

A Study of Listeners of the Song *Haro Hara* Songs from the *Nyawöung* Album (2000)

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How to cite: Wirandi, R., Putra, R.M.D., & Wijaya, R.S. (2025). A Study of Listeners of the Song *Haro Hara* Songs from the *Nyawöung* Album (2000). *Gondang: Jurnal Seni dan Budaya*, Vol 9(1): Page. 128-140

Article History : Received: Jan 20, 2025. Revised: Mar 13, 2025. Accepted: Jun 7, 2025

ABSTRACT

The research of Listeners' Study of Haro Hara Songs on Nyawöung 2000 Album aims to observe how listeners' experiences and interpretations of protest songs that emerged and developed during the armed conflict in Aceh in 2000-2003. The protest music that is the topic of this research refers to the category of songs created by local Acehnese musicians in the genre of regional pop and pop-authentic music with themes and lyrics inspired by several series of bloody events that have occurred in Aceh during the conflict, especially after the lifting of the status of the Military Operation Area (DOM) in 1998. Listener studies are the focus of this research as an effort to construct the memory, experience, and interpretation of listeners of these protest songs during the conflict and post-conflict period in Aceh. The method used in this research is a qualitative method using a phenomenological approach by emphasizing on extracting data related to the experiences and interpretations of listeners of protest songs by using data collection techniques using questionnaires to several listeners who became participants with three categories, namely: participants or listeners in the age group of generation X (born 1965-1980); age group of generation Y / Millennial (born 1981-1994); and participants or listeners in the age group of generation Z (born 1995-2010). This research uses framing analysis technique which consists of three frames of analysis to classify the interpretation of song listeners, namely, Diagnostic Framing, Prognostic Framing, Motivational Framing. The results of this study show that, participants who are listeners from the age group of generation X, generation Y, and generation Z stated that the song Haro Hara is a song that describes the state of Aceh during the GAM and RI conflict. The lyrics of the song are considered very straightforward with the interpretation classification of all respondents showing an average as diagnostic framing.

KEYWORDS

Study Listeners
Haro Hara Song
Nyawöung
Aceh

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INTRODUCTION

The term song *Haro Hara* in this study contains two definitions. First, as the title of a song in Nyawöung's album *Haro Hara* - which became one of the most popular songs in addition to *Saleum*, *Dododaidi*, and *Panglima Prang*, which were often played after its first release in 2000. Secondly, as a term to represent music and all songs that depict situations of unrest and songs with themes of protest and social criticism during the conflict in Aceh. This terminology is also used as a discourse to construct a concept of resistance and depiction of conflict situations and a series of bloody events documented in the media of these songs. In addition, songs that record events and are considered associated with armed conflict

events. “In Acehese, “haro hara” means “riot”. This song tells the story of Aceh, which is being torn apart by armed conflict, and is marked by a number of massacres committed by the Indonesian military. The song “Haro Hara” captures four humanitarian tragedies in Aceh. Three of them occurred consecutively in 1999. Some of the crimes against humanity that occurred in Aceh are contained in the song Haro Hara. Even after the tsunami in 2004, a production house remarketed the Nyawöung album under their own banner, with the Haro Hara song removed. (*BBC News Indonesia*, 2023).”

This research aims to capture the experiences and interpretations of Haro Hara song listeners from across generations with three age group categories, namely, generation X, generation Y, and generation Z in Aceh in the span of 2000-2003. This research also observes issues and historical traces of events during the Aceh conflict documented through local popular songs and summarized in a music album that has been produced in the historical trajectory of the popular music industry during the conflict in Aceh through a phenomenological approach by focusing on the study of listeners and the history of the development of the music. Phenomenological research emphasizes the experience of listeners of protest songs as subjects. “Phenomenology is a view of thinking that emphasizes the focus on subjective human experiences and interpretations of the world (Moleong, 2013: 15).”

