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Hermeneutic Analysis of Rational–Emotional Dialectics in FSTVLST's "Doa Lamat-Lamat"

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ABSTRACT

This study examined how rationality and emotionality are represented, how existential anxiety arises from their tension, and how that anxiety is reinterpreted spiritually in *"Doa Lamat-Lamat"* by FSTVLST (2026). A qualitative hermeneutic design was used, combining Gadamer's dialogical understanding with Ricoeur's self-understanding. The lyrics were analyzed through a naive reading, a structural analysis, and a comprehensive understanding, and the interpretation was compared with four listener comments from TikTok and with Dilthey's hermeneutics. The analysis showed that the lyrics stage reason and feeling as a duel that neither side wins. This tension becomes anticipatory anxiety when it is projected onto actions not yet taken. The anxiety is then reinterpreted through reflection (*muhasabah*) and surrender (*tawakkul*), without being removed. Listener comments broadened the interpretation to include family burdens and gratitude amid unanswered prayers. The study concludes that the song can serve as a text for reflective learning in art education, although the findings are a plausible reading from one interpretive horizon and not a generalization.

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INTRODUCTION

Song lyrics occupy a distinctive place among artistic texts because they condense lived experience, emotion, and existential reflection into compact, metaphorical language. Within art education, lyrics can be treated as interpretive texts whose meanings are not exhausted by literal reading but are negotiated through symbolic language and the listener's own experience (Saragih et al., 2023). Empirical work suggests that lyrics are more than ornament: in a large-scale study of self-selected "coping songs" chosen by individuals in 11 countries, specific lyrical topics were associated with listeners' emotional well-being goals, indicating that lyrics can be meaningful resources for the self-regulation of emotional states (Levy et al., 2024).

Hermeneutics offers a principled way to study how such meanings arise. Rather than locating meaning inside the text alone, hermeneutics understands meaning as emerging from the encounter between text and interpreter, shaped by historical, cultural, and experiential contexts (Nashihin & Hidayati, 2025). In the Gadamerian, this encounter is dialogical: understanding develops through questioning and through the fusion of the interpreter's horizon with the horizon of the text (Alsaigh & Coyne, 2021; Egelandsdal, 2026). Gadamer's account of art extends this logic to music and other arts, describing the artwork as having a dialogical, play-like structure that requires actively engaged listeners rather than passive recipients (Nielsen, 2016). Ricoeur links the interpretation of texts to self-understanding, so that interpreting a work becomes a way of interpreting one's own existence (Wachid B.S, 2015). The two thinkers are often paired but differ, for instance, on how far a text becomes autonomous from its author's world and on the place of explanatory analysis alongside understanding (Arthos, 2006). Dilthey's earlier tradition treats works as expressions of lived experience (Erlebnis) and

holds that understanding a text involves grasping the life and context expressed in it, with re-experiencing (Nacherleben) as its highest form (Murdiati & Mukalam, 2023; Nasution, 2022); in this study it serves as a point of comparison rather than as the primary framework. This study draws on Gadamer's dialogical horizon for the encounter between interpreter and lyric, and on Ricoeur's notion of self-understanding for the way that encounter reshapes the interpreter. Hermeneutics is widely discussed as a research approach in qualitative inquiry (Mccaffrey et al., 2012), and has begun to be applied to Indonesian popular songs (Anjania et al., 2026; Puspita & Aji, 2026). For example, a Gadamerian reading of Tulus's "*Diri*," showed that the meaning of a song shifts with the background and experience of the listener (Syakirina et al., 2025).

