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## Reference and Inference of Song Lyrics in the Album

### Monochrome Written by Tulus

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**Abstract:** *This study aims to determine the use of references and inferences contained in the lyrics of existing songs in the album Monokrom Tulus work. The data source in this research is 1 lyric of 10 song lyrics contained in the album Monokrom Tulus work. The type of this research is descriptive method obtained by observation technique followed by documentation study done by listening / reading, understanding, then collecting and analyzing data based on reference and inference approach. Based on the results of the research, it can be seen that the use of references in the lyrics of songs in the album Monochrome in general amounted to 11 data, 8 pertained personal references (3 personal reference data anaphora and 5 personal reference data katafora), 2 data including comparative reference which all include comparative reference katafora, and the last one is anaphoric demonstrative reference data. While the inference that the authors found there are words that are implied in the lyrics of the song in the album Monochrome which makes the results of the inference yang authors find may be different from other readers. As for the results that the authors find, there are some inexhaustible conclusions or do not support the information / conclusions on the previous fragment, but in the final inference the authors link them or draw conclusions based on common logic and dominant inferences that are interrelated.*

**Keywords:** *reference; inference; monochrome; lyrics*

#### I. INTRODUCTION

One of the lyrical writers (singers) who express their creative ideas through the lyrics of songs full of implied meaning that is Muhammad Tulus Rusydi or more familiar with the

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name Tulus. This is evident in one piece of work he launched in August 2016, an album entitled *Monochrome*, which actually contains words in which it is full of implied meanings. Understanding *Monochrome* for a Sincere that *Monochrome* is not just limited to black and white in a photo. But there is a deeper meaning, implicitly romantic nuances behind the monochrome meaning. In addition, the *Monochrome* album itself is a form of Sincere thanks to all those who have helped so it can become what it is today.

According to the authors, the lyrics of the songs in the *Monochrome* album have a high appreciation, so it is worthy of the public. This is reflected in the frequent lyrics of songs in *Monochrome* albums reviewed on various sites on the internet, received praise from artists, and received public recognition with the frequent songs are consumed by the public, and often played on television and radio stations.

If listened, 10 song lyrics in *Monochrome* album so syahdu to be heard. But when examined further, the actual pengacuan and implied meanings contained in every song lyrics that exist so difficult for listeners and readers in understanding the literal meaning. Because it must be realized, the lyrics of songs and interesting music will not be perfect without based on the understanding of the real meaning. Seeing many people who consume a song Tulus just listen and enjoy the song alone. They do not really understand the reference lyrics of the song is aimed at who, other than that many lovers of the song Sincere is also not understand and understand the meaning or conclusion of the song that they listen to. The message or meaning conveyed by the author is sometimes different from that concluded by the listener. *Monochrome* is a music album containing 10 song lyrics full of implied meanings. The titles of the songs included in the album *Monochrome* include: "1) Strong Man, 2) Excuse, 3) Self Space, 4) Swap Soul, 5) Insane, 6) Light, 7) Sky Gray, 8) Masterpieces, 9) Fast, 10) *Monochrome*"

## **II. THEORETICAL FRAMEWORK**

### **2.1 Understanding References**

According to Rani, et al (2000: 97) traditionally "References means the relationship between words and things". Furthermore, Alwi, et al (2003: 43) states, "Reference is the relationship between the unit of language and the embodiment that includes objects or things

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contained in the world referred to by the language unit. Furthermore Djajasudarma (1994: 48) states "the traditional reference is the relation between the word and the object, but more broadly the reference is the relationship between language with the world (things)".

Based on the opinion of the experts above, it can be concluded that the reference is the relationship between the unit of language (word) with *maujud* (world, objects) referred to by the language unit.

References enter the linguistic level through discourse analysis studies. References in discourse analysis should be considered as an attitude or behavior of the speaker or writer. Reference of a sentence is determined by the speaker or writer. The listener or reader can only guess what the referent or writer referenced (referenced). It makes interpretations that are made sometimes true or false. So in addition to the relationship with the world (objects), knowledge of the world also helped determine the reference and also to determine the meaning of the sentence.