The study of listeners' experiences and interpretations of protest music in Aceh is the focus of this research to get an interpretation of the experience of the objects observed or heard. As stated by Soni Triantoro (2022: 13), Phenomenological Theory allows us to explore the experience of the subjects. It also aims to find similarities or differences in values and become the essence of meaning towards their experience of the object. Specifically, research that uses this phenomenological approach will focus on individual listeners from various circles and ages as subjects in interpreting their experiences by giving signs and meanings to what they hear and feel from some protest music and the situation that framed it at that time. “The songs in the Nyawöung album become proxies that connect the emotions of the listeners with the political situation at that time which was still colored by the chaos of armed conflict. (*BBC News Indonesia*, 2023).”

The research was conducted as an effort to observe the experiences and interpretations of music listeners in the midst of the history and dynamics of the development of protest music in Aceh, which is believed to be intertwined with the situation of armed social conflict since several decades ago. In addition, this research will fill the void of literature related to popular music, especially with the topic of protest music during the armed conflict in Aceh. Research on popular music in Aceh in general has not been conducted by many music researchers, especially those related to music and songs with protest themes during wartime.

Some research on popular music in Aceh has been conducted by Erlinda, et.al (2019) *Reproduksi Lagu India pada Industri Lagu Aceh*. The article reviews the phenomenon and popularity of musician Bergek in the Aceh music industry as a singer who adopts and popularizes the rhythm of Indian film soundtrack songs that are in demand by the public into songs with Acehese lyrics with comedy pop genre. The article conveyed that there were pros and cons among workers and music producers in Aceh regarding this matter. Furthermore, Abdul Rozak, et.al (2020) *Analisis Melodi Lagu Aneuk Yatim Ciptaan Rafly Kande*, research that uses a musicology approach discusses the analysis of the structure and form of melody consisting of musical ornaments, melodic travel arrangements and scale in songs created by famous musicians from Aceh: Rafly which also contains the message and meaning of peace in responding to the issue of political turmoil in Aceh, as well as representing the condition of children in Aceh during the conflict.

METHOD

The research, entitled Listener Study of Haro Hara Songs in the 2000 Nyawöung Album, uses qualitative research methods using a phenomenological approach. Basically, the theoretical basis of qualitative research rests fundamentally on phenomenology (Moleong, 2013: 14). The qualitative method was chosen to obtain holistic data from the phenomenon of the chosen research problem related to the topic of listener studies on protest music in Aceh in 2000-2003. Bogdan and Taylor (in Moleong, 2013: 4) define qualitative methodology as a research procedure that produces descriptive data in the form of written or spoken words from people and observed behavior. The results of this research are in the form of data interpretation which will be presented in the form of descriptions related to informants' views and interpretations of their subjective experiences when listening to protest music during the conflict period in Aceh 2000-2003. As stated earlier by Moleong (2013: 15), the phenomenological approach is a view of thinking that emphasizes a focus on subjective human experiences and interpretations of the world. Avoid writing statistical formulas excessively

Phenomenology is defined as: 1) Subjective experience or phenomenological experience; 2) A study of consciousness from the principal perspective of a person (Husserl in Moleong, 2013: 14). The term phenomenology is often used as a general assumption to indicate the subjective experience of various types and types of subjects encountered. In particular, this term refers to interdisciplinary research on consciousness from a person's first perspective (Moleong, 2013: 14-15). Phenomenology is a study that tries to find out how individuals construct meaning and important concepts in their consciousness (Suwarno in Triantoro, 2022: 13).

RESULT AND DISCUSSION

The research of Listener Study of Haro Hara Songs in the Nyawöung Album 2000, involved twenty-three listeners or research participants. The selection of participants was based on their professional backgrounds, especially in the fields of music, language and literature, to be relevant to the questions asked. The backgrounds of the selected participants include music study program students, music lecturers and academics, literature and linguistics lecturers, music practitioners, musicians, and Acehnese music lovers. Furthermore, the selection of participants was based on age groups that refer to Strauss-Howe's generational theory, which classifies age groups into five generations, namely, Baby Boomer (born 1946-1964), Generation X (born 1965-1980), Generation Y (born 1981-1994), Generation Z (born 1995-2010), and Generation Alpha (born 2011-2025). Of the five age group categorizations, this study selected participants based on three age groups, namely, Generation X (born in 1965-1980), Generation Y (born in 1981-1994), Generation Z (born in 1995-2010), on the grounds that the relevant and information and data provided by each informant are more focused and up-to-date. In addition, the consideration to communicate and reach these three age groups is relatively easier when compared to the other two generations.

