

***BLUE ALBUM* BY LUKAS GRAHAM: THE EXISTENTIAL
PROCESS OF ACHIEVING AN AUTHENTIC LIFE**

UNDERGRADUATE THESIS

**BY
ANISA FITRIANI
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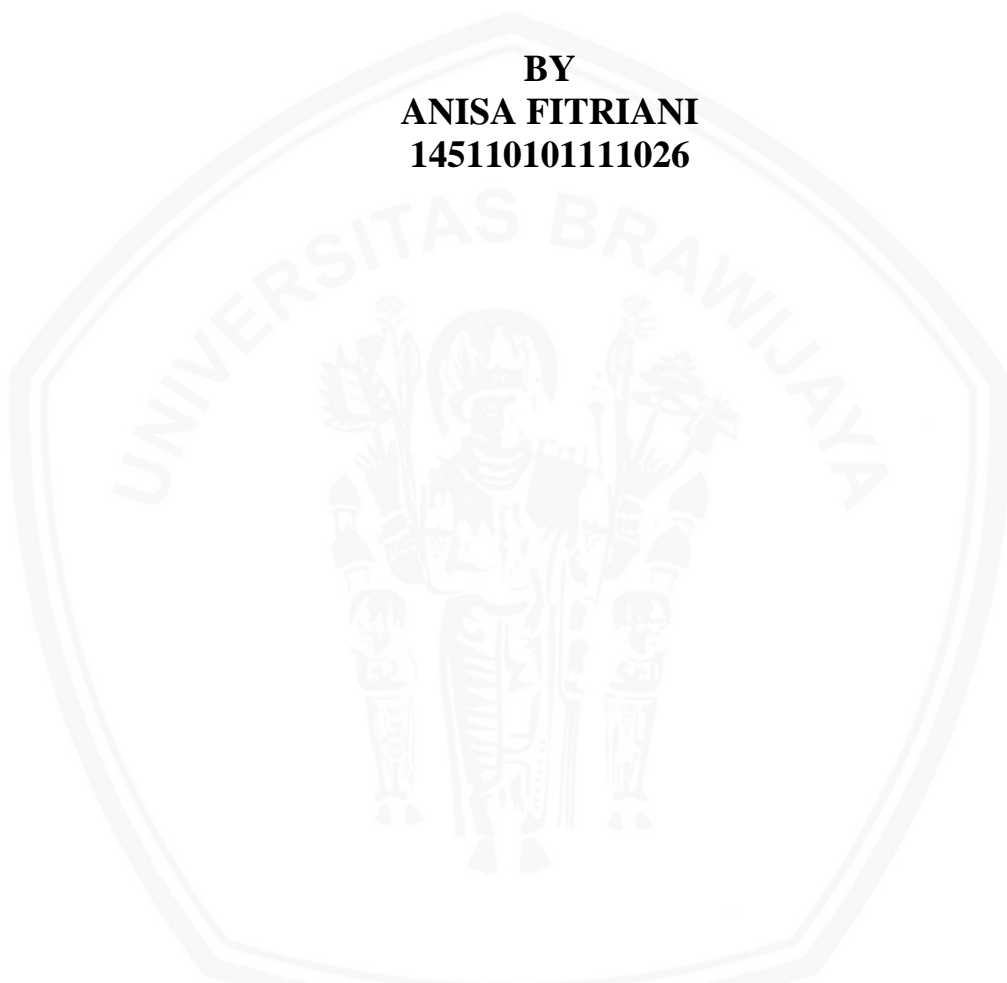


**STUDY PROGRAM OF ENGLISH
DEPARTMENT OF LANGUAGES AND LITERATURE
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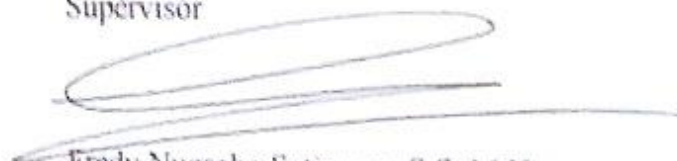
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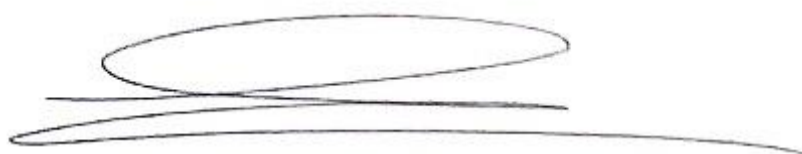


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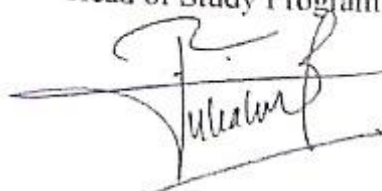
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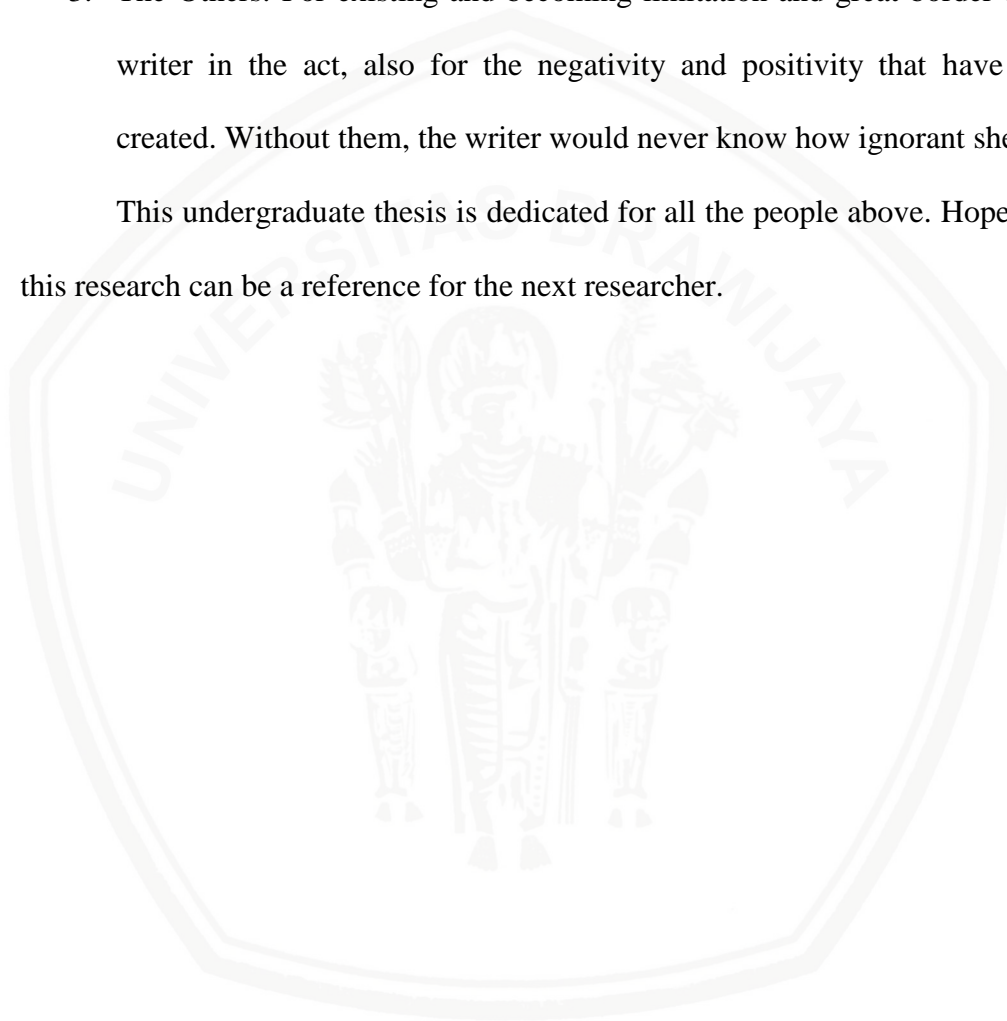
Third, the writer's greatest appreciation is going to her parents in “the Burrow”, for the continuous prayer, encouragement, and belief towards the writer. Without them, it is hard to have the spirit during the finding of the seven Horcruxes. To the writer's family that cannot be mentioned one by one, thank you for the support sincerely.

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This undergraduate thesis is dedicated for all the people above. Hopefully, this research can be a reference for the next researcher.



ABSTRACT

Fitriani, Anisa. 2018. ***Blue Album by Lukas Graham: The Existential Process of Achieving an Authentic Life***. Study program of English, Universitas Brawijaya. Supervisor: Fredy Nugroho Setiawan.
Keywords: Lukas Graham, Blue Album, Existentialism, Authentic Life, Jean-Paul Sartre

Existentialism is one of the concepts proposed by Jean-Paul Sartre that is known for it is independent and non-interfere action in living a life or also called an authentic life. Sartre's traits or characteristics that are found during the process of reaching the authentic life is referring to Sartre's proposition about seven aspects of existentialism; freedom, free will and absurdity, *etre en soi* and *etre pour soi*, types of consciousness, authenticity and *mauvaise foi*, other is hell and facticity. In this thesis the writer tries to answer how the existential process of achieving authentic life portrayed on *Blue Album* by *Lukas Graham*. The objective of this research is to show the effort of the character "I" as an existentialist that tries to reach the authenticity in his life.