A recurring theme in artistic expressions of inner struggle is the perceived opposition between reason and feeling. Contemporary neuroscience, however, challenges any sharp separation between the two: research on emotion–cognition interactions indicates that emotion and cognition are deeply interwoven in the brain, and that widely held beliefs about a purely "emotional brain" and a purely "cognitive brain" are fundamentally flawed (Okon-Singer et al., 2015). This matters for textual interpretation. When a lyric stages logic and feeling as mortal adversaries, as FSTVLST's *"Doa Lamat-Lamat"* does in its opening image of a fatal duel between the two, the opposition cannot simply be read as a psychological fact. It is a symbolic construction whose meaning has to be interpreted, and hermeneutics, with its attention to tension, dialogue, and the movement between part and whole, is well placed to do so.

The song does not end with the duel. It moves through fear and hesitation toward surrender and prayer. Existential philosophy offers a lens for the middle movement: in Kierkegaard's account, anxiety is a dizziness of freedom that arises when freedom looks into the boundlessness of its own possibilities, and it is an unfocused dread of what is not yet actual rather than fear of a present threat (Kierkegaard, 1980; Slater, 2019) The final movement draws on a different vocabulary. In Islamic psychology, *tawakkul*, understood as trust in God accompanied by effort, has been empirically associated with lower anxiety among Muslim adults (Gondal et al., 2022). Such studies show that existential anxiety and spiritual trust are connected, but they measure that connection; they do not show how it is constructed and transformed within an artistic text.

FSTVLST is a Yogyakarta-based group that emerged from the earlier band Jenny and has released albums including Hits Kitsch (2014) and FSTVLST II (2020) (Rifandi & Rizal, 2025) and, most recently, *Paradoks Diametral (*2026), the album on which *"Doa Lamat-Lamat"*. Scholarship on the group's lyrics has mostly read them as social criticism through semiotic and sociological frameworks, for instance Barthes's semiotics combined with the sociology of literature in an analysis of Hits Kitsch (Rifandi & Rizal, 2025). *"Doa Lamat-Lamat"* turns inward: it dramatizes an internal conflict, an anticipatory anxiety, and a movement toward prayer and trust.

Four gaps follow. First, studies of song lyrics have concentrated on discourse-analytic, semiotic, and social-critical readings (Rifandi & Rizal, 2025; Saragih et al., 2023), leaving the internal dialectic between rationality and emotionality comparatively unexamined as a form of meaning-making. Second, applied Gadamerian readings of Indonesian songs (Anjania et al., 2026; Puspita & Aji, 2026; Syakirina et al., 2025) demonstrate the promise of hermeneutic analysis for inner dialogue, but they center on symbolic fields, suppressed emotion, or self-acceptance, and none theorizes how a reason–emotion dialectic gives rise to anxiety or how that anxiety is transformed spiritually. Third, in the studies reviewed here the interpreter's own reading is rarely set beside other listeners' responses so that the openness of a lyric's meaning is shown rather than asserted, even though Gadamer's notions of effective history and application treat meaning as continually enlarged through reception (Gadamer, 2004) Fourth, to the authors' knowledge, no hermeneutic study has examined *"Doa Lamat-Lamat."*

This study therefore offers a hermeneutic analysis of rational–emotional dialectics in FSTVLST's *"Doa Lamat-Lamat."* It asks (1) how rationality and emotionality are represented and how they interact in the lyrics, (2) how existential anxiety emerges from this dialectical tension, (3) how that anxiety is reinterpreted through reflective and spiritual understanding, namely *muhasabah* and *tawakkul*, and (4) how this interpretation is confirmed, broadened, or limited when it is set beside other listeners' responses and compared with Dilthey's hermeneutics. By treating anxiety as meaning constructed through dialectical tension rather than as a clinical condition, the study contributes an interpretive framework that links dialectical meaning-making with existential and spiritual reflection.

It also shows how a contemporary Indonesian song can serve as a text for reflective learning in art education.