This research uses the technique of distributing questionnaires to all selected participants mentioned above. The questionnaire contains several questions related to the research topic, which aims to obtain general information including name, age, occupation or profession. For specific questions in the form of questions directly related to the topic and object of research, namely, "when did you first hear the song?", "what are the lyrics of the song talking about?", "are the lyrics straightforward or metaphorical?", "are participants easily touched by straightforward or metaphorical song lyrics?", "participants' interpretation

of the song?”, and “framing analysis of the interpretation of the song?”. In addition, information such as song title, song link from Youtube platform, song lyrics in two versions (Acehnese and Indonesian) were included.

The Haro Hara Song Listener Study research questionnaire sheet on the 2000 Nyawöung Album was made in the form of a digital version via Google Forms which was disseminated via the Whatsapp application to each participant. The questionnaire sheet was sent to each participant after obtaining approval from participants who were willing to become participants and were willing to fill out the research questionnaire sheet. The time for filling out the questionnaire was not limited to the participants. The average time for completing the questionnaire by participants was one to three days. There were no obstacles in filling out the research questionnaire by each participant because, each participant selected was a participant who understood Acehnese and had listened to the song Haro Hara whose lyrics were in Acehnese. Of the twenty-three participants who confirmed their willingness to fill out the research questionnaire, only seventeen participants filled out the questionnaire that had been sent. The following is a description of the grouping and analysis of the results of filling out the data questionnaire for this research.

The data from the participants' answers will be classified and analyzed through the phenomenological reduction stage. At this stage there is a process: 1). Bracketing, or the process of placing phenomena in “baskets” or brackets, and separating things that can interfere to bring out their purity, 2). Horizontalizing, or comparing with other people's perceptions of the observed phenomenon, while correcting or completing the bracketing process, 3). Horizonizing, which is the process of finding the essence of the phenomenon that is pure or has been detached from other people's perceptions, 4). Grouping horizons into specific themes and organizing them into textual descriptions of relevant phenomena. Broadly speaking, reduction is a procedure for bringing knowledge from the level of facts to the level of “ideas”, or facts to essence in general (Triantoro, 2022: 64).

The next step in this research is to analyze the explanatory comments to identify the emergence of certain themes (Triantoro, 2022: 65). Relationships between themes will later be developed to map themes that are related to each other. This stage is carried out on the data obtained from each informant who is a participant or listener in this study. An example of the explanatory writing stage can be seen in the following table:

Table 1. Example of explanatory writing stages (source: Triantoro, 2022: 62)

<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	Sample question: “What do you think the lyrics of this song are about?”	Themes of comments that emerged in the transcripts of interviews with participants 1: “.....”
<ul style="list-style-type: none"> • Preference for straightforward lyrics • Preference for metaphorical lyrics 	Sample question: “Are you more easily moved by straightforward or metaphorical lyrics?”	Themes of comments that emerged in the transcripts of interviews with participants 1: “.....”

Furthermore, the data obtained from the answers of the participants will then be analyzed using Frame Analysis commonly used in phenomenological research. In the phenomenological data analysis technique, referring to Huserl's phenomenological research flow, this research starts with epoche, which is the process of breaking the relationship with the researcher's previous experience. Epoche is an absolute law in phenomenological

research. The scheme is often expressed by efforts to put phenomenology in brackets (bracketing method), in the sense of separating the phenomenon from everyday life and from its physical elements, then removing the “purity” as it is (Triantoro, 2022: 64).