The result reveals that all of the seven aspects of Sartre's existentialism is reconstructed by "I". Through the series of event in his life, The character "I" tends to lead himself toward an authentic life in the effort of gaining the aspects of existentialism. However, the facticity of father's death, along with the role of the father as the guidance on his life and the will of "I" to be a perfect son, has a possibility to be a *mauvaise foi* (bad faith) which later becomes the obstacle of "I" to reach his authentic life. Hopefully, the next researcher can apply the seven aspects of existentialism in other literary works with the same issues.

ABSTRAK

Fitriani, Anisa. 2018. *Blue Album by Lukas Graham: The Existential Process of Achieving an Authentic Life*. Program studi sastra inggris, Universitas Brawijaya. Pembimbing: Fredy Nugroho Setiawan.

Kata Kunci: Lukas Graham, Blue Album, Eksistensialisme, Hidup Otentik, Jean-Paul Sartre

Eksistensialisme adalah salah satu konsep yang dibentuk oleh Jean Paul Sartre, dan konsep ini dikenal karena sifat kemandirian dan cara hidup yang bebas intervensi disebut juga hidup yang otentik. Menurut Sartre, ada tujuh karakteristik selama proses pencarian hidup, yakni: kebebasan, keinginan bebas dan absurditas, *etre en soi* dan *etre pour soi*, dua tipe kesadaran, otentitas dan keyakinan yang buruk, orang lain adalah neraka, dan faktisitas. Pada skripsi ini penulis mencoba menunjukkan penggambaran usaha dari karakter “Aku” pada *Blue Album* oleh Lukas Graham sebagai seorang eksistensialis yang mencoba sebuah hidup yang otentik. Hasil dari penelitian menunjukkan bahwa ketujuh aspek eksistensialisme oleh Sartre ternyata dibangun kembali oleh tokoh “Aku”.

Kesimpulannya, tokoh “Aku” mencoba membimbing dirinya sendiri menuju sebuah hidup yang otentik dengan cara menumbuhkan aspek eksistensialisme. Bagaimanapun juga, faktisitas kematian ayahnya, bersama dengan peran sang ayah sebagai role model dan pemandu arah dalam hidupnya serta keinginan tokoh “Aku” menjadi seorang putra yang sempurna memiliki kemungkinan untuk menjadi *mauvaise foi* (keyakinan yang buruk) yang kelak akan menjadi penghalang tokoh “Aku” dalam mencapai tujuannya. Peneliti selanjutnya bisa menganalisa serta mengaplikasikan paham eksistensialisme pada karya sastra lain yang memiliki tema serupa.

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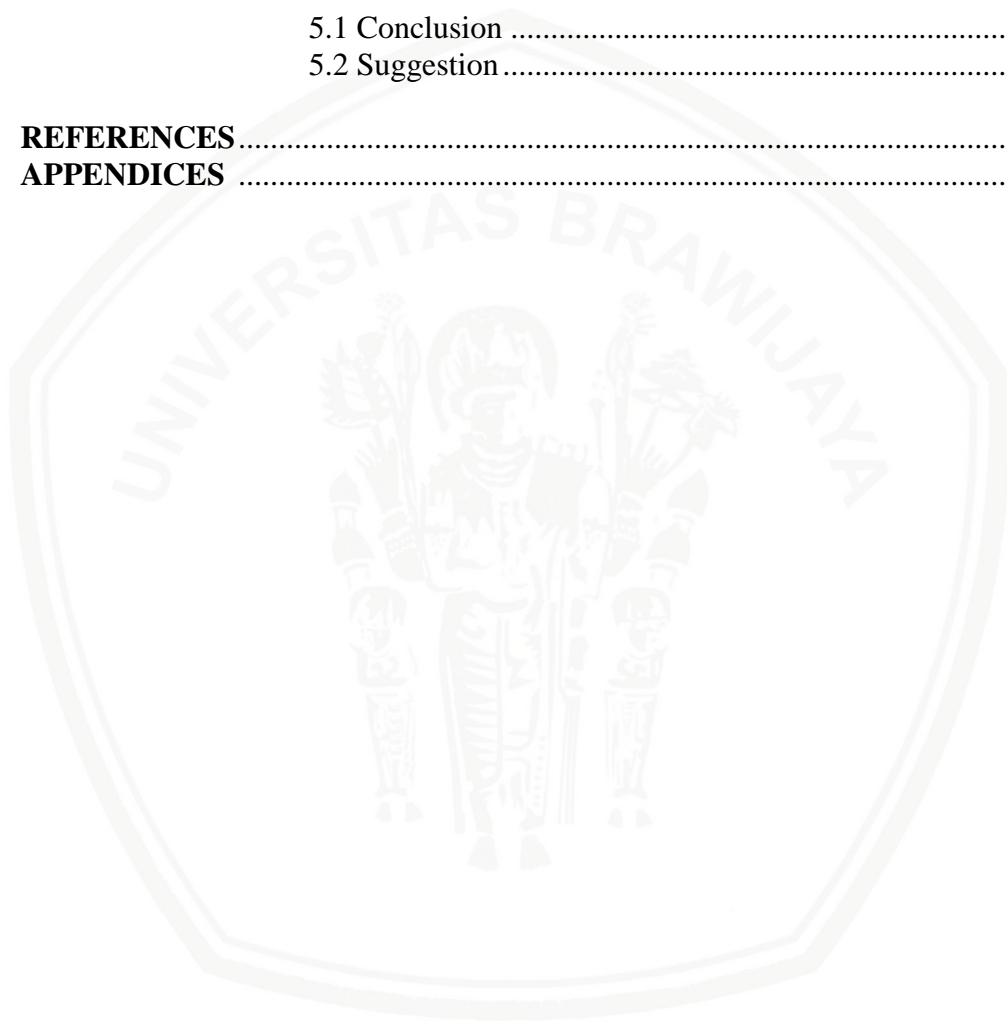
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CHAPTER I

INTRODUCTION

In this chapter, the writer presents three topics related to the study. This includes a background of the study, the problem of study, and objective of the study.

1.1 Background of Study

Rene Descartes on his book *Discourse on Method of Rightly Conducting the Reason and seeking for Truth in the Sciences* once said; “*Cogito Ergo Sum*; I think therefore, I am” (1637, cited in Bennett 2017, p. 14). Descartes explains that *Cogito* (I think) is considered as the presence of a fact that cannot be denied, humans can doubt anything else but they cannot doubt *Ergo Sum*; the existence of themselves that is in doubt. Humans can imagine themselves with no physical form, but they cannot deny their existence; they can doubt the truth of opinion of others. In short, Descartes said that the essences of doubt preceded human existence. This later became the milestone of the birth of modern philosophy on Renaissance era. Sartre (1946, p. 20) through his book *Existentialism is a Humanism* offers an opposite formula that criticizes Descartes’s proposition; that it is the existence that precedes essence. He believes that something can only be interpreted if something exists in the first place. Moreover, about the process he said, once humans exist, then they are facing themselves, interact with the world – and after that they define themselves. They will never become something until they make their life to be something. Humans are nothing except what they made

of themselves. Years later, this becomes the basic formula believed by Existentialists.

Existentialism, as cited from Jean-Paul Sartre on a public lecture entitled *Existentialism is a Humanism* (Sartre, 1946), “Existentialism is nothing else but an attempt to draw the full conclusions from a consistently atheistic position. Its intention is not in the least that of plunging men into despair. And if by despair one means as the Christians do – any attitude of unbelief, the despair of the existentialists is something different.” Sartre’s existentialism is constructed by seven basic concepts there are Freedom, Free will and Absurdity, *Etre En Soi* (being-in-itself) and *Etre Pour Soi* (being-for-itself), Reflective and Non-reflective Consciousness, Authenticity and *Mauvaise Foi* (bad faith), Other is Hell and Facticity.

Sartre’s existentialism is chosen as the main theory to analyze the material object of the study of this research, *Blue Album by Lukas Graham*. Sartre’s aspects of existentialism are considered suitable to analyze the existential process undergone by “I” represented in the song lyrics in *Blue Album*. The life experiences and restlessness of “I” are told in the album.

Lukas Graham is a band that comes from a small hippy community called Freetown Christiania, Copenhagen, Denmark. The band members are consist of Lukas Forchammer as a vocalist and the main songwriter, Mark Falgen in the drum, Magnus Larsson as guitarist and bassist, and Morten Ristorp and Kaper Dagaard both in keyboard. *Blue Album* is the first worldwide album of Lukas Graham and produced in 2015. It has ten songs on the tracklist, namely: *7 Years*,

Take the World by Storms, Mama Said, Happy Home, Better than Yourself (Criminal Mind pt. 2), Don't You Worry 'Bout Me, What Happened to Perfect, Strip no more, You're Not There, and Funeral. The songs are written mostly by the main vocalist of the band, Lukas Forchammer Graham and some help from other members. The music itself is defined as, quoted from *Lukasgraham.com*, a type of folk music and classical mixed with soul, rock 'n roll, and rap.