RESEARCH METHODS

Research Design

This study employs a qualitative interpretive design with a hermeneutic orientation to examine the meaning embedded in the lyrics of *"Doa Lamat-Lamat"* by FSTVLST. The orientation follows the theoretical position set out in the Introduction: Gadamer's view of understanding as a dialogical encounter in which the interpreter's horizon fuses with the horizon of the text, and Ricoeur's view that interpreting a text leads to self-understanding (Alsaigh & Coyne, 2021; Wachid B.S, 2015). Hermeneutic work of this kind is detailed, iterative, and systematic rather than a loose personal reading (Suddick et al., 2020), and Gadamerian readings of song lyrics have precedent in Indonesian scholarships (Syakirina et al., 2025). The interpretation is complemented by a limited reception analysis in the Gadamerian sense of effective history (*Wirkungsgeschichte*): the interpreter's reading is set beside four listener comments and compared with Dilthey's hermeneutics of lived experience (Murdiati & Mukalam, 2023; Nasution, 2022) so that the openness of the reading can be examined. A single-text design was chosen because the aim is interpretive depth rather than generalization, and because the research questions concern how rationality, emotionality, anxiety, and spiritual reflection are constructed within one lyric. The listener comments serve to show how open the meaning of that lyric is, not to estimate how audiences respond in general.

Data Source and Unit of Analysis

The data are the verbal text of *"Doa Lamat-Lamat,"* taken from track 5 of the album *Paradoks Diametral*, the lyric text written by Farid Stevy Asta and Roby Setiawan was retrieved from from Musixmatch (https://www.musixmatch.com/lyrics/Fstvlst/Doa-Lamat-Lamat) and accessed on 16 August 2026. The primary analysis concerns the lyrics only; melody, arrangement, and performance were not analyzed, which marks the boundary of the study's claims. For traceability, the text was segmented into stanzas and lines, each given a reference code (for example, S1-L2) in the analyst's working records, so that every interpretation can be traced back to a specific passage; in reporting, passages are located by stanza or section. The unit of analysis is the line or phrase that conveys a single interpretive idea, treated as a meaning unit (Erlingsson & Brysiewicz, 2017). Units were selected purposively when they explicitly represent the tension between rationality and emotionality or indicate hesitation, fear, and spiritual reflection, in line with the first three research questions.

Supplementary Data: Reader Responses

To examine how the meaning of the song is received beyond the interpreter's own horizon, a small set of listener comments was collected from TikTok on 29 October 2026 using the search keyword *"doa lamat lamat."* Four comments were selected purposively because each represents a different direction of meaning; selection aimed at diversity of readings, not representativeness. Account names and originating posts were not recorded, commenters are anonymized as Readers A–D, and comments are quoted in their original form, including spelling and abbreviations, with an English translation. Because the comments were publicly visible and are reported without identifying information, they were treated as public data, following the context-sensitive approach to ethics recommended for internet research (Franzke et al., 2020). Each comment was read as a response to the lyric and compared with the interpreter's reading, asking whether it confirmed, broadened, or challenged that reading.

Analytical Procedure

The procedure adapts the three-step interpretive process described by Lindseth & Norberg, (2021), which is inspired by Ricoeur's theory of interpretation and consists of a naive reading, a structural analysis, and a comprehensive understanding. Because that method was developed for interview texts, it was adapted here to a lyric text, and its steps were interpreted through Gadamer's tenets of pre-understanding, the hermeneutic circle, and the fusion of horizons (Alsaigh & Coyne, 2021)

In the first step, the lyrics were read repeatedly to form a holistic, naive understanding, and the interpreter's impressions and pre-understandings were recorded in reflexive memos. In the second step, the text was divided into meaning units, which were condensed and labeled through open coding (for example, internal conflict, hesitation, imagined fear, and spiritual reflection). Codes were then grouped into categories and abstracted into themes (Erlingsson & Brysiewicz, 2017). Four themes were developed: the dialectic of rationality and emotionality as inner conflict, anticipatory anxiety, reflection