Table 2. Frame analysis (source: Triantoro, 2022: 62)

<i>Framing Analysis</i>	<i>Diagnostic Framing</i>	<i>What is problem?</i>
		<i>How is it Defined?</i>
	<i>Prognostic Framing</i>	<i>How we do solve the problem?</i>
	<i>Motivasional Framing</i>	<i>How do we argue for our definitins and solution?</i>

Diagnostic Framing brings up the question of “what went wrong?” or “who is to blame?”, this frame usually defines or redefines an event or situation as an injustice. This “injustice” is usually interpreted as something problematic, like a tangled thread that needs to be untangled. Prognostic Framing talks about proposed solutions to problems, including plans or steps that address a challenge. Motivational Framing carries a treasury of motives that drive action, overcoming fear to take risks, provoking courage. Motivational Framing is usually used to answer why free riders (or those who previously had no interest in contributing to the movement) still need to do something (Triantoro, 2022: 63).

Frame analysis serves to explore the discourse contained in the message, both implicitly and explicitly. (Triantoro, 2022: 62). The aim is to categorize and classify data from participants in order to produce more specific data analysis results from this study. In addition, the discourses identified in each message contained in the listener's experience and interpretation will be a reference in seeing the extent to which the influence of the songs on the protest music frame influenced the listener's perception at that time.

1. Interpretation of Haro Hara Songs by Age Group Listeners from Generation X (born 1965-1980)

The research informant who became a participant or listener in the age group of generation X (born in 1965-1980) in this study amounted to one person. The data obtained from P 12 is that the participant first heard the song Haro Hara in 2002, and thinks that the lyrics of Haro Hara are straightforward. The question related to the theme of the lyrics of Haro Hara, P 12 provided information that the song has the theme of “conflict in Aceh”.

Table 3. Explanatory comments from participants or listeners of the song “Haro Hara” from the “Generation X” age group (born 1965-1980)

<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	Sample question: “What do you think the lyrics of this song are about?”	The theme of comments that emerged in the transcript of the interview with participant 12 : “Conflict in Aceh”
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Furthermore, related to the question on the questionnaire about the participant's or listener's interpretation of the song Haro Hara, the answer of participant P 12 stated straightforwardly that the lyrics of the song were very straightforward and did not need any

interpretation. The participant added a statement sentence because he saw a form of hope for the people of Aceh in the lyrics of the song. According to the participant's view, this hope should happen, namely Aceh and its people living in peace without conflict and war, which is certainly very detrimental to civilians.

Table 4. Interpretation of the song “Haro Hara” by participants from the “Generation X” age group (born 1965-1980)

Participant Code	Name	Interpretation of “Lagu Haro Hara” Album Nyawöung (2000)	Framing Analysis
P 12	Saif	“I don't think it needs interpretation because it's very straightforward, it's just that the hope of this song is that none of that should happen.”	Diagnostic

2. Interpretation of Haro Hara Songs by Age Group Listeners from Generation Y (born in 1981-1994)

Research informants who became participants or listeners in the age group of generation Y (born 1981-1994) in this study amounted to more than participants in the age group of generation X, totaling twelve people. The participant codes include P 10, P 3, P 16, P 14, P 13, P 4, P 1, P 1, P 17, P 5, P 7, and P 15. The data obtained from each participant is more diverse because the quantity of these participants is more numerous and dominant. The average answer regarding when they first heard the song Haro Hara was in the early 2000s, before and after the tsunami, although one participant admitted to hearing the song Haro Hara in 2024. All participants thought that the lyrics of Haro Hara were straightforward. Questions related to the theme of Haro Hara's lyrics are related to the conflict in Aceh between the Free Aceh Movement (GAM) and the Indonesian National Army (TNI) which resulted in the deterioration of Aceh's social conditions and resulted in gross human rights violations and humanitarian crises, especially during the implementation of the Military Operation Area (DOM) in Aceh.

Table 5. Explanatory comments from participants or listeners of the song “Haro Hara” from the age group “Generation Y” (born 1981-1994)

<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	Sample question: “What do you think the lyrics of this song are about?”	The theme of comments that emerged in the transcript of the interview with participant 10 : “About the state of Aceh during the conflict between GAM and RI”
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	Sample question: “What do you think the lyrics of this song are about?”	The theme of comments that emerged in the transcript of the interview with participant 3 : “The story of the conflict that occurred in Aceh in several periods.”