The main theme in *Blue Album* by Lukas Graham concerns with the perspective of life and death, and repeatedly question the essence of existence. The character "I" that talks about his own existence and has his own free will to do certain things is identical with the same process undergone by an Existentialist. The affirmation of "I" that sometimes shows his nausea towards the certain behavior of society is also in line with the existential problem faced by Existentialist. The writer presumes that character "I" portrayed in *Blue Album* by Lukas Graham is an effort to create an existentialist figure which is still going through the existential process. Thus, this research needs to aim to confirm it. Referring to the theory and the material object of the study, this research is titled "*Blue Album by Lukas Graham: The Existential Process of Achieving an Authentic Life.*"

The research will be conducted by rooting on seven basic concepts of existentialism by Sartre from *Existentialism is a Humanism (1946)* the concepts will be applied only to analyze the lyrics of the ten songs on *Blue Album* by Lukas Graham. All of the songs will be investigated thoroughly by employing the

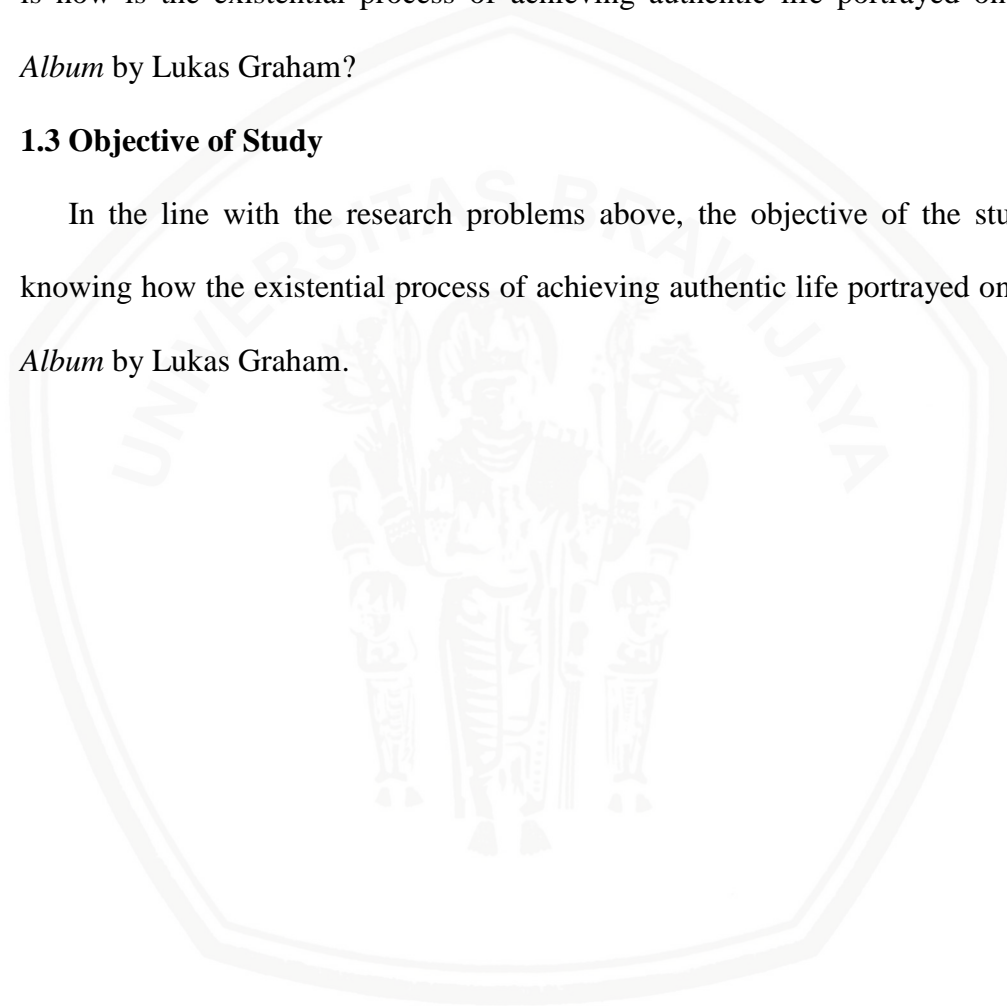
mimetic perspective considering the lyrics as literary work that imitates the nature in human life.

1.2 Problem of Study

Related to the backgrounds of the study above, the formulation of the problem is how is the existential process of achieving authentic life portrayed on *Blue Album* by Lukas Graham?

1.3 Objective of Study

In the line with the research problems above, the objective of the study is knowing how the existential process of achieving authentic life portrayed on *Blue Album* by Lukas Graham.



CHAPTER II

REVIEW OF RELATED LITERATURE AND RESEARCH METHOD

These reviews are expected to serve important background information to support the study and the discussion of the findings. It consists of three subtopics, namely: Theoretical Framework, Previous Studies, and Research Method.

2.1 Theoretical Framework: Jean-Paul Sartre's Existentialism

Blue Album by Lukas Graham is an album by a Danish band called Lukas Graham. It consists of ten songs and released in 2015. The album became the first international album of the band. The songs are written by the main vocalist, Lukas Graham. Through the character "I's point of view the songs tell about personal feeling towards family, friends, lover, even death. In short, the lyrics have similarities with the effort of an existentialist to reach an authentic life. To analyze the aspects that are indicated by the existential crisis, Sartre's existentialism theory employed in this study.

Existentialism is a study, ideology, and the concept that believes that existence precedes essence. The main thing believed by Existentialist is that an individual should be living a life in the very own way without any bad belief or in other words, called an authentic life. Cited from Sartre (1946, p.11) as follow

Existentialism is nothing else but an attempt to draw the full conclusions from a consistently atheistic position. Its intention is not in the least that of plunging men into despair. And if by despair one means as the Christians do – any attitude of unbelief, the despair of the existentialists is something different. Existentialism is not atheist in the sense that it would exhaust itself in demonstrations of the non-existence of God. It declares, rather, that even if God existed that would make no difference from its point of

view. Not that we believe God does exist, but we think that the real problem is not that of His existence; what man needs is to find himself again and to understand that nothing can save him from himself, not even a valid proof of the existence of God. In this sense existentialism is optimistic. It is a doctrine of action, and it is only by self-deception, by confining their own despair with ours that Christians can describe us as without hope.

There are seven aspects that built the basic concept of existentialism proposed by Jean-Paul Sartre Sartre's existentialism; namely (1). Freedom; is talks about the dreams of a human who never wants to be tied to rules and policies; (2). Free will and absurdity; talk about the free choice of human that, in the end, will make human jailed; (3). *Etre en soi* (being-in-itself) and *etre pour soi*(being-for-itself); the behaviors of humans that want to be flawless but they still want some pains and happiness; (4). Reflective and non-reflective consciousness; talks about human's consciousness of self-existence also other's existence, both are mutually exclusive; (5). Authenticity and *mauvaise foi*; authenticity concerns about human's belief in living life freely 'as authentic as possible' and *mauvaise foi* (bad faith) is about the existence of bad power intervention; (6). Other is hell; it is about the existence of someone else that becomes a threat to an individual, and last but not least (7). Facticity; is a group of the fact in human's life, such as past, born, death which happened and can never be changed but can be manipulated.

2.1.1 Freedom

Freedom as one of seven aspects of Existentialism has a meaning just like a curse. No matter what humans do, it will and always be on their way. It is in line with Sartre's argument in *To Be Is To Be* cited Mittal (2017, para. 3) as follows:

Sartre stated about freedom, he believed that human beings live in constant anguish, not solely because life is miserable, but because we are 'condemned to be free'. While the circumstances of our birth and upbringing are beyond our control, Jean-Paul Sartre reasons that once we become self-aware (and we all do eventually), we have to make choices — choices that define our very 'essence'. Sartre's theory of existentialism states that “existence precedes essence”, that is only by existing and acting a certain way do we give meaning to our lives. According to him, there is no fixed design for how a human being should be and no God to give us a purpose. Therefore, the bonus for defining ourselves, and by extension humanity, falls squarely on our shoulders. This lack of pre-defined purpose along with an 'absurd' existence that presents to us infinite choices is what Sartre attributes to the “anguish of freedom”.

2.1.2 Free will and Absurdity

According to Sartre, there is no fact that declares what we are already even before we try to do it. To be is to be, the free will that is always owned by a human is the key and the rule of anything. Absurdity for Sartre cited from Austin Cline (2017, para. 4) “...is the necessary result of our attempts to live a life of meaning and purpose in an indifferent, uncaring universe. There is no God, so there is no perfect and absolute vantage point from which human actions or choices can be said to be rational.”

2.1.3 *Etre En Soi* and *Etre Pour Soi*

Etre En Soi and *Etre Pour Soi* is an aspect of existentialism that is mostly described by Sartre, as cited in *Sparknotes.com* (para.2)

Sartre on his book *Being and Nothingness* Sartre outlines the binary distinction that dominates the rest of *Being and Nothingness*: the distinction between unconscious being (*en-soi*, being-in-itself) and conscious being (*pour-soi*, being-for-itself). Being-in-itself is concrete, lacks the ability to change, and is unaware of itself. Being-for-itself is conscious of its own consciousness but is also incomplete. For Sartre, this undefined, nondetermined nature is what defines the man. Since the for-itself (like a man) lacks a predetermined essence, it is forced to create itself from nothingness.

Furthermore, Sartre explains the definition of nothingness as defining a character itself. Just like a table or any object that created as it is, it cannot define itself with another thing, it lacks the ability. It is different from human, where humanity has the ability to define themselves.

2.1.4 Types of Consciousness

Sartre's Existentialism also includes the type of consciousness. Consciousness is divided into two types: reflective and non-reflective consciousness. Reflective consciousness is consciousness towards the existence of the thing itself, while non-reflective consciousness is a consciousness that comes with the existence of an individual or other objects. Both will never be in harmony with each other. They become the opposites and always tend to chase away one another.