Djajasudarma (1994: 48) states "reference can be endofores (anaphora and katafora) and ekpofora. Endofores are textual, references are in text, whereas ecosphorus is situational and reference (reference) is outside the text ". Djajasudarma classifies the endofores of anaphora and katafora according to the position (distribution) of reference (reference). Anaphora refers to a cross on the elements mentioned earlier, katafora refers to a cross on the elements mentioned later. Eksofora has a relationship with word interpretation through a situation called endiofora, as stated earlier.

Example :

1. My car ran out of gas, *he* filled *it*.
2. Two types of endofora references *are* anaphora and katafora.
3. *Whoever* imitates, falsifies paper money and or intentionally deposits and circulates counterfeit banknotes or counterfeit banknotes threatened with imprisonment.

In sentence (1) *it* refers to *gasoline*, has an anaphoric endofora reference (cross referring to the previously mentioned elements). Element '*it*' as an anaphoric element can refer to a cross in *my car* (which is filled with gasoline) or on *gasoline* (as the stuffed element). The element '*he*' is referring to the element outside the context of the language is eco-phoric, because in that sentence there is no element that cross-references *him* as a second person pronominal.

In sentence (2) that includes endofora 'are' is katafora because cross referring to the elements mentioned later. Whereas in sentence (3), anyone refers to the element of ecofora (out of context) where the reference (reference) is general or the reference is uncertain.

In Indonesian, the pronoun persona is detailed as follows:

- a. **Pronomina Takrif:** *Pronomina takrif* are pronouns which substitute nouns with clear references. This belongs to the pronoun is the pronoun persona that is to replace the nouns in the human form.

**Table I**

**PRONOMINA PERSONA IN INDONESIAN**

	<b>Singular</b>	<b>Plural</b>
First Person	<i>Saya, aku</i>	<i>Kami, kita</i>
Second Person	<i>Kamu, engkau, anda</i>	<i>Kalian, kamu sekalian</i>
Third Person	<i>Dia, ia, beliau</i>	<i>Mereka</i>

- b. **Pronomina Not Takrif :** *Beberapa, sejumlah, sesuatu, suatu, seseorang, para, masing-masing, siapa-siapa.*

Both promina anaphora and promina katafora, other than there are human, there is also a noninsani. Human Persona refers to people, while noninsani persona refers to other than humans. In addition there are human pronomina (prsona which has possessive). What is meant by pronouns persona in the possessive relation is the pronoun of the person who is related to the possession, both the enclosure and the free, both anaphora and katafora.

Pronomina persona in a possessive relation that is embedded / attached as -nya, some are alienated (alienable possession) and some are not alienated (inalienable). In question Possessive is not alienated is possessive that is always attached to the whole element, as in the pronouns of the chickens and legs whereas the possessive alienated is possessive that something is not attached to something else, such as the chicken and the cage.

Examples of human pronouns:

1. Brothers and Sisters, we must immediately complete this task..  
(pronomina *we* reference is anaphorous).
2. Give them candy! The little ones.

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(pronomina *them* reference is katafora).

Examples of non-human pronouns:

- (a) With great speed, the truck headed north. (b) When about to overtake a bus loaded with passengers, the tire erupts. (c) Finally, the truck rolled to the right of the road.

(Enclitic pronouns *-nya* attached to the tires on the sentence (b) are in a possessive relation that anaphorically refers to the truck's antecedents on the sentence (a) and is not alienated because the tires are always attached to the truck.)

### c. Demonstrative Pronomina

Pronomina demonstratif is the deictic used to designate (replace) nouns. According to Kridalaksana (in Rani dkk, 2006:102) seen from the shape, demonstrative pronouns distinguished (1) single demonstrative pronomina, such as: *this* and *that*, (2) demonstrative pronoun derivatives, like: *berikut* dan *sekian*, (3) demonstrative pronomina combined, like: *di sini, di situ, di sana, di sana-sini*, dan (4) pronomina demonstrative reduplication, seperti: *begitu-begitu*.

Furthermore Lyons (in Rani et al., 2006: 97) explains "in demonstrative pronomina there are certain components, namely '*yang ini*', dan '*yang itu*'. In addition, in demonstrative pronomina there are also distant components and are not spaced in terms of demonstrative, either referring to something near or far".