<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	<p>Sample question: “What do you think the lyrics of this song are about?”</p>	<p>The theme of comments that emerged in the transcript of the interview with participant 16: “Aceh Conflict 1999-2005.”</p>
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	<p>Sample question: “What do you think the lyrics of this song are about?”</p>	<p>The theme of comments that emerged in the transcript of the interview with participant 14: “Aceh Conflict 1999-2005.”</p>
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	<p>Sample question: “What do you think the lyrics of this song are about?”</p>	<p>The theme of comments that emerged in the transcript of the interview with participant 13: “Talking about the humanitarian crisis before and after the declaration of martial law in Aceh.”</p>
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	<p>Sample question: “What do you think the lyrics of this song are about?”</p>	<p>The theme of comments that emerged in the transcript of the interview with participant 4: “Persecution of the Acehnese.”</p>
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	<p>Sample question: “What do you think the lyrics of this song are about?”</p>	<p>The theme of comments that emerged in the transcript of the interview with participant 1: “Criticism of the military conflict between Indonesia and GAM.”</p>
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	<p>Sample question: “What do you think the lyrics of this song are about?”</p>	<p>The theme of comments that emerged in the transcript of the interview with participant 2: “An overview of the situation in Aceh during the separatist conflict 1976-2005.”</p>
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	<p>Sample question: “What do you think the lyrics of this song are about?”</p>	<p>The theme of comments that emerged in the transcript of the interview with participant 17: “The throes of conflict in Aceh.”</p>
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	<p>Sample question: “What do you think the lyrics of this song are about?”</p>	<p>The theme of comments that emerged in the transcript of the interview with participant 5: “This song talks about the conflict situation in Aceh.”</p>
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	<p>Sample question:</p>	<p>The theme of comments that emerged in the transcript of the interview with participant 7:</p>

	“What do you think the lyrics of this song are about?”	“War crimes, human rights violations, massacres of civilians, etc..”
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	Sample question: “What do you think the lyrics of this song are about?”	The theme of comments that emerged in the transcript of the interview with participant 15 : “The lyrics in Haro Hara are about armed conflict, massacres, and of course the song also expresses the persecution of women's rights who are deprived and raped.”

In relation to the question on the questionnaire about the participants' interpretation of the song Haro Hara, the answers from this group of participants were quite diverse but there was one common thread, namely, conflict. The interpretation of the participants in general is related to a picture, a story, a fact, an expression of feelings, a tragedy documented in the lyrics of the song. Like the interpretation conveyed by participant P 10, “Describing to anyone who hears the song that the situation in Aceh was very bad at that time. Schools were burned down, gun explosions everywhere, many people died from gunfire and other bad things experienced by the people of Aceh (slit throats, raped, planted alive)”. The interpretation is a detailed and bold description of the conditions of the Acehnese people during the conflict. Of course, this leads to the conditions of gross human rights violations that have occurred and experienced by the people of Aceh. On the other hand, participant P 7 mentioned as a picture of the dark history conveyed in the lyrics of the song Haro Hara, because of the consequences of both warring parties, and civilians who became victims, as the following comment was mentioned, “from the straightforward lyrics of the song there is no need for excessive effort to know the intent and purpose of this song, in my opinion this song is a trace of the dark history of political atrocities both from the Indonesian government and from the Acehnese political elites themselves”.

Participant P 3 added another view related to the interpretation of the flagship song of the Nyawöung music group, namely that in addition to being a description of the suffering of the people of Aceh, there is hope for humans as weak servants who ask their god for the bad situation to end soon, a kind of prayer in the last part of the song's lyrics. Here is his comment, “In my opinion, several stanzas tell the story of the suffering felt by the people of Aceh over the events of several conflicts that occurred. At the end of the song, it begs Allah Swt to be kept away from the suffering of prolonged conflict and Aceh becomes a happy land. Furthermore, participant P 15 mentioned about the musical work as a masterpiece that is remembered by most of the Acehnese people because of the song's contribution that rejuvenated the spirit of the Acehnese people during the chaotic and traumatized conditions of the conflict at that time, following his comment, “The Haro Hara song is a very iconic and monumental work in the life of the Acehnese people. Moreover, the song interprets a dark event that has occurred on the earth of Aceh, and the event is still imprinted to this day in the people of Aceh. The song Haro-hara is a masterpiece of its time until today.