2.1.5 Authenticity and *Mauvaise Foi*

Mauvaise foi is another word for bad faith; it is used by Sartre to show the bad faith that is unconsciously believed by a human. Referring to Sartre, there are only two ways to live a life; an authentic life where someone fully believes that they are free, without any barrier or block that prevent them to do so. Another way of life is to live with bad faith (*mauvaise foi*) where they tend to live with God,

society rules, stereotype, and any kind of labeling. As it always said, “We do not know what we want and yet we are responsible for what we are — that is the fact.” (Sartre, 1943).

2.1.6 Other is Hell

The concept of Other is Hell firstly comes from the play that written by Sartre in 1943 *No Exit*. The part that becomes the point of the concept is stated below;

“All those eyes intent on me. Devouring me. What? Only two of you? I thought there were more; many more. So this is hell. I’d never have believed it. You remember all we were told about the torture-chambers, the fire, and brimstone, the “burning marl.” Old wives’ tales! There’s no need for red-hot pokers. HELL IS OTHER PEOPLE!” (No Exit, 1943).

Later, the phrase is often directed to the wrong meaning. As cited from *the-philosophy.com*, the summary of phrase other is hell is represented in *The No Exit* play by Sartre (para. 8), “...it illustrates the difficult coexistence of people: the fact that others – and their gaze – is what alienates and locks ‘me’ in a particular kind of being, which in turn deprives ‘me’ of my freedom.”

2.1.7 Facticity

Facticity, by meaning, is the quality or condition being fact. In view of existentialism, it is considered the fact that cannot be avoided. It cannot be removed, but it can be forgotten, manipulated, or processed. Some of the facticity is other, death, place, time, and environment.

2.2 Previous Studies

In conducting the thesis, there are two previous studies found by the writer. The previous studies are found on the database of Faculty of Cultural Studies Brawijaya University and on the database of V University, Rabat, Morocco.

The first previous study is an undergraduate thesis entitled *Maria's Struggles through Boundary Situations to Be an Authentic Individual in Paulo Coelho's Novel Eleven Minutes* by Afida Rosdiana Ningrum. The thesis talks about the same things with the writer's study which is about the authentic individual and existentialism. The difference is the writer uses song lyrics as the object of the study. The second previous study is a journal entitled *Defining the 'Self' and the 'Other' in Disney Song Lyrics* by Souad Belkhyr. It explains the existence of 'Self' and 'Other' that is exclusive and it made the emersion of nausea towards each other.

The two previous studies contribute to this thesis by giving the detailed explanation about the authentic individual, the application of the concept of the "Self" and the "Other". This thesis is expected to be a proper combination of literary study that analyzes the existentialism with the nausea of "Other", and the description of an authentic individual.

2.3 Research Method

During conducting this research, there are some steps taken as follows:

2.3.1 Deciding the Material object and Applied Approach

Blue Album by *Lukas Graham* is the data source of this thesis. The data come from the lyrics in the track list. The album was released in Denmark by *Copenhagen Record* on June 16th 2015 and re-released on April 1st 2016 by *Warners Bros*.

2.3.2 Collecting the Data

After deciding the material object, which is the song lyrics of *Blue Album* by Lukas Graham, the writer surfed the official website of the band *Lukasgraham.com* to collect all ten lyrics of the *Blue Album*; *7 Years*, *Take the World by Storms*, *Mama Said*, *Happy Home*, *Better than yourself (Criminal Mind pt. 2)*, *Don't You Worry 'Bout Me*, *What Happen to Perfect*, *Strip no more*, *You're Not There*, and *Funeral*.

2.3.3 Analyzing and Interpreting the Data

The next step conducted by the writer was analyzing the songs one by one by applying the seven aspects of existentialism proposed by Jean-Paul Sartre. The goal of this process is to know the certain aspects of Sartre's existentialism contained in the selected song lyrics. Then, the results of the analysis clustered to certain groups based on the categories of seven aspects of Sartre's existentialism. The clustered results of analysis then interpreted.

2.3.4 Drawing Conclusion

Finally, after analyzing and interpreting the data, the writer formulated conclusion and suggestion based on the findings. This step was also used for giving information that would be useful for the further research.

CHAPTER III

FINDING AND DISCUSSION

This chapter contains the analysis of the effort made by the character “I” on all ten songs of *Blue Album* by Lukas Graham as the picture to reach an authentic life. There are five points that can be formulated based on the findings, namely: The Effort of Planning a Life, The Reversal of Concept Other is Hell as The Strength of “I”, The Existence of Freedom and Free will as A Part of Human’s Life, The Searching of *Etre En Soi* (Being-in-itself) Through Love, and The Use of Death Facticity as A Potency Leads to an Authentic Life.

3.1 The Effort of Planning a Life

The first song on the track list of *Blue Album* by Lukas Graham is *7 Years*. The song, in brief, is telling a story about the life stages the character “I” has been and will be going through; it does not only tell about his past, it also tells about his present and future as a part of his wishes towards his life.

7 Years is one of the songs that tell about the way that “I” takes for fulfilling his needs of living an authentic life. Since 7 years old “I” tends to make effort to do so. On this song, there are six stages of age that found, and all of the stages show the occurrence of aspects on existentialism.

Table 3.1 The Occurrence of Existential Aspects During The Age of “I”

Stage of Age(s)	The Existential Aspect that Occurred	Source(s)
7 Years old	The possibility of Mauvaise Foi (bad faith)	Parents’ Advise
11 Years old	Etre En Soi (Being-in-itself) and Etre Pour Soi (Being-for-itself)	The Existence of the Steady Figure
20 Years old	Non-reflective Consciousness	The Father’s existence as a role-model
30 Years old	Reflective Consciousness and absurdity	“I”s realization of the continuation for learning life
60-61 Years old	Reflective Consciousness	The father’s existence as a role-model

*Once I was seven years old, my mama told me
Go make yourself some friends or you'll be lonely
Once I was seven years old
(7 Years, 2015, first stanza)*

The lyric of *7 Years* is opened when “I” reminiscing about the days when his mother told him to go looking for some friends. Friends refer to the needs that he should search, or else if he cannot or does not want to do so, he will feel the consequence; loneliness. The mother is indirectly aware of the difficulty and the complexity of the adult world that later he will face by asking his son to search something regarded as the needs in his future. This parent’s consciousness is leading to the emergence of the possibility for *mauvaise foi* (bad faith).

*It was a big big world, but we thought we were bigger
Pushing each other to the limits, we were learning quicker
By eleven smoking herb and drinking burning liquor
Never rich so we were out to make that steady figure
(7 Years, 2015, second stanza)*

After being told by his mother to look for friends, “I” finally finds his own friend. Together with his friends, he does so many bad things, such as consuming

drugs, drinking alcohol, and other criminal actions with an excuse to seek pleasure and freedom. He feels the power of togetherness, "I" does not feel any fear as he stands with all of his friends. This stage does not last long; it is ended after "I" finds out about the existence of the Others in a form of *Steady Figure*. As mentioned on the fourth line. The classification of Steady Figure as the Others is based on its nature of superiority (transcendence). Even though *Steady Figure* is a humanly figure, the description of it as the thing with the nature of flawless, can be categorized as *Etre En Soi* (Being-in-itself), whereas always bother the existence of *Etre Pour Soi*, in this case, "I". The non-reflective consciousness grows when "I" realizes that he should be the *Steady Figure*; someone with financial stability, which is able to fulfill his needs.

*Once I was eleven years old, my daddy told me
Go get yourself a wife or you'll be lonely
Once I was eleven years old
(7 Years, 2015, third stanza)*

On the next line, there is a repetition that refers to the first stanza about the advice of the parents, only it is from the father. It shows the same formula as the first stanza about the needs to search a companion for fighting loneliness in the adult world. The repetition shows what the parents really mean by the hardship on the adult world.

*I always had that dream, like my daddy before me
So I started writing songs, I started writing stories
Something about that glory just always seemed to bore me
'Cause only those I really love will ever really know me*

*Once I was twenty years old, my story got told
Before the morning sun, when life was lonely
Once I was twenty years old*

(Lukas Graham!)
(7 Years, 2015, fourth and fifth stanza)

Looking through the lyrics above, on this stage, “I” focuses on his hobby as songwriter and storyteller, the hobby that apparently the same as his father’s hobby. The similar hobby signifies that “I” and his father had a good relationship, and “I” tend to make his father as a role model. Referring to the phrase “Something about that glory just always seemed to bore me”, it indicates that he enters the second phase of consciousness; it is reflective consciousness. The reflective consciousness occurs as “I” does not longer obsess to be *Steady Figure*. On the reflective consciousness phase, as cited from an article on *Kompasiana.com* entitled *Kesadaran Manusia Jean-Paul Sartre* by Nina Najwa (2015, para.9), the characteristics of reflective consciousness is when an individual tends to make himself not only a creature that becomes dissolve in an object but becomes a creature that realizes why he can respond to a certain object and ignore the other object. The curing of reflective consciousness also showed by the next critical line when “I” does not praise his popularity as the musician, he does not even put so much care on money and stuff. What matters to him the most is his family and the success of sharing his story.

*I only see my goals, I don't believe in failure
 'Cause I know the smallest voices, they can make it major
 I got my boys with me, at least those in favor
 And if we don't meet before I leave, I hope I'll see you later*

*Once I was twenty years old, my story got told
 I was writing 'bout everything I saw before me
 Once I was twenty years old
 (7 Years, 2015, sixth and seventh stanza)*

The burning as the fearless and limitless passion of the younger “I” makes it reappearances in this life’s stage. The phrase “*I don’t believe in failure*” does not mean “I” has not experienced any failure, instead, it indicates how “I” deals with any problems during his life as the musician. The lyric shows how the failure is not a failure that should be regretted, it is regarded as the authentic way of “I” to build his life. Looking at the next lyric “*Cause I know the smallest voices, they can make it major*” “I” simply said that every dream has its own possibility to achieve.