Demonstrative Pronominal Examples Pointing Something Close:

#### 1. Which is Anaphora

- (a) "With this ride, every day I go to campus. (b) This bike is my devoted friend in all seasons and weather." Bakri said.

In the above sentence, there is a demonstrative pronoun near *this*, which is the sentence (a) is referring in katafora to the *motorcycle* antecedents on the sentence (b). The demonstrative pronoun *this* is on the sentence (b) refers to *motorcycle* antecedents contained in the sentence (b) which is anaphora.

#### 2. Which is katafora

- (a) "Begini," said Mrs. Ririn calmly. (b) "Kamu biasa mengangkut gula kemari seminggu sekali, bukan?" (c) Azhar nodded.

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In the above sentence, the close demonstrative pronomina *begini* in sentence (a) refers to the subject in the sentence (b), which *kamu biasa mengangkat gula kemari seminggu sekali*. is katafora.)

Demonstrative Demonstration Example Referring to Something Far:

1. Which is Anafora

That coconut trees grow on the slopes of land between the other dense, dense trees.

The distant demonstrative pronomina *that* in the above example refers to the antecedents of *the trees* anaphorically.

2. Which is Katafora

(a) The question of the nation is our responsibility. (b) *that* can be overcome if we have a commitment to the fate of this nation.

(Demonstrative pronomina *itu* pada kalimat (b) refers to the antecedents of the *nation's problems* contained in the sentence (a) which is katafora).

3. Comparative Pronomina

Comparative pronomina is a deedtic that is a companion to its antecedents. Words that include comparative pronouns include: the same, exactly, identical, similar, similar, other, different, and so on.

Example: 1. (a) It's been two years, Andi left dead Indah. (b) Now, he got a new girlfriend. (c) *Similar* true face with Indah, a girl who once loved her.

(the word *similar* in the sentence (c) is comparative pronomina from *Indah*, a girl who once loved her. That example is katafora).

2. (a) I am concerned about the behavior of drunkenness and drugs of young people today. (b) In the past, when I was younger, I never did the same.

(word *the same* in the sentence (b) is a comparison (comparative) which refers to the behavior of drunkenness and drug contained in a sentence (a) which is anafora.

## 2.2 Inference

A job for the listener (reader) who is always involved in the act of speech must always be ready to be implemented is inference. Inference is made to arrive at an interpretation of the meaning of received phrases and the speaker or author. Under no circumstances a listener (reader) holds inference.

The inference or conclusion often has to be made by the listener by the listener or the speaker because he / she does not know what the speaker meant or meant. Because the speaker's way of thinking may be different from the listener's way of thinking, it may be that the listener's conclusion misses or is even wrong at all. if this happens then the listener must make inference again. Inference occurs if the process that the listener or reader needs to do to understand the meaning literally does not exist in the speech expressed by the speaker. The listener or reader is required to be able to understand the author's information (intent).

From the above understanding can be concluded that inference is a process undertaken by a person in taking the conclusion of a discourse or conversation that is not literally poured into the text of the discourse.

### **b. Inference According to Experts**

#### **(1) Inference According to Rani et al (2000 : 183-185)**

Inference or withdrawal is a process of interpretation determined by the situation and context of the conversation. With inference, the listener suspects the speaker's ability, and with it the listener responds. Thus, conversation inference is not only determined by words supporting speech, but also supported by context and situation.

An interesting inference aspect is that inference is an easy interpretation that goes away from the reader if it does not match the next information. The following sentence of the text is as follows:

- Last week he could not control his class.

After knowing that sentence, most people will decide that Mila is in reality a teacher and she is less than happy.

### **2.3 Understanding Song Lyrics**

The lyrics of the song are the compositions or sequences of words that are pitched. Song lyrics are expressions of feelings from the author or author.

### **2.4 Descriptive of *Monochrome* and Singer *Tulus***

Monochrome is the third album produced by Tulus. The meaning of Monochrome itself for the singer is not just black and white in a photo. But there is a deeper meaning. According Tulus, implied romantic feel behind the meaning of Monochrome. Sincere likes monochromatic photos, especially photos full of memory. For him Monochrome is more

poetic because Tulus has to remember again what color the skin of the figure who took pictures with him. What color is her dress. It was so much fun. In addition, Monochrome is also a thank you Tulus on many parties who have helped Tulus in the work.