Table 6. Interpretation of the song “Haro Hara” by participants from the age group “Generation Y” (born 1981-1994)

Participant Code	Name	Interpretation of “Lagu Haro Hara” Album Nyawöung (2000)	Framing Analysis
P 10	Linda	“Describing to anyone who heard the song that the situation in Aceh was very bad at that time. Schools were burned down, guns were exploding everywhere, many people died from gunfire and other bad things were happening to the people of Aceh (slit throats, raped, planted alive).”	Diagnostic
P 3	Angga	“In my opinion, several stanzas tell the story of the suffering felt by the people of Aceh over the events of several conflicts that occurred. At the end of the song, it begs Allah Swt to keep away from the suffering of prolonged conflict and Aceh to become a happy land.”	Diagnostic
P 16	Syitra	“A fact about the oppression perpetrated by the state against the people of Aceh.”	Diagnostic
P 14	Ilyas	“The feelings of the people saw the cruel war situation in Aceh.”	Prognostic
P 13	Ismu	“It tells the story of struggle and resistance to injustice and unequal development and arbitrariness.”	Diagnostic
P 4	Layli	“The song Haro Hara describes the tragedy of human rights violations against the Acehnese people, specifically the Beutong Ateuh area in the interior of Nagan Raya, Aceh.”	Diagnostic
P 1	Lisma	“The cry of the Acehnese people during the conflict between GAM and NKRI.”	Diagnostic
P 2	Humaira	“The situation of ordinary/civil society in Aceh during the GAM-RI separatist conflict that lasted until 2005. The separatist conflict between GAM-RI harmed the innocents with social, cultural and security operations. In addition, this song shows the religiousness of the Acehnese people who hope for the resolution of this conflict to God.”	Diagnostic
P 17	Zaki	“It tells the story of Aceh, which is filled with various bloody events due to conflict. The people can only surrender and pray that Allah will restore peace to Aceh.”	Diagnostic
P 5	May	“It depicts a person who is worried and saddened by the situation of his war-torn country.”	Diagnostic
P 7	Agus	“From the straightforward lyrics of the song, it doesn't take much effort to know the meaning and purpose of this song, in my opinion this song is a trace of the dark history of political cruelty both from the Indonesian government and from the Acehnese political elites themselves.”	Diagnostic

P 15	Mirza	“The song Haro Hara is an iconic monumental work in the life of the people of Aceh. Moreover, the song interprets a dark event that has occurred on the earth of Aceh, and the event is still imprinted to this day in the people of Aceh. The song Haro Hara is a masterpiece of its time to this day.”	Diagnostic
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3. Interpretation of Haro Hara Song by Age Group Listeners from “Generation Z” (born 1995-2010)

Research informants who became participants or listeners in the age group of generation Z (born in 1995-2010) in this study with the second largest number after participants in the generation Y age group, namely four participants. Participant codes include P 11, P 6, P 8, and P 9. The data obtained from each participant is relatively diverse because it is the second largest group of participants. The average answer regarding when they first heard the song Haro Hara was from 2010 to 2020. This is due to their relatively young age, with an average age of 20 years. All participants thought that Haro Hara's lyrics were straightforward. Questions related to the theme of Haro Hara's song lyrics are also almost the same as the average answer from generation Y age group participants, namely, related to the conflict in Aceh between the Free Aceh Movement (GAM) and the Indonesian National Army (TNI) during the conflict approximately two decades ago.