*Soon we'll be thirty years old, our songs have been sold
 We've traveled around the world and we're still roaming
 Soon we'll be thirty years old*

*I'm still learning about life
 My woman brought children for me
 So I can sing them all my songs
 And I can tell them stories
 Most of my boys are with me
 Some are still out seeking glory
 And some I had to leave behind
 My brother, I'm still sorry
 (7 Years, 2015, eighth and ninth stanza)*

Referring to the first phrase, “*Soon*” as the sign of the part of life's phase of “I” which has not been done, in this case, is the future. In this stanza, he talks about his career as a musician when he is thirty. The next stanza, “*I'm still*

learning about life” shows how he still and always wants to question about life. This phrase also means that “I” believes that learning about life is a continuous process. The phrase also points out about the appearance of absurdity. The character of a friend that is described as the one that is seeking money is the absurd thing that “I” mentioned. On this stanza, he also expects to have a beautiful family and to be surrounded by his loyal friends, these things consider as a must by referring to 7 years old when his parents ever said; to resist from the loneliness of this world.

*Soon I'll be sixty years old, my daddy got sixty-one
Remember life, and then your life becomes a better one
I made a man so happy when I wrote a letter once
I hope my children come and visit once or twice a month*

*Soon I'll be sixty years old, will I think the world is cold
Or will I have a lot of children who can warm me?
Soon I'll be sixty years old*

*Soon I'll be sixty years old, will I think the world is cold
Or will I have a lot of children who can warm me?
Soon I'll be sixty years old
(7 Years, 2015, tenth-twelfth stanza)*

At the last stage of life, he wonders himself at the ages he waits, these are the sixty and sixty-one of age. This phrase shows the Father as the role-model thing makes re-appearance. As “I” says through the first phrase, “*Soon I'll be sixty years old, my daddy got sixty-one*”, by this “I” tend to says that he wants to be as like as his father, and he wants to reach all the fatherly things at the age of sixty until sixty-one, which is the same age as the last age of his father. His concerns about the future are shown in the next lines through several questions such as how his children will treat him later. This concern is a form of another reflective

consciousness as “I” tries for putting himself on his father’s shoes; by referring to the way he treats his father in the past.

3.2 The Reversal of Concept Other is Hell as The Strength of “I”

The concept Other is Hell as one of the aspects in existentialism actually occurs on some of the songs in *Blue Album*. Looking back to *7 Years*, the existence of *Steady Figure* is one of the examples. However, *Steady Figure* as the form of the Other is not the one and the main topic discussed in the song. On the *Blue Album*, there are two songs that have the concept of *Other is Hell* as the main topic, the songs are *Mama Said* and *Happy Home*.

Mama Said is the third song on the tracklist. It is a song about the childhood of “I”. As “I” lives with his parents in a poor economic condition. “I” shares how he lives differently from the most people, and how his parents, respond to it.

*Remember asking both my mom and dad
Why we never traveled to exotic lands
We only ever really visit friends
Nothing to tell when the summer ends
We never really went buying clothes
Folks were passing on the stuff in plenty loads
New shoes once a year and then
Out to play ball so we could ruin them
(Mama Said, 2015, second stanza)*

Recalling the opening of the first song on the tracklist (*7 Years*), *Mama Said* has the same opening pattern with it. This song is also opened by reminiscing about the old days of “I”. The form of the object as the Other occurs here. As “I” sees his friends do summer vacation, then “I” asks his parents why they never do any summer vacation. The question is also followed by his statements about all the things that his family did, appearing in contrast with Others do in general.

*When mama said that it was okay
Mama said that it was quite alright
Our kind of people had a bed for the night
And it was okay
Mama told us we were good kids
And daddy told us never listen to the ones
Pointing nasty fingers and making fun
'Cause we were good kids
(Mama Said, 2015, third stanza)*

The existence of Others seems to interfere with the existence of “I”. This stanza contains the advice from the parents. Even though the advice has an impression as the order to do something, it does not seem to be a *mauvaise foi* (bad faith) for “I” instead, it indicates the raising of self-consciousness.

*I told them I'd be singing on TV
The other kids were calling me a wannabe
The older kids they started bugging me
But now they're all standing right in front of me
(Mama Said, 2015, fourth stanza)*

Advised by his parents to be grateful and to do good things, “I” grows to be sharp and precise about his dreams. He does not fear to fails, as long as he does some action in an effort to reach his dream. The existence of the Others that mocked his dream previously also appear here. When “I” finally reaches his dreams, the Others seem unable to do anything. The aspect *Other is Hell* is wrapped up here, if only he listened to the mock of the Others, and without doing anything about it, the *mauvaise foi* (bad faith) will form and he will never have the desire to actualize his dream of becoming a musician.

Happy Home is the fourth song on the tracklist of *Blue Album*. The song tells about the life’s phase of “I” when he becomes famous, and during the time, the

form of the Others arise and getting bigger. The Others here include his neighbor friends, the consumer of the media and the media.

*Mama called about the paper turns out they wrote about me
Now my broken heart's the only thing that's broke about me
So many people should have seen what we got going on
I only wanna put my heart and my life in songs
Writing about the pain I felt with my daddy gone
About the emptiness, I felt when I sat alone
About the happiness, I feel when I sing it loud
He should have heard the noise we made with the happy crowd
(Happy Home, 2015, first stanza)*

One day, "I" gets a call from his mother that brings news about his popularity in the newspaper. The popularity also comes with wealth, but deeper in his heart he still feels pains about something. That is not money and fame that "I" wants to achieve, he just wants to tell his story to the world. The pains that before mentioned, turned out caused by his father's death, also about the absurdity of the extreme emptiness and loneliness that he finds when he compares the time he is alone in his room, to his feeling when he is on the stage singing loud. "I" does not seem over the facticity of his father's death and he admitted it through the lyrics contained his wishes that his father could see his life now.

*What will I say when my kids ask me who my daddy was
I thought about it for a while and I'm at a loss
Knowing that I'm gonna live my whole life without him
I found out a lot of things I never knew about him
All I know is that I'll never really be alone
Cause we gotta lot of love and a happy home
(Happy Home, 2015, second stanza)*

An aspect of reflective non-consciousness from "I" towards the desire of him to be like his father is arising here. At this stage, he tends to show the world about his father, his kindness, and his wisdom. Although he shows it repeatedly, he does

it without reflecting on himself. The crisis of identity hits him in the era of his father's death when he does not know where to stick around. Yet, it is reduced when he finally realizes that his family and friends are always there with him.

*Magazines are writing stuff but I don't ever read them
Some of the folks I used to know would see and start believing
That I would pass them by on streets and never reach to greet them
I still remember folks even though I rarely meet them
Don't you know I miss the times when we used to hang
Before twenty deep depended on a single man
Before a single heart was broken by a single blow
Before all our careers depended on a single show
I grew up with a lot of love in a Happy Home
Now I got a lot of cash and I'm on a road
I realize privacy's becoming difficult
It's all right now but what about when I'm old
I know my good friends now they'll last
The same ones that stood by me when my daddy past
All I know is that we'll never really be alone
Cause we got a lot of love and a happy home
(Happy Home, 2015, third stanza)*

As the popularity comes, there are some bad rumors. The gossip that spread around affects how friends of "I" see him. With their own speculation, they presume the change of personality of "I", however it is not true. "I" still the same person as before. The speculation is done by Others in the process of objecting "I" as well as creating valuation or structure of the existence of "I", and it is told in the aspect of Sartre's existentialism; *Other is Hell*.

Other aspects of Sartre's existentialism in this lyric are freedom and free-will. "I" shows how he misses his old days before he is famous. He lost the grip on the freedom where he can hang out with his friends anytime he wants. To be as free as before he is famous is a possible thing to do because he has free will; to continue or to stop to be a musician. The condition of "I" is in line with the condition stated

by Sartre as “in choosing myself, I choose the man”. The phrase is then explained on *philosophy.lander.edu* (para.2);

a).Through our choices, we determine or create what we will be. In those choices, we choose according to what we believe we ought to be. (Compare this view to the Socratic Paradox that we are unable to choose the bad.) b). Consequently, we are creating ourselves according to what we think a person ought to be. This image is, then, what we think a man ought to be. You are responsible for what you are and, as well, you are responsible for everyone since you choose for mankind. c). You create an image of man as it ought to be since we are unable to choose the worse. In a sense, in deciding, I'm putting a universal value to my act by deciding in accordance with the belief that all persons in this situation should act in this manner.

The freedom and free-will become limited as he considers his family, band-mate, and all the fans that have high expectation towards him. The consideration is based also on his realization that he does have full authority in decision-making, but with complete responsibility for him and it affects his surrounding and even the world.

*I write a lot of songs will anybody ever read them
You hear them on the radio but will you really read them
Why do we have our idols and why do we wanna be them
After we see them on TV we really wanna meet them
Don't you think they miss the time when they used to hang
Before a fan base depended on a single man
Before a single heart was broken by a single show
Who's gonna stand who's gonna fall I really wanna know
(Happy Home, 2015, fifth stanza)*

Based on this lyric, “I” invites the listeners of the song to read the story on the songs. Furthermore, he asks the listener to make speculations about why they do and follow certain things and ignore other things. Through the process of making speculations and presumption, “I” urge the listeners to go to the phase of non-reflective and reflective consciousness.

