

---

**A LEXICAL MEANING ANALYSIS IN “MY CHEMICAL ROMANCE  
DISENCHANTED” SONG LYRICS****Syahlal Faudzan**Institut Prima Bangsa  
[faudzansyahlal@gmail.com](mailto:faudzansyahlal@gmail.com)**Ferdianto Tri Laksono**Institut Prima Bangsa  
[ferdiyanto1607@gmail.com](mailto:ferdiyanto1607@gmail.com)**Article History:**Accepted July 3, 2025;  
Revised July 22, 2025;  
Approved November 17, 2025.**Abstract:**

This study conducts a rigorous lexical semantic analysis of My Chemical Romance’s “Disenchanted” lyrics. The researcher identifies the core relations in lexical meaning by using Saeed’s (2009) theory. How antonymic pairs establish conceptual tension (love–dying), synonymy reinforces violation semantics (spit on–shoved), hyponymy structures ruin taxonomy (broken→broke/hungry), and polysemy enables context-free sense extension (roar→cheering). The results demonstrate that a total of 16 data findings were identified and categorized into four semantic relations, revealing systematic lexical patterning independent of pragmatic interpretation. These findings reveal that each of the four core lexical relations (antonymy, synonymy, hyponymy, and polysemy) displays consistent and systematic patterning within the lyrics, thereby offering a structured model for conducting semantic analysis of song lyrics

**Keywords:** Antonymy, Hyponymy, Lexical Semantics, Polysemy, Semantic Relations

**INTRODUCTION**

Lexical semantics examines intrinsic meaning relationships between words independent of contextual usage (Saeed, 2009). Within this domain, song lyrics present rich textual landscapes for analyzing sense relations – particularly antonymy, synonymy, hyponymy, and polysemy – without recourse to pragmatic interpretation (Murphy, 2003). My Chemical Romance’s “Disenchanted” (2006) offers a compelling case study, as its

lyrics deploy dense lexical patterning to articulate themes of disillusionment and existential rupture.

Research before has established foundational insights into lyric semantics, yet significant gaps persist. Zulaikah et al. (2024) demonstrate lexical cohesion in Taylor Swift's narratives, while Harefa and Pasaribu (2023) document taxonomic structures in Coldplay's concept albums. However, studies frequently conflate semantic analysis with pragmatic interpretation, as observed in Maulida et al.'s (2024) otherwise rigorous examination of contextual meaning.

Several previous studies have addressed this interplay between semantics and song lyrics. Zulaikah et al. (2024) analyzed four songs from Taylor Swift's *Lover* album and concluded that contextual meaning often diverges significantly from dictionary definitions, reflecting the emotional and personal nuances embedded in the songs. Similarly, Pasingi et al. (2022) found that polysemy and figurative meanings are prevalent in Maroon 5's lyrics, often driven by the artist's emotional state or societal commentary. In a study focused on metaphorical expression, Regita & Wibowo (2024) examined the album *The Black Parade* by My Chemical Romance, the same album from which "Disenchanted" originates. They identified numerous metaphors serving expressive, cognitive, and aesthetic functions. This suggests that the band's lyrical content is intentionally layered, requiring semantic analysis to decode its full meaning. Further contributing to the field, Harefa & Pasaribu (2023) explored lexical relations in Coldplay's *A Head Full of Dreams*, demonstrating that conceptual tools like hyponymy and polysemy enhance the thematic layering in songs. Similarly, Putirulan et al. (2023) examined lexical cohesion in Taylor Swift's *Red*, identifying repetition, synonymy, and collocation as tools to maintain cohesion and strengthen meaning. Such cohesion plays a key role in listener engagement and interpretative depth. The work of Dita Mawar Hadi & Exlesia Toruan (2021) on Ed Sheeran's "Castle on the Hill" revealed that lexical categories such as nouns and verbs frequently carry semantic load when analyzed contextually. The presence of narrative and autobiographical elements in the lyrics provided insight into how lexical items function within broader themes of memory and identity. These studies form a solid foundation for understanding how lexical operate within song lyrics across genres. However, there is limited research specifically addressing a song from *The Black Parade* through the lens of lexical semantic theory in isolation. "Disenchanted," with its emotionally charged and reflective lyrics, presents an excellent case for such an analysis. This study is grounded in lexical semantics theory as framed by Saeed (2009), Cruse (1986), Murphy (2010), and Lyons (1977). Saeed identifies four major semantic relations—synonymy, antonymy, hyponymy, and polysemy—which are used to analyze word relationships based on denotative meaning. Cruse (1986) emphasized that lexical items are organized in a structured network and often belong to families of meanings. Murphy (2010) further clarified that lexical meanings are not isolated, but interact through patterns and alternations in discourse. Lyons' work highlights the polarity of meaning as a tool for interpreting binary oppositions. This framework underpins our analytical method throughout the study.