(*muhasabah*), and spiritual surrender (*tawakkul*). In the Results and Discussion, the last two are reported together as the movement from reflection to surrender and prayer. Coding served here as a tool for organizing meaning rather than as technical classification, and codes remained open to revision throughout the analysis. In the third step, the themes were read back against the whole text and interpreted in light of the conceptual horizon described in the Introduction, with the interpreter's own experience made explicit as one of the horizons that meet the text. Movement between individual lines and the song as a whole continued until the interpretation could account for both (Suddick et al., 2020). The comprehensive understanding was then set beside listener responses and compared with Dilthey's framework to see where the reading was confirmed, broadened, or limited. The Results and Discussion are presented in the same order: pre-understanding, structural analysis stanza by stanza, and comprehensive understanding.

Reflexivity, Trustworthiness, and Translation

The interpreter's lived experience of overthinking and of religious self-reflection is a declared pre-understanding. In Gadamerian terms it is not a bias to be removed but a horizon to be made explicit and tested against the text (Alsaigh & Coyne, 2021). Trustworthiness was supported by iterative reading, reflexive memo writing, and continuous comparison among codes, categories, and the overall interpretation. The memos and coding decisions form an audit trail that allows readers to judge how the analysis was conducted (Nowell et al., 2017). Because the interpretation comes primarily from a single interpretive horizon, and the four listener comments are illustrative rather than representative, the findings are offered as a plausible reading rather than the only possible one, and transferability is understood as plausibility for comparable readers rather than statistical generalization. Comparison with other readers also served as a further check on the interpreter's pre-understanding.

The lyrics are in Indonesian. The analysis was carried out in the original language, and English translations were produced only for reporting. Following recommendations to present both original and translated quotations (Younas et al., 2022), excerpts from the lyrics and from listener comments are given in Indonesian with an English translation, and translation decisions followed procedures proposed for Indonesian-language qualitative data (Nurjannah et al., 2014). Only the brief excerpts needed for analysis are quoted, and the full lyrics are not reproduced.

RESULTS AND DISCUSSION

The findings follow the three steps described in the Methods (Lindseth & Norberg, 2021). The interpreter's pre-understanding and naive reading come first; the structural analysis of the lyric follows, stanza by stanza; and the comprehensive understanding closes the section, with the interpretation set beside other listeners' readings and Dilthey's framework.

The Interpreter's Pre-Understanding (*Vorurteil*)

Following Gadamer, (2004), interpretation never begins from a neutral position. The interpreter reads *"Doa Lamat-Lamat"* from the horizon of a Muslim listener who is familiar with the practices of prayer (*salat*), prostration (*sujud*), self-reflection (*muhasabah*), and reliance on God (*tawakkul*). This pre-understanding shapes the reading from the outset: words such as *doa* (prayer), *pasrah* (surrender), and *rumah-Nya* (His house) are almost automatically received within a framework of faith. In Gadamerian terms, this is not a bias to be eliminated but the very starting point of understanding (Alsaigh & Coyne, 2021; Gadamer, 2004). The interpreter also acknowledges that listeners from other backgrounds may arrive at different meanings, a point examined in the comparison with other readers below.

The Rational–Emotional Dialectic in the Opening Stanza

The song opens by staging an inner conflict between *logika* (reason) and *rasa* (feeling), located "in the heart and in the head." The metaphor *duel maut* (a duel to the death) is significant. The language does not describe a mild dilemma but a contest with mortal stakes, and the text states that one of the two combatants does not survive. The interpreter reads this as the experience of overthinking: when a person follows only one faculty in every situation, the other is eventually defeated, and the person is forced to choose between heart and head. Neuroscientific research cautions that emotion and cognition are deeply interwoven rather than separate faculties (Okon-Singer et al., 2015), so the duel is better read as a symbolic construction through which the experience of overthinking becomes intelligible than as a literal psychological fact.