*I grew up with a lot of love in a happy home
My daddy used to play me vinyl but now daddy's gone
I used to practice with my mommy on the piano
I still get nervous every time I know she's at a show
Now my family comes first before everyone
I had the perfect dad I wanna be the perfect son
Though I really feel sometimes I'm on my own
I know I got a lot of love and a happy home
(Happy Home, 2015, last stanza)*

On the last part, by mentioning the childhood days "I" attempted to make sure, that he is still the same as before. He then pointed out that family is number one for him. The wish to be a perfect son becomes his last wish in the song. Followed by the facticity "I" as a son that has a perfect dad. Even though the father already becomes the part of the facticity because of the death, the facticity can be manipulated as he wishes to be the perfect son when he builds himself to be in the family that he has now.

From both songs, there is a progression on the process of how "I" respond with the existence of the Others. On *Mama Said*, "I" still seems to worry about the existence of the Others, by questioning for things that should and should not to be done as his referring to the Others. The parents still have a role to be a place to lean on. At the *Happy Home*, he no longer obsesses with only the Other, but he tries to develop the reflective consciousness, as he sees the Other as the object to sees himself. The concept Other is Hell often displayed as the concept that tries to reject the existence of the Other, with all the negativity and threat that arise simultaneously with its existence. Although the songs mentioned the existence of the Others with its characteristics, the existence of it does not only has it negativity, instead it characteristics helps "I" to know what to do with his life. The

role also explained on Sartre's argument in *Hell is Other People? On Being Happy with & without Others* cited Dr. Nico Rose (2014, para. 6);

The truth is: even Sartre did not believe that being around other people is necessarily bad for us. He seemed to be rather unhappy when being narrowed down to this infamous quote. Some 20 years later he said: "Hell is other people" has always been misunderstood. People thought that what I meant by it is that our relations with others are always rotten or illicit. But I mean something entirely different. I mean that if our relations with others are twisted or corrupted, then others have to be hell. Fundamentally, others are what is important in us for our understanding of ourselves. (Sartre, 1965; cited in Contat & Rybalka, 1974, p. 99)" Obviously, Sartre emphasizes the *quality of our relationships* when contemplating the outcomes of being with other people. Having close relationships can have all the above mentioned upshots – but as humans, we also have the potential to spoil these positive consequences if we are not careful enough.

3.3 The Existence of Freedom and Free will as A Part of Human's Life

Take the World by Storms is the second song of the tracklist. It shows the passion of the youngsters to reach their dreams on the world. The spirits of open the new way and various possibilities to live a life are shown on this song.

*I've always dreamt of travel
Why should we die where we were born? (born)
Some roads are laid with gravel
Sometimes you gotta build your own (own)*

*I wanna tear down boundaries
I wanna greet my enemies
I wanna see what I haven't seen
Cause I know there's more
(Take The World by Storm, 2015, first and second stanza)*

The lyrics are opened by showing the dream of "I" towards how he is living his life and it continues with the question "*Why should we die where we were born?*" as "I" tries to encourage people to achieve more in life. After persuading people about his dream, then he tries to show there are possibilities despite how

hard the challenges are to realize every dream; as in a comparison between the "roads with gravel" and the "own-built road". Series of wish and desire then disclosed by "I" in the next stanza. It shows how he tries to underline his passion in life.

I take the world by storm (storm, storm, storm)
I take the world by storm (storm, storm, storm)
(Take the World by Storm, 2015, second stanza)

The hook of this song is the repetition of the phrase "*I take the world by storm*". Referring to the phrase which is also the part of the title, "*Take by storm*" is an idiom, according to *idiom.thefreedictionary.com*, means "*to conquer someone or something in a fury. ...*" by this "I" described his action to reach his dreams as the action of conquering the world in a fury or with a great way.

I don't have any answers
The more I know the more I grow (grow)
I don't know where I'm going
But I'mma search cause I see hope (hope)
(Take the World by Storm, 2015, third stanza)

This stanza shows that "I" has no answers. "I" then tries to urge about the importance of growing is not about growing old but growing to know. The ignorance of "I" towards his destination when in the first place he wants to travel is the absurdity that appears; he does know nothing of the destination, but he still searches. He believes about possibilities to reach, although he does not guarantee what kind of the answers that he will get at the end of the travel.

*There's got to be more than this
Gotta figure out how to jump the wall
I wanna live and learn
Don't matter if I land or if I fall
I know I might return
At least I know I'll be walking tall
I'm not afraid
Cause I take the world by storm (storm, storm, storm)
I take the world by storm (storm, storm, storm)
(Take the World by Storm, 2015, fourth stanza)*

There are so many things he wants to do and to learn in this life. He is not afraid of failure, as long as he knows more about the world; it refers to the lyrics as he has been growing by knowing. Therefore, it can be concluded that the desire to travel and wander around completely covers up “I”.

The fifth song on the tracklist is *Better than Yourself*, also known as *Criminal Mind Pt 2*. It is a sequel of a single from Lukas Graham entitled *Criminal Mind*. This song is the continuation of the story about one of “I”’s friend that goes to jail, because of committing a crime. The first sequel tells about the belief of “I” that someday, his friend will come out from the jail. On this second part, he wants to encourage his friend to be strong and patience to face the hardness of life in the jail.

*I got the letter back
 Saying I can come and see you
 I really don't have time
 But promised that I'd come and see you
 You're sitting far away
 But do you know I sometimes need you
 I know that you deserve
 The time you got of all the people
 I know you never bent
 Even in the strongest wind
 I really wished to every God
 That you were innocent
 I'm happy and I'm proud
 That I can still call you my friend
 I hope you read the letters
 And the magazines I send
 (Better than Yourself –Criminal Mind pt. 2., 2015, first stanza)*

At the beginning of the song, “I” gets a letter from one of his friend in the jail. He starts with his regret for not being able to visit his friends because he has a lot of schedule as a musician. “I” realizes that the excuse seems weak, and his friend actually has a priority to see him than the fans. He sends back a letter and magazines for his friend and promises him to meet soon.

*You got your head up
 But I don't have my hopes high
 I know that you're a good man that's what brings a tear to my eye
 I'm like, oh
 I hope you know you're not alone in that hell
 And there ain't, no
 No one can change it
 No one can do it better than yourself
 (Better than Yourself-Criminal Mind pt.2., 2015, second stanza)*

“I”’s friend seems always has his positivity towards the end of his case on the jail, but “I” does not think the same. He seems pessimistic towards law and society. “I” does not seem to be bothered by the objectification of society towards his friend. “I” also says that there is nothing wrong with the way his friend lives

his own life. It is free will, and everything that his friend has already been through is the best way to do so because “I” believes no one is able to choose the better way to live someone’s life.

*I was sixteen
And we used to roll together
You told me back then
That I was meant for something better
You know in our life
Nothing's gonna change but the weather
It seems it's been forever
Since we really stuck together
I'm living a crazy life
I wish that you could see it too
See a thousand people sing
My song from me to you
Every time I sing it
You know I'm bleeding too
Man I accept you as you are
No, I don't need the truth
(Better than Yourself-Criminal Mind pt.2., 2015, third stanza)*

“I” then remembers the days that he and his friend spend together, as the younger “I” has so many fun times drinking alcohol and consuming drugs. One day, his friend told that “I” can do something better than merely messing around. As he has his own free-will, “I” finally chose his different path as a musician. Even though “I” chose a path that seems different from his friend, it does not mean that he and his friends become apart and forget each other, it is shown in the lyric that said, “*You know in our lives, nothing’s gonna change but the weather*”. The lyric also has similar meaning with one of Existentialist's principle, as cited from Albert Camus (*The Stranger*, P.61) that no one never changes his way of live a life; one way of life is as good as another way of life, and the way that we live on now is the most suitable for us. Their togetherness is described as “I” always

made his friend as one of his inspiration in doing the song as he told the world the story about his friend.

*I reminisce to back then when it was you and I
Smoking big fat blunts, drive-in movie night
They tried to get you down, but you refused to die
They tried to give you angel wings, but you refused to fly
You'd rather stay in hell, and take your time in jail
They're only punishing a soul that you will never sell
We both know that we owe nothing to each other
But can you blame me, for loving and missing my brother
(Better than Yourself-Criminal Mind pt.2., fifth and sixth stanza)*

The old days are retold in this stanza. He shows how strong and obedient his friend is. "I" talks about the way his friends respond to others and how he chose his path of life does not seem as the result of the influence of the Others, it is a part of his free-will. "I" also tells in the lyric "*They're only punishing a soul that you will never sell*" even if their body is jailed, there is something that cannot be jailed and always condemned to be free; human's soul.

3.4 The Searching of Etre En Soi (Being-in-itself) Through Love

What Happened to Perfect is the first song that talks about love and the second song that also talk about love is *Strip No More* which is later also will be explained. *What Happened to Perfect* is specifically about the love between lover and beloved referring to the terms proposed by Sartrean, It is a story about the relationship between "I" and his love-life partner that started to fade. "I" realizes the change of his partner and asks her about what is wrong and what he should do about it. During analyzing this song, the writer often refers specifically to Sartre's interpretation of love.