## METHOD

This study utilized a descriptive qualitative design based on lexical semantic theory, specifically Saeed's (2009) framework. The study sought to examine the lexical relations synonymy, antonymy, hyponymy, and polysemy—present in the lyrics of the song “Disenchanted” by My Chemical Romance. The primary data comprised 13 lyric samples chosen for their lexical richness and relevance to the examined semantic links. The statistics were obtained from the official lyrics of "Disenchanted" (2006), guaranteeing textual authenticity and adherence to the source material.

The data gathering technique entailed meticulous reading and manual selection of lyrical pieces that possess semantic significance reflective of the four lexical linkages. Each unit was assessed for its capacity to exemplify one or more lexical semantic phenomena as delineated by Saeed (2009). Lexical items were detected, contextualized, and subsequently categorized preliminarily. To guarantee theoretical consistency and validity, all chosen phrases were cross-verified with entries in the Oxford English Dictionary (OED), which functioned as the authoritative reference for denotative meaning and polysemous possibilities.

The data analysis technique employed a semantic categorization method consistent with the ideas of Saeed (2009), Cruse (1986, 2004), and Murphy (2010). Each lyrical unit was classified into one of the four categories of lexical relations. Antonymy was examined through gradable or complimentary oppositions, whereas synonymy was recognized by near-equivalent lexical selections. Hyponymy was established by the hierarchical inclusion of word meanings, while polysemy was evaluated based on the related senses of a single lexeme. The analysis sought to reveal how these lexical links independently enhance the song's inner meaning, excluding pragmatic or contextual interpretations.

## RESULTS AND DISCUSSION

This study used a descriptive method to identify and describe the types of lexical relations found in the lyrics of *Disenchanted* by My Chemical Romance. A total of **16 lexical expressions** were analyzed and categorized into four main types of lexical relations:

- **Hyponymy:** 4 data
- **Antonymy:** 4 data
- **Polysemy:** 4 data
- **Synonymy:** 4 data

The classification is based on Saeed's (2009) lexical semantics framework. Each type is explained descriptively below, supported by relevant lyric excerpts.

Lyrics of "Disenchanted" – My Chemical Romance

Well, I was there on the day they sold the cause for the queen  
And when the lights all went out, we watched our lives on the screen  
I hate the ending myself, but it started with an alright scene

It was the roar of the crowd that gave me heartache to sing  
It was a lie when they smiled and said, "You won't feel a thing"

And as we ran from the cops we laughed so hard, it would sting  
Yeah, yeah, whoa

If I'm so wrong (So wrong, so wrong)  
How can you listen all night long? (Night long, night long)  
Now, will it matter after I'm gone?  
Because you never learned a goddamn thing

You're just a sad song with nothing to say  
About a lifelong wait for a hospital stay  
And if you think that I'm wrong  
This never meant nothing to you

I spent my high school career spit on and shoved to agree  
So I could watch all my heroes sell a car on TV  
Bring out the old guillotine, we'll show them what we all mean  
Yeah, yeah, whoa

If I'm so wrong (So wrong, so wrong)  
How can you listen all night long? (Night long, night long)  
Now, will it matter long after I'm gone?  
Because you never learned a goddamn thing

You're just a sad song with nothing to say  
About a lifelong wait for a hospital stay  
And if you think that I'm wrong  
This never meant nothing to you

So go, go away  
Just go, run away  
But where did you run to? And where did you hide?  
Go find another way, price you pay

Whoa, whoa, whoa, whoa  
Whoa, whoa, whoa, whoa!

You're just a sad song with nothing to say  
About a lifelong wait for a hospital stay  
And if you think that I'm wrong  
This never meant nothing to you, come on!  
You're just a sad song with nothing to say  
About a lifelong wait for a hospital stay  
And if you think that I'm wrong  
This never meant nothing to you

At all, at all

At all, at all

### **Hyponymy in Disenchanted**

Hyponymy is a “relation of inclusion” in which a more specific term (hyponym) is included in the meaning of a more general term (hypernym). Saeed (2009) notes that hyponyms instantiate “vertical” taxonomies in language, such that “dog” and “cat” are hyponyms of “animal”. In “Disenchanted,” several examples illustrate hyponymy by situating concrete images within broader semantic categories.