This reading is open to alternatives. "One dies" could also be understood as the failure to reconcile both faculties, or as a conflict that is inherently unequal. The text does not resolve this ambiguity, and this openness is itself part of what the language "says" beyond any authorial intention (Gadamer, 2004). What the lyric does establish is that the rational–emotional conflict is not resolved by victory, but must be carried somewhere else, which prepares the movement toward surrender in the later stanzas.

From Thought to Action: Fear of Shadows

The second stanza repeats the pattern of the first but shifts its focus. Whereas the opening concerns what occurs in thought, this stanza concerns what a person is about to *do*. The text speaks of moving "in shadows" and of fear, doubt, and unease standing in line as challengers. The interpreter reads these "shadows" as imagined outcomes of something not yet begun: fear of failure, or the question of "can I really do this?", which exist only in the mind. This is consistent with the existential account in which anxiety arises as the individual faces open possibilities (Kierkegaard, 1980; Slater, 2019); the fear in the lyric attaches to outcomes that do not yet exist. In this reading the dialectic of the first stanza becomes anxiety once reasoning projects what might go wrong and feeling takes the projected outcome as real. The anxiety is treated here as meaning constructed through the text, not as a clinical condition. The lyric then names exhaustion, pain, and tightness in the chest as the emotional consequences, and the image of cutting and slicing suggests that this burden is felt physically, not only mentally.

The interpreter further reads the movement of the song as one in which effort comes first. A person strives rather than leaving matters as mere intention, yet even after striving, fear of failure may remain. It is at this point that surrender becomes meaningful: it follows effort rather than replacing it.

Surrender and Prayer as Resolution

The turning point occurs when the speaker asks for protection "in surrender," places everything down, and recites prayer softly. The word *lamat-lamat* (faint, barely audible) gives the prayer a quiet and sincere character rather than a loud demand, while the verb *daraskan* is commonly associated with slow, repeated recitation in religious practice, which steers the listener toward a devotional atmosphere regardless of the lyricist's explicit intention.

The interpreter associates this movement with *sujud*, the posture in which a believer places everything down before God, including worldly concerns. Experience after prayer often brings *muhasabah*, a series of realizations such as: "I have come this far," "I have received many blessings," and "I have drifted far from my Creator." In this moment the song works as a mirror: the interpreter evaluates their own existence through it, which is what Ricoeur describes as the link between interpreting a text and self-understanding (Wachid B.S, 2015).These realizations may produce guilt, anxiety, or confusion. Yet the way out, in the interpreter's reading, is to return to the Almighty, which in the Islamic tradition is expressed as *tawakkul*, the attitude taught by the Prophet and earlier generations. Islamic psychology defines *tawakkul* as trust in God accompanied by effort, and it has been associated with lower anxiety among Muslim adults (Gondal et al., 2022); the present reading concerns how the lyric constructs that movement from anxiety to trust, not whether it reduces anxiety in listeners.

The closing section reinforces this resolution through a shift of pronouns. The speaker first addresses their own fear, doubt, and unease ("-*ku*"), and then turns to another's exhaustion, pain, and tightness ("-*mu*"), repeating the assurance that everything will be well. The voice thus moves from consoling the self to consoling others. This also complicates the lyric's religious reading: the movement toward "His house" and then "my house" can be received as returning to God, but also as returning to oneself or to inner calm. Here the horizon of the text begins to resist, and thereby enlarge, the interpreter's pre-understanding. Not every element of the lyric fits neatly into a *tawakkul* framework, since the lyric never explicitly mentions Islam, prayer postures, or ritual. A reading that acknowledges this ambiguity is more faithful to the text than one that fully subordinates it to the interpreter's tradition. The fusion of horizons occurs precisely here: the interpreter's religious experience meets the openness of the text, and the interpretation is broadened rather than simply confirmed.

Comparison with Other Readers (*Wirkungsgeschichte*)

To show that the meaning of the song is historical and open, the interpreter compared this reading with four listener comments collected from TikTok on 29 October 2026. Commenters are

anonymized as A–D, and quotations are kept in their original form, including spelling and abbreviations.