*I can see it in your eyes as I'm stumbling home
 You're living with a man that you no longer know
 You forgot to smile as I passed you by*

*Now we're sitting down for dinner we got nothing to say
 It's like I'm watching you slowly slipping away
 From me, from me
 (What Happened to Perfect, 2015, first and second stanza)*

The song opens with the recent condition of “I” and his beloved one. It takes the first point of view from “I” as the Lover that sees his gloomy Beloved. The objectification process performed by “I” as he gives the look to his partner shows how he finds himself as *Etre pour Soi* (Being-for-itself) that sees *Etre en soi* (Being in itself). The objectification according to Sartre in *Being and Nothingness* as cited from www.angelfire.com (para.1) is the usual thing to do in Love,

...I [the Lover] want to assimilate the Other [the Beloved] as the Other-looking-at-me, and this project of assimilation includes an augmented recognition of my being-looked-at. In short, in order to maintain before me the Other's freedom which is looking at me, I identify myself totally with my being-looked-at....it is this being-as-object which alone can serve as an instrument to affect my assimilation of the other freedom.

In the other words, by loving between Lover and Beloved and sees how he as Lover does objectification and also worries when he objectified by the Beloved, “I” has the same thought with Sartre; love as a project where he is as a for-itself wants to be looked at as an object before a subject, and then assimilate the subject's perspective to view that objectification.

*Remember when I used to make you laugh
 And every joke was better than the last
 Tell me how to bring you back to this
 Maybe I just need to reminisce and work it out
 (What Happened to Perfect, 2015, third stanza)*

In this stanza, “I” shows how he as *Etre Pour Soi* (Being-for-itself), Lover wants to do things for his Beloved. The willing to do something towards Beloved actually degrades the aspect of freedom. The Lover is willing to be a pure object or a pure tool for his being-for-other (being-for-beloved). The action is done merely to avoid his failure in putting the love as a project tool to see himself. This action, at the same time, harmed his subjectivity, as a creature with freedom.

*What happened to perfect
What happened to us
We used to be worth it
We never gave up
It wasn't on purpose
But hurts like it was
Nobody deserves this
What happened to perfect
(What Happened to Perfect, 2015, fourth stanza)*

On this chorus, “I” repeatedly questions about his relationship with his beloved. He reminisces about what they have already been going through and tries to figure out which way is the wrong way that leads them to the failure. His concerns as *Etre Pour Soi* (Being-for-itself) begin to feel threatened.

*If you left me, baby, where would you go
I can't imagine you ever being alone
I'm a jealous man, but I'll try to understand*

*So many things to say I don't know where to start
I can't pick up the pieces of a crumbling heart
So true, so true*

*What's under the surface, it used to be love
Would you call if you heard this, would you know it was us
(What Happened to Perfect, 2015, fifth-seventh stanza)*

“I” as the Lover is overshadowed by the failure of project love, the failure that has the possibility of not finding himself. By the end of the lyrics, “I”

persuades his Beloved that if the relationship is over, then both of them will lose; they will never know where to start again because they never knew who they are.

This statement is also in line with the *Sartrean's* interpretation towards *Sartre's Interpretation of love* as quoted from *www.angelfire.com* (para.1);

The Lover wants to view his being-for-others from the view of an Other. The Lover must unify with the Other, assimilate with the Beloved, in order to experience this view. However, Sartre concisely points out, "the assimilation of the for-itself and the Other in a single transcendence would necessarily involve the disappearance of the characteristic of otherness in the Other" (477). Put differently, if the Lover were to incorporate the Beloved's consciousness as a part of his own, then the otherness of the Beloved, a necessary component to be a being-for-others, inexorably vanishes. The Lover wants to be distinct from yet at one with the Beloved's consciousness. This is a fundamental contradiction the Lover can never overcome.

Strip No More is the eight on the tracklist of *Lukas Graham's Blue Album*. Looking at the previous song, *Strip No More* became the second song that talks about relationship with the opposite sex. Even though it talks about the same thing, the role of the Beloved is described with different nuances. If the previous song "I" talks about his calm and long-live love, on this song "I" expresses his desire to know about his unknown beloved that he met randomly. As expected, this song will talk about *Etre Pour Soi* (Being-for-itself) and *Etre En Soi* (Being-in-itself).

*I met this girl, I think she likes me
 I must admit I like her too
 She said she'd be working tonight
 I said cool I'll drop by and she looked at me, smiled, and said: That's
 great, baby
 When I showed up, I was confused*

*I said: Hey, where's that girl I talked to yesterday?
 Now I said: Hey, where is Destiny, is that her name?
 I can't believe she would leave
 Without me, Destiny
 (Strip No More, 2015, first and second stanza)*

At the first phase of the lyric, "I" talks about the scene where he meets a girl named Destiny and seems they have interest on each other and agree to meet up at night where the girl works. By saying that they have interest in each other, it means they already going through the stage of non-reflective consciousness; on this stage, "I" tend to sees *Destiny* as the entity as the Other that exist at the first place. Referring to the *Sartre's Interpretation of Love*, the action when "I" asks her out is the first action of *Etre Pour Soi* (Being-for-itself). This action carries on the quest for love with the intention of knowing himself. The quest of love failed to be implemented as "I" cannot meet Destiny on the night of appointment.

*They told me you were graduated, why didn't you say it?
 That's so cool
 I'm just so proud you made it through
 (Strip No More, 2015, fourth stanza)*

On the previous song, we can see the effort of "I" to get back his Beloved's attention for making sure the success of implementation of "quest of love". To the contrary, this song shows no effort of "I" to finish the "quest of love". The reason for the girl's absence as she is no longer work there because she finally moved after she graduates. There is a contradictory that mentions here, where "I" tells

about the profession of the girl that deemed inappropriate for society in general but in the other side, she also a college student with intention of the graduate.

3.5 The Use of Death Facticity as A Potency Leads to An Authentic Life

Don't You Worry 'Bout Me is the next song in the tracklist, it is listed sixth. It is portrayed as the conversation between friends who have not met for a long time. On the time, they ask about each other's recent condition as the beginning of the conversation. Through this song, "I" answer the typical question with confident and proud, as he encouraging himself and also his friend.

*Hey my friend, how you've been?
What are you going through?
What is this trouble, that's troubling you?*

*He tried to turn the thing around
And asked me how I've been
I said, I really don't know where to begin
(Dont You Worry 'Bout Me, 2015, first and second stanza)*

The song opened by "I" initiates to ask the recent condition of his friend. Instead of answering the questions, his friend tends to return the questions to "I".

*I saw my life come crashing down
I crawled, I walked, I'm flying now
I found my strength on my knees*

*Don't you worry 'bout me
Don't you worry 'bout me (Hey, I'm serious, man)
Don't you worry 'bout me
Don't you worry 'bout me
(Dont You Worry 'Bout Me, 2015, third and fourth stanza)*

Then "I" start to tells about how his life experiencing passes up and down. He tells about the lowest condition in his life and also tells how he gets up and finally able to stand on his own feet. On this stanza "I" tells his up and down condition with full happiness. The next stanza consists of four lyrics that repeat four times,

as the continuing effort to convince his friend about his recent condition, and for not being a worry for him.

*A lot of people told me
When daddy passed away
Go take some time off
But I've got no time to waste*

*Don't you have a dream too
Some goals you've got to make
You may feel small sometimes
It doesn't mean you can't be great*

*Sometimes your life can bring you down
Sometimes you run for miles and miles
Sometimes you scream without hope*

*Now once you feel you hit the ground
Then victory comes back around
And you'll be proud to let them know
(Dont You Worry 'Bout Me, 2015, fifth-eighth stanza)*

Then, "I" continue tells his story about the day when his father passed away. A lot of people advise him to have some time for relaxing his mind, which is he refuses to do so. He thinks there are so many useful things to be done and using his father's death as an excuse for relaxing; equal with doing nothing, is truly wasting time. In this stanza, the death as one of the aspects of facticity occurring. "I" realize how the death of his father is a fact or facticity that cannot be changed, but it can be manipulated, processed, by doing something relates to it.

In the next stanza, "I" directly asks his friend what dreams and goals that they have. After that, "I" then emphasizes the matter of action to reach the dreams and for a belief of possibilities and freedom and free-will for making the choice. The effort to emphasize the matter of action to reach the dreams and goals is in line

with the basic of existentialism in general as the action theory of philosophy as quoted from www.philosophybasics.com (para.2);

Existentialism believes that individuals are entirely free and must take personal responsibility for themselves (although with this responsibility comes angst, a profound anguish or dread). It, therefore, emphasizes action, freedom, and decision as fundamental, and holds that the only way to rise above the essentially absurd condition of humanity (which is characterized by suffering and inevitable death) is by exercising our personal freedom and choice (a complete rejection of Determinism).

After convincing and encouraging, then “I” mentions several lowest condition of someone’s life and tries to give possibilities and positivity on it.

The song *You’re Not There* by *Lukas Graham* band and cited from www.billboard.com is inspired by the death of Lukas Graham's father around 2012. The song tells about the emotional letter of “I” towards his father that already passed away. “I” shows his disappointment when he cannot sees his father at the very last moment and also regrets how he cannot show his achievement to his father.

*I only got you in my stories
And you know I tell them right
I remember you and me when I'm awake at night
So give it up for fallen glory
I never got to say goodbye
I wish I could ask for just a bit more time*

*Every step I take, you used to lead the way
Now I'm terrified to face it on my own
(You’re Not There, 2015, first and second stanza)*

There was a time where “I” suddenly remember his father, especially when he alone as it said on the lyric *“I remember you and me when I'm awake at night”*. The condition where “I” still remember his father makes him remember about

death as well, then he decides to give up on money and stuff. The death of his father is a facticity and "I" knows about it, as the realization of his life that become alone as his guide is dead.