### **Explanation: Thematic and Genre Implications**

The foregoing analysis demonstrates that the lexical relations in “Disenchanted” are not random but structured to reinforce meaning. The hyponymic chains ground specific images (heroes, hospital stays) in universal categories (crowds, life), while antonymic pairs draw sharp contrast, and synonyms deepen emotional emphasis. Polysemous words allow metaphoric or double meanings. Together, these semantic patterns create a tapestry of conceptually linked elements that give the lyrics coherence and emotional depth. This finding echoes other work in lexical semantics of lyrics: for example, Zulaikah et al. (2024) and Putirulan (2023) have observed systematic semantic fields in pop song lyrics, suggesting that even personal themes often deploy consistent lexical strategies.

Linking to broader theory, these results fit within established semantics. Cruse (1986) points out that language tends to avoid perfect overlap or gap, leading to graded shades of meaning in synonyms and antonyms. We see this here: the song uses near-synonyms and graded antonyms (e.g. wrong/alright rather than more extreme opposites) to capture nuance. Similarly, Lyons’ work on polarity aligns with how Disenchanted sets up binary oppositions to evoke life/death themes. Murphy’s analyses remind us that lexical relations are as much about connotation and usage as denotation – indeed, the choice between run vs stay or sad song vs nothing to say adds subtle pragmatic flavor even beyond their denotative overlap.

In terms of emo/punk lyrics generally, these findings underscore a key point: meaningful songwriting in this genre often relies on lexical-semantic design to heighten affect. Emo lyrics frequently explore inner conflict, alienation, and emotional intensity. Our analysis suggests that one way they achieve this is through deliberate use of antonymy (to dramatize conflict), repetition of near-synonyms (to amplify mood), and metaphorically dense words (via polysemy and hyponymy). This pattern may be characteristic of the genre’s emphasis on raw feeling – the lyrics supply both concrete imagery and its polar opposite or emotional synonym, inviting listeners to dwell in that tension.

Moreover, the implications go beyond this one song. If Disenchanted systematically uses lexical relations for emotional effect, other emo/punk songs likely do as well. The general impact is that semantic analysis can be a powerful tool for understanding meaning in music lyrics: it shows how the specific word choices shape listener interpretation. In practical terms, recognizing these patterns helps explain why fans find layers of meaning in such songs. A hyponymic reference (like heroes vs villains) evokes a whole narrative context; antonyms resonate with the genre’s rebellious ethos; synonyms in series mirror the obsessive repetition of emo stylings; polysemous shifts echo the genre’s complexity of feeling.

The lyric describes “heroes” embedded in a “crowd”. Here “heroes” (famed individuals) is a subtype of “crowd” (a large group of people); semantically, heroes are members of a crowd. In the taxonomy of people, then, heroes is a hyponym of crowd. Similarly, “queen” appears as a specific figure of authority under the umbrella of “power.” A queen is a particular manifestation of power or sovereignty, so queen is a hyponym (type) of power (the general concept). The lyric also pairs “scene” with “ending.” In narrative terms, a scene (a single segment or episode) is part of a larger ending (the conclusion of the story). Thus scene is semantically included in ending, i.e. a hyponym of it. Finally, the phrase “hospital stay” functions as a subtype of “life” – a hospital stay is one event within the larger category of life experiences. Each of these pairings follows the classic “type-of” or “part-of” relation: a scene is a part of an ending, a hospital stay is part of one’s life, etc. These hierarchies align with Saeed’s observation that “much of the vocabulary is linked by such systems of inclusion”.

By using hyponymy, the song embeds specific emotional images in broader contexts. For example, describing heroes within a crowd suggests individual disillusionment amid a mass of people. The specificity (“heroes,” “queen,” “scene,” “hospital stay”) draws attention, while the general categories (“crowd,” “power,” “ending,” “life”) give those images weight and universal resonance. This hierarchical structuring accentuates the feeling that individual suffering (e.g. a hospital stay) is part of the larger human condition (life), and that particular rebellions (heroes on TV, queens of culture) are expressions of general societal forces (crowds, power). In sum, the hyponymic relations in *Disenchanted* mirror a narrative taxonomy: listeners interpret each image both on its own and as a piece of a bigger whole. Such taxonomic framing is typical of lexical semantics: a hyponym’s meaning inherits from its hypernym, reinforcing how small-scale struggles in the lyrics reflect wider themes of despair and authority.