Reader A wrote: *"dengerin ini sambil meratapi kehidupan lu yang belum bisa bahagiain ortu"* ("listen to this while lamenting your life, that you haven't been able to make your parents happy"). This comment reads the song from the horizon of family relationships. Parents are never mentioned in the lyric, so the listener is evidently applying the song's meaning to their own situation, which is what Gadamer, (2004) calls *application* (*Anwendung*): understanding and applying are a single process. The song becomes a space for grieving a personal burden.

Reader B wrote: *"tiap denger lagu doa lamat lamat hawanya sedih pingin nangis kek kita berdoa memohon-mohon kepada tuhan agar dikuatkan dalam segala hal"* ("every time I hear this song the mood is sad, makes me want to cry, as if we are begging God to be given strength in everything"). This is the closest to the interpreter's own reading, since both receive the song as a prayer asking for strength. The difference lies in emphasis: Reader B stresses the affective dimension (sadness, tears), while the interpreter emphasizes reflection and *muhasabah*. The religious atmosphere of the song is thus perceived across readers, but with different weights.

Reader C wrote that the lines about surrender and laying everything down mean *"melepaskan beban yang berada diluar kendali diri,"* adding that surrender is *"tindakan ikhlas menerima keadaan dan tetap melangkah perlahan"* ("releasing burdens beyond one's control... sincerely accepting circumstances while still moving slowly forward"). This is consistent with the interpreter's understanding of *tawakkul*, but expressed without explicit religious vocabulary. Its emphasis on continuing to move forward adds that surrender is not the end of effort, which matches the interpreter's reading that surrender follows striving.

Reader D wrote: *"bahkan jika sekalipun tak semua doaku terkabul izinkn aku tetap merasa beruntung, tuhan"* ("even if not all of my prayers are answered, allow me to still feel fortunate, God"). This comment moves beyond the text. The lyric does not address whether prayers are answered, but the listener brings that question to the song and finds an answer in gratitude. This illustrates Gadamer's logic of question and answer: a text "responds" to the questions that each reader brings, and these differ from reader to reader.

The comparison shows that the meaning of the song does not end with its creators' intentions. The same song serves as a space for lamenting family burdens (A), a vessel for sadness in prayer (B), a guide to releasing what cannot be controlled (C), and a reminder of gratitude amid unanswered prayers (D). This echoes the observation that the meaning of a song shifts with the background and experience of the listener (Syakirina et al., 2025), and that listeners can use lyrics as resources for managing their emotional states (Levy et al., 2024). The interpreter's reading is one among many, and encountering these other readings expanded it: Readers A and D, in particular, led the interpreter to recognize that the song also touches on family expectations and on acceptance of prayers not yet answered, two themes absent from the initial interpretation. This is a concrete instance of the fusion of horizons, in which understanding grows through encounters with other readers.

Relation to Dilthey's Hermeneutics

Read through Dilthey, the interpretation is partly supported, since the interpreter draws on lived experience (*Erlebnis*) and treats the song as an expression (*Ausdruck*) of inner life (Murdiati & Mukalam, 2023; Nasution, 2022). However, Dilthey's aim of re-experiencing the creator's inner world (*Nacherleben*) is only partly met, because the interpreter's reading relies more on the interpreter's experience than on the band's context, interviews, or historical situation. Within Dilthey's framework this would be a limitation, whereas within Gadamer's it is a legitimate condition of understanding. For this reason, Gadamer's hermeneutics provides the more appropriate primary framework for this study, while Dilthey serves as a point of comparison that clarifies what the present reading does not claim to do: it does not claim to reconstruct the intentions of FSTVLST.