Monochrome album consists of 10 pieces of title song: "1) Strong Man, 2) Goodbye, 3) Own Space, 4) Swap Soul, 5) Insane, 6) Light, 7) Sky Gray, 8) Masterpiece , 9) Soon, 10) Monochrome. Almost all the existing song titles display a beautiful harmonization when heard. The lyrics of the lyrics are as beautiful as the poetry, the melodious sounds, and the music that covers the 10 lyrics of the songs that are presented almost perfect.

### III. DISCUSSION

In conducting meaning analysis through the endofora reference approach the author focuses only on analyzing the meaning of the referenced rows. A word that includes references and references of the word will then the author connect to interpret the meaning of that context. While in doing the analysis through inference approach, the author will analyze the lyrics of songs based on fragments/ stanza songs. Each piece of the song will the author interpret the literal meaning according to the author's view and knowledge, but nevertheless do not close the possibility of inference of each fragment will change because of additional/ advanced explanation not contained in the previous fragment / stanza.

**Table 2**  
**Description of Research Data**

NO	Endofora References	Description	Row Description
1.	Reference persona anaphora	<ul style="list-style-type: none"> <li>• <i>Air mata sedihmu kala itu</i></li> <li>• <i>Kadang dering masih ada namamu</i></li> <li>• <i>Benar senangkah rasa hatimu</i></li> </ul>	2  15  26
	a. References persona katafora		



		<ul style="list-style-type: none"> <li>▪ <i>Mengungkapkan semua kekurangannya</i></li> </ul>	3
		<ul style="list-style-type: none"> <li>▪ <i>Dan setelah luka-lukamu reda</i></li> </ul>	7
		<ul style="list-style-type: none"> <li>▪ <i>Aku pernah menyentuhmu apa kau malu</i></li> </ul>	10
		<ul style="list-style-type: none"> <li>▪ <i>Entah apa maksudmu yang kutahu</i></li> </ul>	17
		<ul style="list-style-type: none"> <li>▪ <i>Ayo tulis di buku harianmu</i></li> </ul>	19
	b. References demonstrative anaphora	✓ <i>Kata itu</i>	19
	c. References demonstratif katafora	-	2
	d. Comparative reference to anaphora	-	-
	e. Comparative references katafora	-	-
		<ul style="list-style-type: none"> <li>○ <i>Kau lupa aku juga punya rasa</i></li> </ul>	8
		<ul style="list-style-type: none"> <li>○ <i>Lalu kau pergi kembali dengannya</i></li> </ul>	10

This section presents the endofora reference type and lyrical inference of the songs contained in the monochrome album of Tulus. For more details can be seen from the analysis of the following data:

The following authors attach the text of the song lyrics to the author's next analysis based on references endofora and inference.

**1. The Lyrics of 'Langit Abu-Abu'**

1. Tak mungkin secepat itu kau lupa
2. Air mata sedihmu kala itu
3. Mengungkapkan semua kekurangnya
4. Semua dariku yang tidak dia punya
5. Daya pikat yang memang engkau punya
6. Sungguh-sungguh ingin aku lindungi
7. Dan setelah luka-lukamu reda
8. Kau lupa aku juga punya rasa
9. Lalu kau pergi kembali dengannya
10. Aku pernah menyentuhmu apa kau malu
11. Di bawah basah langit abu-abu
12. kau di mana
13. Di lengangnya malam menuju minggu
14. kau di mana
15. Kadang dering masih ada namamu
16. Beberapa pesan singkat untukku
17. Entah apa maksudmu yang kutahu
18. Sayangimu aku telah keliru
19. Ayo tulis di buku harianmu
20. Kelak jelaskan bila engkau punya waktu
21. Di bawah basah langit abu-abu
22. kau di mana
23. Di lengangnya malam menuju minggu
24. kau di mana
25. Bertemukah kau dengan sang puas

26. Benar senangkah rasa hatimu
27. Bertemukah kau dengan sang puas
28. Benar senangkah rasa hatimu
29. Di bawah basah langit abu-abu
30. kau di mana
31. Di lengangnya malam menuju minggu
32. kau di mana
33. Kau di mana...
34. Kau di mana...