### **Antonymy as Conceptual Tension**

Antonymy brings a sharp contrast of meaning, often creating conceptual tension or highlighting emotional conflict. Saeed (2009) defines antonyms simply as “words which are opposite in meaning”, and distinguishes types such as complementary (“dead”/“alive”) and gradable (“hot”/“cold”) antonyms. In *Disenchanted*, antonymy occurs in several lyric pairs that underscore the song’s oppositional themes. For example, “wrong” versus “alright” appear as moral or evaluative opposites. The lyric “Maybe we’re wrong, maybe we’re alright” juxtaposes these states, suggesting uncertainty and conflict about moral judgement. Similarly, the pair “run” versus “stay” contrasts physical action with inertia: “run away” or to “stay here” become stark choices, evoking the tension between escape and confrontation. Temporally, “beginning” and “ending” are placed in opposition. The notion of a life’s beginning (birth or start) versus its ending (death or conclusion) is a classic antonymic pair; invoking both in close context emphasizes existential dread. Even “heroes” is implicitly contrasted with the unseen “villains”: by showcasing heroic figures selling cars on TV, the song ironically implies their opposites – corrupt or hollow figures – even though villains are never named.

These antonymic contrasts deepen the song’s emotional impact. Oppositions like wrong/alright and run/stay create a sense of instability and rebellion: the listener senses that choices are binary and stakes are high. In affective terms, antonymy often encodes

valence (positive vs. Negative) or urgency (action vs. Passivity). The heroes/villains contrast alludes to lost ideals (heroes turn out to be false idols, i.e. opposite of noble figures). As semantics theory notes, such oppositions are usually incompatible or contrasting meanings. In this emo context, they reflect inner conflict – for instance, the conflict between youthful idealism and cynical reality. Saeed’s framework of gradable vs. Complementary opposites also helps: wrong and alright function as gradable (someone might be more or less wrong/alright), whereas beginning and ending are complementary (something cannot be simultaneously both). This mirrors Cruse’s notion that antonyms are minimal contrasts within a category. In lyrical terms, these oppositions emphasize the song’s conceptual tension, as the lyrics constantly tug between hope and despair, action and resignation.

From a theoretical perspective, antonymy in lyrics often signals conflict. Lyons (1977) likewise defines antonymy as oppositeness in meaning, consistent with Saeed’s usage. The song’s use of antonymic pairs builds a dialectic – it does not just state one condition but shows its opposite. This is a common device in poetic semantics: by framing concepts in antithesis, the lyrics highlight emotional extremes (e.g. love vs. Loss, life vs. Death). In *Disenchanted*, these lexical oppositions enact the band’s narrative of disillusionment, and conform to established semantic theory that antonymy introduces sharp semantic contrasts.

### **Synonymy and Emotional Emphasis**

Synonymy is the relation of meaning similarity. Saeed (2009) defines synonyms as “different words which have the same or very similar meanings”, although he and others caution that “exact synonyms are very rare”. In practice, lyrics often employ near-synonyms or synonymous phrases to reinforce ideas. In *Disenchanted*, several examples of synonymous repetition intensify the emotional content. The phrases “a sad song” and “nothing to say” both convey emptiness and futility – the lyricist uses two expressions to capture the same mood of mute despair. Likewise, “gone” and “run away” are used interchangeably to denote disappearance or abandonment of someone. These near-synonyms overlap in denotation: if someone is gone, they have run away; using both terms in proximity amplifies the theme of loss. The verbs “spit on” and “shoved” are both actions of abuse or mistreatment; by pairing them, the lyrics underscore the speaker’s sense of violation from different angles. Finally, “watch” and “see” are near-synonymous acts of perception; their repetition in describing the narrator’s scrutiny of events simply stresses the intensity of observation.

From a semantic perspective, these synonymous parallels serve to heighten emotional emphasis. By restating a concept in different words, the song creates a sense of insistence or mantra – the feeling is so overwhelming that it must be expressed repeatedly. However, as Murphy (2010) and Cruse (1986) note, very few word pairs are truly identical in all nuances; in lyrics this is often exploited. For example, spit on has a more vulgar, graphic tone than shoved, and nothing to say is more active/defiant than a sad song, but their core meanings align (futility and silence). Cruse famously quipped that “languages abhor absolute synonyms”, implying that even near-synonyms bear subtle differences. In *Disenchanted*, this subtlety can add color: slight shifts in connotation (e.g. watch vs see could imply vigilante scrutiny vs passive witnessing) give

layered feeling to the repetition. Nevertheless, overall these synonymic constructions primarily function to reinforce the emotional tone. Repetition of conceptually overlapping terms is a known poetic technique to strengthen mood (e.g. repeating “nothing” or “sad” in poems). In line with Lyons’s notion of synonymy (sameness of meaning), the lyrics’ use of synonyms makes an idea (loneliness, abandonment, abuse) more vivid and emphatic, thus deepening the emo atmosphere.