Limitations

The comments were gathered through keyword search without recording the accounts or originating posts, so the data are illustrative rather than representative. TikTok search results are also shaped by algorithmic popularity, meaning that the collected comments probably come from widely circulated posts. Nonetheless, the four comments are sufficient to demonstrate the diversity of readings

within the framework of *Wirkungsgeschichte*. The main interpretation also comes from one interpretive horizon, that of a Muslim listener, and did not draw on interviews with the band or on the song's production context; readings from other religious or cultural backgrounds may foreground other meanings, and the findings are offered as plausible rather than definitive.

Synthesis

The analysis shows that *"Doa Lamat-Lamat"* moves from an internal contest between reason and feeling, through fear of imagined outcomes and the exhaustion that follows effort, toward a posture of surrender expressed as quiet prayer. The interpreter's final reading is the result of a fusion of horizons among three elements: the interpreter's religious experience, the open and ambiguous language of the song, and the readings of other listeners. The rational–emotional dialectic is therefore not resolved by one faculty prevailing over the other, but by relocating the burden of both into prayer and trust, with the assurance that, however great the fear, doubt, and exhaustion, things will be well. In terms of the research questions, rationality and emotionality are represented as a duel that neither side can win; anxiety emerges when that tension is projected onto actions not yet taken; reflection (*muhasabah*) and surrender (*tawakkul*) reinterpret that anxiety without removing it; and other listeners' readings broaden, rather than overturn, this interpretation.

Implications for Art Education

The analysis also suggests how a contemporary song can serve as an interpretive text in art education. Lyrics can be treated as texts whose meanings are negotiated through symbolic language and the listener's own experience (Saragih et al., 2023), and Gadamer's account of art as dialogical and play-like asks for engaged listeners rather than passive recipients (Nielsen, 2016). The comparison above shows this in practice: four listeners drew four different meanings from the same lyric, which suggests that a classroom discussion could begin from learners' own readings and treat divergence as productive rather than as error. Because lyrics can also work as resources for emotional self-regulation (Levy et al., 2024), such activities should be guided with sensitivity to learners' personal circumstances and religious backgrounds. These implications are drawn from an interpretive study and have not been tested in a classroom.

CONCLUSION

This study read FSTVLST's *"Doa Lamat-Lamat"* as a hermeneutic text in which reason and feeling are staged as a duel to the death that neither side can win. In answer to the first research question, the lyrics do not resolve this tension by letting one faculty prevail. They carry it forward, and the interpreter reads this as the experience of overthinking. In answer to the second, the tension becomes anticipatory anxiety when it is projected onto actions not yet begun: the "shadows" in the second stanza are imagined outcomes, and their cost is felt in the body as exhaustion, pain, and tightness. This anxiety is treated as meaning constructed through the text, not as a clinical condition.

In answer to the third question, the song reinterprets this anxiety through reflection (*muhasabah*) and surrender (*tawakkul*). Surrender follows effort rather than replacing it, and it is expressed as a quiet, barely audible prayer that does not remove the anxiety but relocates the burden of both reason and feeling into trust. The reading is not closed, however. The lyric never names Islam or ritual, and its shift from consoling the self to consoling others resists a purely religious interpretation. Set beside four listener comments, the interpretation was broadened rather than overturned: family burdens and gratitude amid unanswered prayers emerged as meanings absent from the initial reading. This answers the fourth question and shows that the meaning of the song is not fixed by the interpreter's horizon or by the creators' intentions. Dilthey's hermeneutics clarified what the study does not claim, namely a reconstruction of the band's own experience.

The study contributes an interpretive account of how a reason–emotion dialectic can give rise to anxiety and how that anxiety can be reinterpreted spiritually within a single artistic text. For art education, it suggests that a contemporary Indonesian song can serve as a text for reflective learning, in which learners begin from their own readings and treat differences among readers as productive. These claims are limited to one lyric, one interpretive horizon, and four illustrative comments. Future research could add readings by interpreters from other religious and cultural backgrounds, draw on the band's own statements and context, and test classroom use of the song with learners.

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