Based on the lyrics of the song above can be found some references of endofora. The data in question are: in line 2, sadly you are the second persona reference that refers to you (the preceding word). It means sadly you are referring anaphorically (backwards) to your word. Based on these references, the implied thing that can be taken is the presence of someone who grieves at a certain time (then). Reference 2 is still on line 2 that is the reference of the demonstrative refers anaphorically to the previous data is the word you forget. Based on these references, the implied thing that can be taken is someone who is unlikely to forget the sadness that occurred at a certain time (then). The 3rd reference is found in line 3 of the kekurangannya which is the third persona reference attached as an enklitik on the word deficiency. His deficiency refers to katafora to the word before him (ie) to a word he does not have. Based on these references, the implied thing that can be taken is someone (a woman) tells her boyfriend's shortcomings to others (her best friend).

The fourth reference is on the 7th line of your wounds which is the second person reference that refers to you in the 8th line. The second person's pronoun is actually you while you are attached enklitik (behind the word back) to the word injuries the reference is you. Yours in your wounds refer to the word in front of him (after). Based on these references the implied thing that can be taken is the injury or pain that the woman feels has subsided (finished). The 5th reference is in line 8 which is also a comparative reference which refers to a sense. Because it also refers to the context of the word that is in front of it (after) then the reference is called a comparative reference katafora. Based on these references, the implied thing that can be taken is the existence of the equation that someone (friend) had also had the same taste with the woman.

The reference to 6 is in line 9 which is a comparative reference referring to the word in front of it in the word with it. Based on these references, the implied thing to take is that the woman decided to go back with her former lover. The 7th reference is on the 10th line of touching you which is the second person reference that refers to you in the 10th line. The second person's pronoun is actually you while you are enclosed in an enclosure (behind the word affixed) to your touching word whose reference is you. Yours on your touch refers in katafora to the word that is in front of it. Based on these references, the implied thing that can be taken is the woman's friend had touched her.

The 8th reference is on the 15th line of your name which is the second person reference that refers to the word still (the preceding word). That means your name refers anaphorically (backward) to the word still. Based on these references, then the implied thing that can be taken is that the name of the woman was still occasionally contact / greet. The 9th reference is on the 17th line that I know is the first person reference referring to the word in front of me that is on the 18th line. In the word I know it is the proklitik of the first person who actually is me on the word in front of it. Based on these references, then the implied thing that can be taken is that someone (his friend) had been mistaken in loving women earlier. The 10th reference is on the 19th line of your daily reference to the second person that refers to your word on the 20th line. The second person's pronoun is actually you while you are enclosed in an enclosed word (behind the base) in your reference word you. Yours in your newspaper refers to katafora to the word in front of it. Based on these references, the implied thing that can be taken is that his male friend had told the woman to write in her diary, one day could be explained to her if she had free time. The 11th reference is on the 26th line of yours which is the second personal reference attached to your heart in an enklitik. Your heart on anaphora refers to the previous word that is in your word. Based on these references, the implied thing that can be taken is that his friend had asked whether the woman was happy to feel his heart or not.

#### **a. Analisis of Inferensi**

The following will be the authors describe the inference contained in the lyrics of the song *Langit Abu-Abu* which starts from the first and so on.

Tak mungkin secepat itu kau lupa

Air mata sedihmu kala itu

Mengungkapkan semua kekurangannya

Semua dariku yang tak dia punya

#### Clipping 1

Clipping 1 implies that *aku* do not think that character *kau* is so quick in forgetting his sadness at that time. At that time, character *kau* came to character *aku* to tell all the shortcomings of *tokoh kau's* lover. *Tokoh kau* also reveals that what belongs to *tokoh aku*, is not owned by his girlfriend of *Tokoh kau*.