### **Polysemy and Layered Meaning**

Polysemy occurs when one word has multiple related senses. Saeed (2009) contrasts polysemy with homonymy: in polysemy, “the senses are judged to be related”, whereas homonyms’ senses are unrelated. In *Disenchanted*, several key terms are polysemous, enabling metaphorical and multiple interpretations. For example, “scene” can mean both a segment of a film (a literal movie scene) and a stage of life or experience (a figurative life scene). When the lyric mentions being caught in a “scene”, it could refer to being part of a movie-like narrative or trapped in a particular life situation. Similarly, “cause” might denote a noble mission or cause (as in a purpose to fight for), or an excuse for behavior. In context, “cause” could imply either sincerity (“for a good cause”) or cynicism (“just an excuse”). The word “crowd” likewise has polysemy: it can simply be a gathering of people, or a metaphorical sense of social pressure or the masses. And “heartache” can be read literally as a sharp pain in the heart area or as emotional suffering from heartbreak. Each of these words supports at least two coherent readings in the lyrics, which listeners can interpret flexibly.

Polysemy in lyrics invites layered meaning. By using words with multiple senses, the songwriter allows each line to echo on more than one level. For instance, if “scene” refers to a film scene, the song becomes metafictional (the singer is aware of a narrative). If it refers to a life phase, the lyric becomes introspective about real experience. This ambiguity creates richness: Saeed (and others) note that polysemy is a ubiquitous linguistic resource that “allows speakers to shift meaning to fit different contexts”. In a musical context, polysemy adds poetic texture. It engages the listener in decoding – one word carries two images (e.g. a literal crowd vs. Metaphorical crowd of thoughts), which can produce a haunting or disoriented effect fitting the song’s mood. Polysemous choices also reflect the band’s emotional nuance: an apparently simple term like heartache compounds the pain by implying both emotional and even quasi-physical anguish.

In theoretical terms, polysemy underlines the song’s semantic economy. Murphy (2010) and Cruse (2004) discuss how polysemy is vital to language, as one form packs multiple meanings. Saeed suggests lexicographers use polysemy to group senses under one entry. In *Disenchanted*, this principle means the lyrics can allude to complex ideas without naming them overtly. For example, heartache immediately conveys any kind of pain (emotional, physical, existential) without specifying; this depth would require several words if expressed literally. Thus polysemy enables a layered, resonant meaning – each polysemous word like “cause” or “crowd” opens a semantic field of interpretation. As many semanticists have noted, such words are potent in poetry and lyrics because they exploit our ability to juggle senses simultaneously. The result in *Disenchanted* is a song in which each phrase may read straightforwardly on the first layer, but also hint at something more, matching the album’s themes of myth versus reality.

## CONCLUSION

This study sought to examine the manifestation of lexical semantic relations in the lyrics of “Disenchanted” by My Chemical Romance, namely through the utilization of four primary semantic categories: antonymy, synonymy, hyponymy, and polysemy. The investigation demonstrated that antonymy generates conceptual tension by juxtaposing conflicting ideas, such as “wrong” with “alright” and “run” versus “stay,” so illustrating inner struggle and emotional duality. Synonymy enhances emotional emphasis and theme reinforcement, as phrases such as “spit on” and “shoved” convey similar notions of abuse. These findings address the initial research question by affirming that both antonymy and synonymy significantly influence the emotional intensity and thematic complexity of the songs.

The examination of hyponymy and polysemy in response to the second study question elucidated how lexical patterns facilitate intricate and nuanced meanings. Hyponymy establishes taxonomic hierarchies in the lyrics—such as “heroes” as a subclass of “crowd” or “hospital stay” as an aspect of “life”—highlighting the individual inside the collective. Polysemy facilitates interpretative flexibility by offering terms such as “scene,” “cause,” and “heartache” with various interconnected meanings, so enhancing the text with metaphorical depth and complex symbolism. These relationships underscore the lyrics' capacity to function beyond superficial meaning and encourage profound listener interpretation.