*You're not there
To celebrate the man that you made
You're not there
To share in my success and mistakes
Is it fair?
You'll never know the person I'll be
You're not there
With me
(You're Not There, 2015, third stanza)*

The next stanza apparently appears as the chorus of this song. "I" shows how he already becomes a known musician, but the thing is, his father already passed away before it happens. For now, "I" cannot celebrate his joyful and happy moment with his father. The part of the lyric that stated "*is it fair?*" represent his point of absurdity in the life. Even though he has everything as a known musician and finally able to tell the world about his story, his father is still dead; everything become meaningless.

*Though I know that you're not there
I still write you all these songs
It's like you got the right to know what's going on
As I struggle to remember how you used to look and sound
At times I still think I can spot you in the crowd
(You're Not There, 2015, fourth stanza)*

The absurdity of "I" continues with his will to write the songs about his father. By doing so, "I" have a desire to make the death of his father, which is also his part of facticity can be manipulated.

*Time can heal your wounds if you're strong and stand tall
 I've been doing all of that, it didn't help at all
 They say, "You'll grow older, and it'll get better still"
 Yes, I will, but no, it won't
 They don't get its cause
 (You're Not There, 2015, fifth stanza)*

The last stanza of this song is still talking about absurdity. The advises of others about life seems to be different with the life that "I" lives. "I" believes that no one will never understand his life because they are living a different life with him, as he indirectly said that his way of life is authentic as other's life do so.

The last song that put on the track list is entitled *Funeral*. On this song, "I" want to tells everyone how he wants his funeral to look like. He wants no sadness and regrets about his death later with a happy yet meaningful funeral to everybody that comes.

*When it's my time
 I know you'll tailor a new suit for me
 And buy a new tie, so I look this good
 Boy you were right
 You said, "Only them good ones die young"
 Never in my life, did I look this good
 (Funeral, 2015, first stanza)*

The lyric that seems taken from a proverb "*Only them good one die young*" in essence contains ambiguity. As cited from www.phrase.org.uk firstly it told on a Greek ancient story about the death of good son as a gift from a goddess. Later it proverb's popularity increase as well as the *Scorpion*'s song entitled *The Good Die Young*. There are two possible meaning towards the phrase, as it is one for comforting for the young one that dies, or second for judging the old one that dies, and the second meaning is regarded as the closest one by looking at the context of this song, as "I" refer his death probably will be held when he is old.

*Everyone welcome to my funeral
Everyone I know better is wasted
You know I would pour one up
'Cause the way I lived it was amazing
All of my friends are in the room
Party for me, I'd party too*

*You're all on my tab
Bartenders pour out the whiskeys on me
And don't be so sad 'Cause I lived this good*

*We're all closer, now it's over
But it doesn't mean it's closure
I see you and I love you
I'll be watching out above you
(Funeral, 2015, second-fourth stanza)*

The funeral's atmosphere of "I" seems to be festive, there is no sadness that he wants to share. "I" have not any regrets for his death as he has a very amazing life. The funeral looks even more like a party to celebrate some good things. The reason of the happy feeling of the funeral seems to be represented on the lyric "*we are closer and it's over, but it doesn't mean it's closure*" this is the statement of belief that death is not the end. The statement of "I" is in accordance with the statement of death by Sartre as he said, "*death is a continuation of my life without me.*"

CHAPTER IV

CONCLUSION AND SUGGESTION

4.1 Conclusion

From all of ten songs on *Blue Album* by Lukas Graham, it found that the character "I" had been applying the seven aspects of Sartre's Existentialism on the way of living a life. "I" tends to lead himself toward an authenticity in life through realization on gaining the aspects of existentialism. The thing which is quite surprising is the first aspects of existentialism that gained in the early 7 years of age is *mauvaise foi* (bad faith). It comes from the advise of the parents that said to search some friends for the future, the advise has a hidden meaning as loneliness is something that is scary in the adult world. The bad faith is regarded as the negative aspect that should be avoided by existentialist because it dissociates with the authenticity.

The gaining of aspect bad faith made "I" to search for some companion in the world. Together with his friends, the character "I" tries to create his own spirit of freedom and free will by challenging the norms and values that created by society as he consumed drugs and other things which are considered as breaking the law. The aspect followed by another negative aspect in the form of the *Other* with its nature of transcendence that threatens the existence of "I" as the individual. After a series of a negative aspect, the emergence of the aspect of "I" as *Etre Pour Soi* with its characteristic that wants to be flawless actually has a possibility to cause the character "I" lost his authenticity. The father as a role

model helps “I” to maintain his authenticity, as for example in the *Mama Said*, his father said to never follow the same ways that taken by *the Other*. The *Type of Consciousness* is the later stage and the success of “I” to surpass the non-reflective consciousness to the reflective one leads himself back to the authenticity, which is the opposite of the *mauvaise foi*.

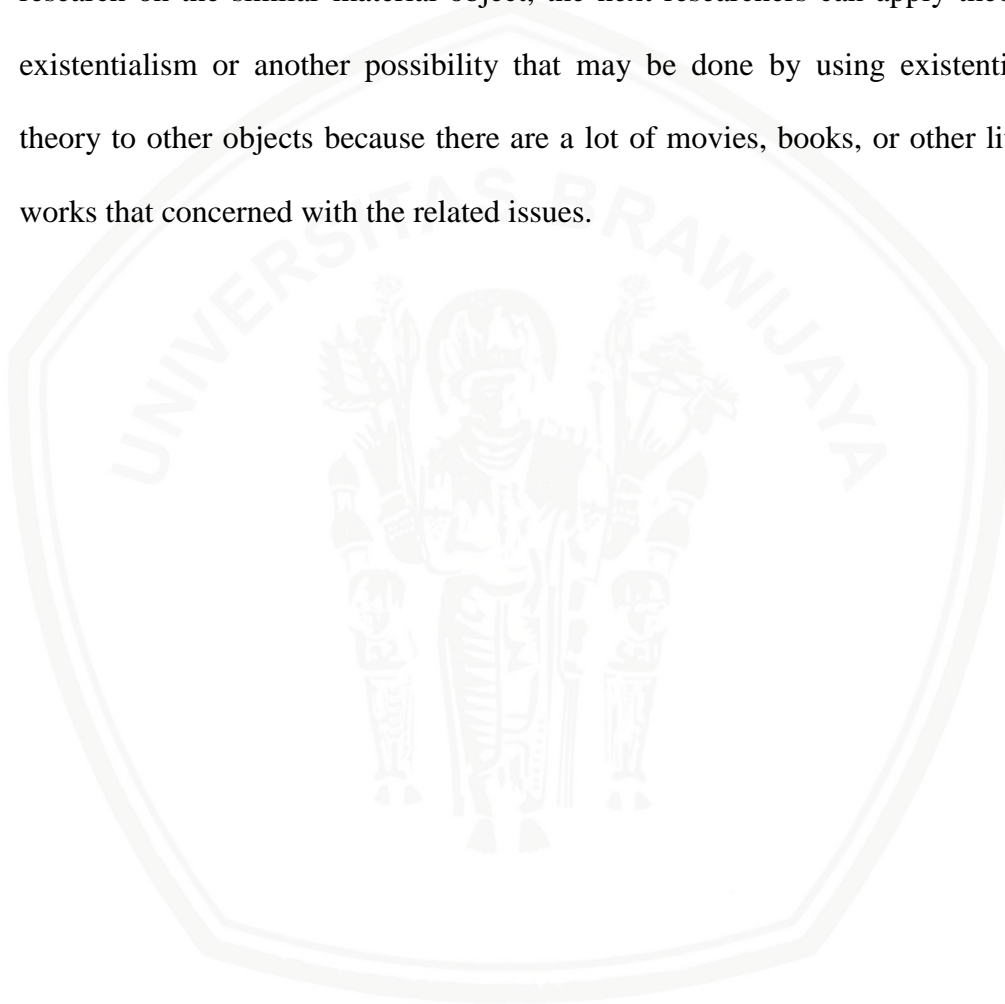
The concept *Other is Hell* becomes the center that helps the character “I” gaining the authenticity. In the *Happy Home* “I” describes the society as *the Other* proclaimed “I” to have star syndrome, even though its rumor spread only by the media without any proof. The character “I” responds to this objectification by applying the concept with his own understanding. He reverses its negativity of *the Other* ‘s objectification to be a reminder and reflection for every action that he chooses later. “I” tries to point out that, the relationship between humans, even it is corrupted, is a fundamental thing to do, in order to understand ourselves and the world.

The condition of the friend in *Better than Yourself* is one of the examples in the change of “I”’s realization about the meaning of freedom and free will along with its consequence. “I” describes how his friend’s life choice is completely owned by yourself and that is nothing wrong to choose any decision, but every choice always comes with its responsibility, such as suffering. This realization becomes a benchmark in the process of reaching his authenticity. However, the facticity of father’s death, along with the role of the father as the guidance and the will of “I” to be a perfect son, has a possibility to be a *mauvaise foi* (bad faith)

which later becomes one of the obstacles of "I" during his effort to create an authentic life. In this case, he is still in the process of creating an authentic life.

4.2 Suggestion

For further research, particularly those who are interested in conducting research on the similar material object, the next researchers can apply theory of existentialism or another possibility that may be done by using existentialism theory to other objects because there are a lot of movies, books, or other literary works that concerned with the related issues.



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