Daya pikat yang memang engkau punya

Sungguh-sungguh ingin aku lindungi

Dan setelah luka-lukamu reda

Kau lupa aku juga punya rasa

Lalu kau pergi kembali dengannya

Aku pernah menyentuhmu apa kau malu

#### Clipping 2

Clipping 2 implies that *tokoh kau* has such great charm that *tokoh aku* is very earnest to protect *tokoh kau*. The protection given by *tokoh aku* who ultimately heals the wounds of *tokoh kau*. But after the wounds and sadness experienced by the characters subsided and disappeared, then *tokoh kau* goes back to his old lover. *Tokoh kau* forgets one thing, that *tokoh aku* also has a sense of presence in the life of *tokoh aku*. *Tokoh aku* once touched *tokoh kau* and *tokoh kau* is not shy.

Di bawah basah langit abu-abu

Kau di mana

Di lengangnya malam menuju minggu

Kau di mana

#### Clipping 3

Clipping 3 implies the angst and sadness of *tokoh aku*, when the rain is falling on earth, *tokoh kau* is not there. Whereas *tokoh aku* needs it. In the silence and the empty night to Sunday is still figures I'm still looking for *tokoh kau* who do not know where. Kadang dering masih ada namamu

Beberapa pesan singkat untukku

Entah apa maksudmu yang kutahu

Sayangimu aku telah keliru

#### Clipping 4

Clipping 4 implies an occasional *tokoh kau* still call *tokoh aku*, by sending some short messages to *tokoh aku*. *Tokoh aku* is confused with the intent of *tokoh kau*. But from that point *tokoh aku* becomes aware that loving *tokoh kau* is something wrong.

Ayo tuliskan di buku harianmu

Kelak jelaskan bila engkau punya waktu

#### Clipping 5

Clipping 5 implies the disappointment of *tokoh aku* in the attitude of *tokoh kau* who toy with the feelings of *tokoh aku*. *Tokoh aku* is calling for *tokoh kau* to write down the reason why playing with the feeling of *tokoh aku* in the diary of *tokoh kau*. Later a new time *tokoh kau* can explain the reason to *tokoh aku*, if *tokoh kau* has spare time.

Di bawah basah langit abu-abu

Kau di mana

Di lengangnya malam menuju minggu

Kau di mana

#### Clipping 6

Clipping 6 again shows the repetition of the angst and sadness of *tokoh aku*, he is still looking for *tokoh kau* when it rains and the night into Sunday. But *tokoh kau* is still missing or visible.

Bertemukah kau dengan sang puas

Benar senangkah rasa hatimu

Bertemukah kau dengan sang puas

Benar senangkah rasa hatimu

#### Clipping 7

Clipping 7 implies a question from *tokoh aku* to *tokoh kau* whether to meet his lover first? *Tokoh aku* also asks if it is true of *tokoh kau's* heart feel happy after meeting with his lover first. This question deeply disturbed *tokoh aku's* feelings so he twice repeated his question to *tokoh kau*.

Di bawah basah langit abu-abu

Kau di mana

Di lengangnya malam menuju minggu

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Kau di mana

#### Clipping 8

Clipping 8 again shows the repetition of the angst and sadness of *tokoh aku*, he is still looking for the presence of *tokoh kau* when it rains and the night to the Sunday. But *tokoh kau* is still missing or visible.

Di bawah basah langit abu-abu

Kau di mana

Di lengangnya malam menuju minggu

Kau di mana

Kau di mana...

Kau di mana...

#### Clipping 9

Penggalan 9 shows the repetition for the umpteenth time that *tokoh aku* is very much looking forward and searching for *tokoh kau* who invisible altogether. *Tokoh aku* is still looking where *tokoh kau* is but until tired even look, figures I still do not find the presence of *tokoh kau*.

#### b. Answers Research Statement

In accordance with the research statement, the researcher gives an answer to the statement, as follows:

##### 1. The use of endofora references on every song lyrics in the Monochrome album of Tulus's works.

###### a. Use Endofora Reference to the lyrics of the song *Langit Abu-Abu*

In the lyrics of the song *Sky Sky* there are eight data belonging to the personal reference, one data classified in the demonstrative reference and two data belonging to the comparative reference. Data belonging to personal references includes three data including into the anaphora personal reference and five data included into the word fora personal reference. The data that includes an anaphora personal reference is: (line 2) '*sedihmu*' refer to the word '*kau*', (line 15) '*namamu*' refers to the word '*masih*', and '*hatimu*' (line 26) refers to '*kau*'. The data belonging to the personal references of katafora are: (line 3) '*kekurangannya*' that refer to '*dia*', (line 7) '*luka-lukamu*' referring to the word '*kau*', (line 10) '*menyentuhmu*'

referring to word 'kau', (line 17 ) 'kutahu' who refers to 'aku', and 'harianmu' (line 19) that refers to 'engkau'.