Table 7. Explanatory comments from participants or listeners of the song “Haro Hara” from the age group “Generation Z” (born 1995-2010)

<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	Sample question: “What do you think the lyrics of this song are about?”	The theme of comments that emerged in the transcript of the interview with participant 11 : “GAM-TNI Conflict”
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	Sample question: “What do you think the lyrics of this song are about?”	The theme of comments that emerged in the transcript of the interview with participant 6 : “The lyrics contained in the song Haro Hara tell about the conflict during the GAM (Free Aceh Movement) with the TNI (Indonesian National Army)”
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	Sample question: “What do you think the lyrics of this song are about?”	The theme of comments that emerged in the transcript of the interview with participant 8 : “Tells the story of the dark history of murder cases during the GAM and TNI conflicts that occurred in Aceh”
<ul style="list-style-type: none"> • Straightforward song lyrics • Framing Motivation 	Sample question: “What do you think the lyrics of this song are about?”	The theme of comments that emerged in the transcript of the interview with participant 9 :

“Talking about the history of warfare in Aceh or the torture committed at Rumoech Geudong”

In relation to the question on the questionnaire about the participants' or listeners' interpretation of the song Haro Hara, the answers from this group of participants have one common thread, as the answers related to the interpretation of the previous group of participants, which is related to the description of the feelings and the bad impact of the conflict that occurred in Aceh several decades ago. As participant P 11 interpreted, “The bad impact of the GAM-RI conflict, showing so many cruel events from the event”. Plus a long comment from 22-year-old participant P 8, saying, “This Haro Hara song is an outpouring of the injustice felt by the people of Aceh and the suffering caused during the conflict period, such as losing loved ones, human rights violations. The trauma felt by the people of Aceh caused by the conflict can be recalled by the presence of the song Haro Hara at a time when the people of Aceh were not yet able to accept the reality of the failure of the independence of the Acehnese nation”. In general, the interpretations of the four participants in the generation Z age group were almost entirely the same as those of the other groups, about the feelings felt by the people of Aceh for the devastating impact of the bloody tragedies of the conflict that the people of Aceh cannot forget, even today. As the youngest generation, who also felt these conditions, although from stories from older people before, coupled with the many protest-themed songs with lyrics that contain and retell humanitarian tragedies in Aceh that can be heard freely on various social media platforms, especially Youtube. Therefore, the comments from this group of participants are also relevant, as they are people who were born and raised in Aceh, and what their parents felt is also imprinted in their minds today.

Table 8. Interpretation of the song “Haro Hara” by participants of the age group “Generation Z” (born in 1995-2010)

Participant Code	Name	Interpretation of “Lagu Haro Hara” Album Nyawöung (2000)	Framing Analysis
P 11	Rahmat	“The devastating impact of the GAM-RI conflict saw many cruel incidents from the event.”	Diagnostic
P 6	Ferdi	“My interpretation of the song Haro Hara is people's unrest, fear, and demands for peace and freedom.”	Diagnostic
P 8	Al	“The song Haro Hara is an outpouring of the injustice felt by the people of Aceh and the suffering caused during the conflict period, such as losing loved ones, human rights violations. The trauma felt by the people of Aceh caused by the conflict can be recalled with the presence of the song Haro Hara at a time when the people of Aceh have not been able to accept the reality of the failure of the independence of the Acehnese nation.”	Diagnostic
P 9	Vitri	“A song that tells the story of the struggle or the colonizers of its time.”	Diagnostic

CONCLUSIONS

The research of Listener Study of Haro Hara Song on Nyawöung 2000 Album concluded that Haro Hara song according to the listener's interpretation is a song whose lyrics generally tell some bitter events experienced by the people of Aceh. The experience of listening to the song for listeners who became participants in this study was very emotional because it related to their historical experience as local residents to a dark historical phase experienced. This traumatic experience relates to the events during the conflict experienced by civilians in Aceh, which included gross human rights violations. On the other hand, the song Haro Hara is also considered to be able to ignite enthusiasm for most people because the rhythm of the song has a rhythmic character that is characteristic of coastal Acehese music. This research, which focuses on listener studies, certainly still has many shortcomings in data collection and presentation. On the other hand, the results of this research are expected to be able to fill the void of literature related to the study of protest songs and wartime songs, and generally the study of regional popular music in Indonesia.

ACKNOWLEDGMENTS

We would like to thank all informants and participants who have taken the time to participate in providing data and information in this study, so that the necessary data can be collected properly. This research was supported by a research grant program from the Institute for Research and Community Service (LPPM) Institut Seni Budaya Indonesia (ISBI) Aceh in 2024. We are very grateful for the financial support provided.

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