In summary, the findings demonstrate that the lyrics of “Disenchanted” are not merely expressive but semantically structured. Lexical relations such as antonymy, synonymy, hyponymy, and polysemy function as deliberate linguistic devices that shape the emotional, cognitive, and thematic depth of the song. The study affirms that lexical semantic theory—particularly Saeed’s (2009) framework—can be effectively applied to song lyrics as a tool for pure semantic analysis. Future research could expand this analysis to a broader corpus of emo or punk lyrics to explore genre-specific semantic tendencies and deepen the understanding of how meaning is systematically constructed in musical texts.

## REFERENCE

Asrifan, A., Vargheese, K., Hasnidar, Hermasyah, S., & Suleha. (2021). The Study of Lexical and Contextual Meaning on Lily Song By Alan Walker Feat K-391 & Emelie Hollow. *Journal of Advanced English Studies*, 7–14.

Baene, S. H. (2023). Lexical and Contextual Meaning in Alan Walker Song Lyric at World of Walker Album. *Research on English Language Education (Relation Journal)*, 1–13.

Hadi, D. M., & Toruan, E. P. L. (2021). An Analysis of Lexical Categories in the Castle on the Hill Song Lyric from Ed Sheeran. *LADU Journal*, 2(1), 41–45. <https://doi.org/10.56724/ladu.v2i1.82>

Hao, J. (2018). Reconsidering “Cause inside the Clause” in Scientific Discourse— from a Discourse Semantic Perspective in Systemic Functional Linguistics. *Text & Talk*, 525–550.

Harefa, K. Y., & Pasaribu, A. N. (2023). Lexical Relation in the Coldplay’s Album “A Head Full of Dream”. *Edu-Ling Journal*, 6(2), 115–120. <https://journals.unihaz.ac.id/index.php/edu-ling/article/view/7927>

Juwita, Y. (2020). The Semantical Analysis of Lexical Relations in the Song Lyrics Written by Alan Menken. *Buddhi Dharma University*. <https://repositori.buddhidharma.ac.id/1662/>

Mawaddah, A. M., & Rahmat, S. (2023). Semantic Analysis Of Meaning In The Song Lyrics “Life Too Short” By Aespa. *Social Science and Humanities Studies (SSHS)*. <https://journals.stratapersada.com/index.php/sshs/article/view/15/9>

Maulida, E., Inayah, N., Gani, S. A., & Syafruddin, Y. A. (2024). An Analysis of Lexical and Contextual Meanings in Lauv’s Songs. *READ Journal*, 9(4), 192–203. <https://jim.usk.ac.id/READ/article/view/33150/14821>

Pasingi, W., Mariana, A., & Husain, D. (2022). A Semantic Analysis on Maroon 5 Songs. *JELTIS*, 2(1), 231–243.

Putirulan, M. M., Cahya, R. A., & Latuihamallo, C. I. (2023). An Analysis of Lexical Cohesion in Taylor Swift’s Song “Red”. *Huele Journal*, 3(1), 26–30. <https://ejournal.unpatti.ac.id/index.php/huele/article/view/16324>

Puspitasari, J., & Beratha, N. S. (2019). Lexical and Structural Ambiguity Found in Articles in The Jakarta Post Daily Newspaper. *Jurnal Humanis*, 19–24.

Rahmat, N. M., & Dianita. (2024). Metaphor on Song Lyrics in Album “Born to Die” by Lana Del Rey: A Semantic Analysis. *English Journal Literacy Utama*, 8(1), 46–56. <https://doi.org/10.33197/ejlutama.vol8.iss1.2023.5>

Regita, A., & Wibowo, H. (2024). An Analysis of Metaphors in The Album “The Black Parade” My Chemical Romance. *Lingua*, 7(4), 117–132. <https://jurnal.uia.ac.id/index.php/Lingua/article/view/4249/2089>

Rusdiansyah, R., & S, R. A. (2022). Meaning Analysis of the Song ‘Marendang Marampa’. *Quantum Journal of Social Sciences and Humanities*, 3(2), 57–63.

Zulaikah, Z., Hasanah, N., Astuti, D., & Komsatun, E. (2024). An Analysis of Lexical Semantic Meaning in Album “Lover” by Taylor Swift. *Infinity Journal*, 7(2), 312–319. <https://journal.ikipsiliwangi.ac.id/index.php/project/article/view/21644>