Furthermore the data belonging to a demonstrative reference includes one data which is included in the anaphoral demographic reference. That data is: (line 2) 'itu' refers to 'kau lupa'. And the data belonging to the comparative reference includes two data that these two data belong to the comparative reference of the wordfora. These data include: (line 8) 'juga' which refers to 'rasa', and 'kembali' (line 10) which refers to 'dengannya'.

## 2. The dominant reference used by the author in the lyrics of the song in the album Monochrome Sincere work.

To know the dominant type of reference used by the author on every song lyrics in the album Monochrome, the authors create a table counting the number of references used as follows:

**TABLE 3**  
**Total Use of References**

No	Song Lyrics Title	Personal Reference		Demonstrative Reference		Comparative Reference		Number of References Usage
		Ana fora	Kata fora	Ana fora	Kata fora	Ana Fora	Kata fora	
1	Langit Abu- Abu	3	5	1	-	-	2	11
Total		3	5	1	-	-	2	11

From the table above, the most dominant reference used by the author on every song lyrics in the album Monokrom Tulus's work is a personal reference that use 8 times, the usage consists of 3 personal reference use anaphora and 5 use katafora reference. Furthermore, the use of comparative reference of katafora as much as 2 times and the least usage is the demonstrative reference anaphora.

## 3. Inference Song Lyrics in Monochrome Album The work of Tulus

### a. Inference to the Song Lyrics *Langit Abu-Abu*



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The final inference in the lyrics of the song *Langit Abu-Abu* in accordance with the analysis of data that has been done in the previous section of the *tokoh aku* who have a question of love is not fun. *Tokoh aku* have a friend is *tokoh kau* who already has a lover. At one time, *tokoh kau* feels his relationship with his unloving lover again so that *tokoh kau* comes to *tokoh aku* and tells of his sadness and his lack of lover to *tokoh aku*. As time went on, *tokoh aku* began to feel something different, because of the allure of *tokoh kau*. However, after his sadness disappears, *tokoh kau* returns with his former lover without knowing that *tokoh aku* has the same feel. In the descent of the rain and the loneliness of the night to the week, the *tokoh aku* look for *tokoh kau*, but can not find it. After disappearing temporarily, *tokoh kau* sometimes contact *tokoh aku*, thus making *tokoh aku* confused. From that point, the *tokoh aku* realize that he has been mistaken in loving *tokoh kau* and only regarded as an outlet only.

From the results of this study shows that the lyrics of the song in the album Monokrom Karya Sincere there is an endofora reference element and the inference contained in the song lyrics in the album Monochrome works of Tulus.

#### IV. CONCLUSION

After detailed description of reference and inference review on the song lyrics in the Monochrome album of Tulus's work, there are several things that can be concluded related to the problem, they are:

1. Types of references that often appear in the lyrics of the song in the album Monochrome written by Tulus is a personal reference that use as much as 8 times, the next comparative reference usage as much as 2 times, and the last use of demonstrative reference as much as 1 times.
2. The data along with the context of reference usage on the song lyrics in Monochrome album are 11 data on the song lyrics *Langit Abu-Abu*.
3. In general the use of references amounted to 11 data, 8 pertained to personal references (3 personal reference reference data anafora and 5 personal reference data katafora), 2 data including comparative references which all include comparative references katafora, and last one is data demonstrative reference anaphora.

4. There are meaningful words implied in the song's lyrics in the Monochrome album of Tulus's work, it makes the result of the inference that the author finds may differ from other readers.
5. From the results of the inferences the author discovers, there are some inexhaustible conclusions or does not support the information / conclusions of the previous fragment, but in the final inference the penuliss relates them or draws conclusions based on common logic and the interrelated dominant inferences.

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