crystallized in memory. The use of September, a month symbolizing change and transition, further amplifies the sense that this love, like the season, was bound to pass.

This myth functions to naturalize impermanence, presenting emotional depth and connection as moments that cannot be sustained indefinitely, but which gain value from their temporariness. It echoes broader cultural ideals in literature, cinema, and music where love stories are defined not by permanence, but by the poignancy of their brevity. Thus, love is framed as ephemeral beauty, like a dance, like a song, like September skies, that must be felt deeply and remembered, even if it cannot be held onto. This myth validates the emotional richness of love lost or past, elevating memory into a sacred emotional space.

Myth of temporal beauty: The myth conveys that beauty and joy are always tied to time’s passage; the present moment is precious precisely because it will end. In “Dancing in September,” the emotional core of the song rests on the awareness of time’s movement. The lyrics evoke a moment of joy, dancing with a loved one under the September skies, but this joy is deeply intertwined with the recognition of its impermanence. This aligns with what can be called the myth of temporal beauty, a cultural narrative that beauty is most profound when it is fleeting.

By emphasizing images such as “one last dance” and “September,” the song links emotional fulfillment to ephemeral experience. September, as a transitional month, marks the end of summer and the beginning of change, symbolizing the passage of time. The dance, similarly, is a momentary act; performed, enjoyed, and then concluded. These signs collectively reinforce the notion that what is beautiful gains its power from being unrepeatable. This myth suggests that joy and beauty do not exist outside of time, but are defined by it. The fact that the moment will end is what makes it precious; permanence, in this narrative, would diminish its intensity. This cultural logic can be seen in poetry, photography, and cinema as well, where melancholy often enhances beauty. By embedding this myth, the song encourages the listener to cherish the present, to feel deeply in the now, precisely because it is passing. It affirms a

worldview where meaning is inseparable from temporality, and the emotional height of human experience lies in its brief, shining moments.

**Myth of romantic idealism:** The song constructs an idealized vision of love as joyous and profound, even if it is transient, reinforcing cultural ideals of romance as emotionally rich and bittersweet. In “Dancing in September,” love is portrayed not merely as an everyday experience but as an idealized, elevated emotional state, a moment of pure joy, intimacy, and beauty. Even though the relationship or moment is clearly transient, the song emphasizes its depth and significance, portraying love as something worth experiencing fully and intensely despite its impermanence. This myth aligns with widespread cultural narratives that valorize romance as a source of emotional richness, where the intensity of feelings and shared moments, such as dancing together under the September skies, are celebrated as profound and transformative. The fleeting nature of the relationship does not diminish its value; rather, it heightens its emotional impact, creating a bittersweet tension between joy and loss.

By framing the love scene as joyous yet transient, the song reflects the romantic idealism that love is a beautiful, almost sacred experience, capable of touching the deepest parts of the human soul. It reinforces cultural ideals that prioritize emotional authenticity and intensity, even at the cost of impermanence. Ultimately, this myth encourages listeners to embrace love’s beauty and sorrow together, viewing romance as a precious and defining feature of human life, a source of both happiness and poignant nostalgia.

**Myth of youthful innocence:** The imagery aligns with a cultural narrative about youth as a time of passionate, unfiltered emotional experience, often tied to specific seasons or times. The song’s vivid references to September skies, dancing, and intimate moments evoke a nostalgic portrait of youthful innocence, a stage in life culturally understood as a period of heightened emotion, discovery, and sincere, unguarded love. September, marking the transition from summer to fall, symbolically parallels the fleeting nature of youth: vibrant yet transient, full of possibility yet inevitably moving toward change.

This myth constructs youth as a sacred emotional season, characterized by passion, spontaneity, and raw, unfiltered feelings. The carefree act of dancing together under warm skies captures the idealized vision of youth where love and joy are immediate and intense, unburdened by the complexities and cynicism that often accompany adulthood.

Culturally, many artistic and literary works tie youth to certain times and seasons, reinforcing the idea that youthful experiences are both ephemeral and richly meaningful. The song’s imagery thus taps into this larger cultural narrative, naturalizing the idea that the emotional highs of youth, though brief, are formative and treasured. Through this myth, “Dancing in September” invites listeners to remember or imagine youth as a precious time of emotional authenticity, a moment to be celebrated even as it inevitably passes. It highlights the innocence and intensity of youthful love as a defining, beautiful chapter in life’s journey.

## Synthesis Across Songs

**Table 1.**

Level	Beautiful Journey	Little Time to Love	Dancing in September
Denotation	Reflection on blessings, love, destiny	Urgency of limited time to love	Joyful intimate moment, dancing in September
Connotation	Spiritual faith, emotional acceptance, kindness	Modern distractions, fragility of love, regret	Nostalgia, transition, emotional freedom
Myth	Life as a blessed journey; acceptance; love heals	Love is fleeting; distraction as enemy; romantic urgency	Nostalgic romance; beauty in impermanence; youthful innocence

**References**

- Aiello, G. (2006). Theoretical Advances in Critical Visual Analysis: Perception, Ideology, Mythologies, and Social Semiotics. *Journal of Visual Literacy*, 26(2), 89. <https://doi.org/10.1080/23796529.2006.11674635>
- Barthes, R. (1972). *Mythologies* (A. Lavers, Trans.). Hill and Wang. (Original work published 1957)
- Barthes, R. (1977). *Image, Music, Text* (S. Heath, Trans.). Fontana Press.
- Barthes, R. (1977). Roland Barthes. In Palgrave Macmillan UK eBooks. Palgrave Macmillan. <https://doi.org/10.1007/978-1-349-03518-2>
- Chandler, D. (2022). *Semiotics: The basics* (4th ed.). Routledge. <https://doi.org/10.4324/9781003155744>
- Cook, N. (2018). *Music as Creative Practice*. In Oxford University Press eBooks. Oxford University Press. <https://doi.org/10.1093/oso/9780199347803.001.0001>
- Eco, U. (1976). *A theory of semiotics*. Indiana University Press.
- Fitzgerald, J. (2019). Peace Up, A-town Down: Exploring the Evolution of Popular Music. *American Journal of Qualitative Research*, 3(1). <https://doi.org/10.29333/ajqr/5812>
- Hebdige, D. (1979). *Subculture: The meaning of style*. Routledge.
- Middleton, R. (1990). *Studying popular music*. Open University Press.
- Pramono, A. (2018). Beautiful Journey [Song]. Sony Music Entertainment Indonesia.
- Pramono, A. (2019). Little Time to Love [Song]. Sony Music Entertainment Indonesia.
- Pramono, A. (2020). Dancing in September [Song]. Sony Music Entertainment Indonesia.
- Pristianingrum, S., & Damayanti, R. (2022). PRAGMATIC DIMENSION OF SEMIOTICS IN SONG LYRICS. *Journal of Pragmatics and Discourse Research*, 2(2), 98. <https://doi.org/10.51817/jpdr.v2i2.215>
- Tagg, P. (2013). *Music's meanings: A modern musicology for non-musos*. The Mass Media Scholars Press.
- Van Leeuwen, T. (2005). *Introducing social semiotics*. Routledge.
- Zeman, J. (2015). Semiotic analysis of song lyrics as a reflection of modern youth identity. *Journal of Cultural Semiotics*, 9(2), 44–59