

Analysis of Denotative and Connotative Meanings in the Lyrics of the Song “Pikiran yang Matang” by the Band Perunggu

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ABSTRACT

Song lyrics are a form of popular literary work that function not only as entertainment but also as a medium for conveying experiences, emotions, and the songwriter’s perspective on life. This study aims to analyze the denotative and connotative meanings of each line in the song “*Pikiran yang Matang*” by the band *Perunggu*, so that the message conveyed in the song can be understood more comprehensively. This research employs a descriptive qualitative method with a semantic approach. The research data consist of the text of the song lyrics “*Pikiran yang Matang*,” which are analyzed line by line. Data collection was conducted through a literature review, while data analysis was carried out by identifying denotative meanings as literal meanings and connotative meanings as additional meanings related to emotional experiences, symbols, and the social context underlying the song lyrics. The results indicate that, denotatively, the lyrics depict everyday conditions such as feelings of fatigue, mental disturbances, and simple daily activities. Connotatively, the song reflects mental exhaustion, boredom with energy-draining interactions, and the process of personal maturation in determining life priorities. Expressions such as “a mature mind” and “calm sea” function as symbols of a stable, peaceful emotional state after enduring various pressures. The song “*Mind That Matang*” conveys messages about intellectual maturity, emotional regulation, and efforts to live more calmly without being trapped in unnecessary drama, making it relevant to young people experiencing personal maturation.

Keywords:

Semantics;

denotative meaning;

connotative meaning;

Song lyrics;

Personal Maturation

INTRODUCTION

Literary works are a form of human expression used to convey ideas, feelings, and life experiences through language. Language in literary works functions not only as a means of communication but also as a medium for constructing meaning, which is often indirect (Hasan, 2024). Therefore, the understanding of literary works cannot be separated from the study of the meanings contained within them (Lodge, 2015; Rahman, 2017). One form of literary work that is close to people's lives is songs. Through lyrics, songwriters express social reality, inner anxiety, and processes of self-reflection using simple yet meaningful word choices (Waruwu et al., 2022). Songs not only convey messages but also create deep emotional experiences for their listeners, making them an integral part of literary works (Habibi, 2023).

Semantics is a branch of linguistics that studies meaning in language. Niu (2020), states that semantics concerns the relationship between linguistic signs and the concepts or meanings they represent. In semantic studies, one important aspect is the distinction between denotative and connotative meanings. Denotative meaning refers to the basic, objective meaning that aligns with dictionary definitions, while connotative meaning refers to additional meanings that arise from associations, emotions, and socio-cultural contexts (Junus, 2025; Meisyaroh et al., 2025; Sianturi & Damanik, 2025).

The song “Pikiran yang Matang” by the band Perunggu features reflective and psychological themes related to the process of self-maturation. The lyrics employ natural symbols such as night, wind, and tranquility that, denotatively, appear simple but, connotatively, contain deeper meanings about human inner experience. This makes the song particularly interesting to analyze through a semantic approach (Mawaddah & Rahmat, 2023; Sholihah, 2018).

Song lyrics are a form of language use that is dynamic and closely related to people's daily lives (Purwandari et al., 2022; Que & Patty, 2023). However, in many cases, song lyrics are more often enjoyed purely as musical elements, while their linguistic aspects and meanings are rarely studied in depth. In fact, from a linguistic perspective—especially semantics—song lyrics hold the potential for layered meanings and are worthy of analysis as language texts (Bértoli, 2018; Choi, 2018; Hidayat & Simatupang, 2023).

The choice of the song “Pikiran yang Matang” by the band Perunggu is based on the simple and straightforward character of its lyrics, which represent emotional experiences familiar to the younger generation. The song captures feelings of saturation, mental states, and the process of maturation without using excessive or overly dramatic language. Through this simplicity of diction, it is implied that denotative and connotative meanings are interrelated in constructing the overall message of the song (Irawan, 2025).

In terms of academic study, research specifically discussing the denotative and connotative meanings in the lyrics of songs by Perunggu remains relatively limited compared to studies of other popular songs. This condition provides an opportunity for researchers to present new discussions with elements of novelty, especially in the development of semantic studies in the Indonesian language. An analysis of this song's lyrics is expected to demonstrate that popular music also possesses academic value worthy of scholarly attention.

In addition to academic considerations, the theme presented in the song “Pikiran yang Matang” is relevant to current social and psychological conditions, particularly regarding emotional management and cognitive maturity. Therefore, this research is expected not only to contribute theoretically but also to provide practical benefits by enhancing readers' understanding of lyrical messages and their appreciation of songs as meaningful language expressions.

Based on this, the research focuses on analyzing the denotative and connotative meanings in the lyrics of the song “Pikiran yang Matang” in order to reveal the messages and values contained within it.

Based on this description, the formulation of the problem in this study concerns how denotative and connotative meanings are represented in the lyrics of the song “Pikiran yang Matang” by the band Perunggu, and how these two types of meaning contribute to the overall interpretation of the song. Accordingly, this study aims to describe and explain the denotative

and connotative meanings of each verse using semantic theory. Furthermore, the study is expected to provide theoretical contributions to the development of semantic studies—particularly in song lyric analysis—as well as practical benefits by enhancing readers’ understanding and appreciation of musical works as rich textual forms.

Several previous studies serve as benchmarks and comparative references for this research, as well as evidence of its originality. The first study, entitled “Interpretation of Connotative and Denotative Meanings in the Lyrics of the Song ‘Rainbow in Your Eyes’ by Emerald,” was written by Wirdatul Adha et al. and published in *Allegory: Journal of Indonesian Language Education Students* (p-ISSN: 2798-8937, e-ISSN: 2808-2273, Vol. 4, No. 2, August 2024).

Another relevant study is by Yanti Claudia Sinaga, Suci Cyntia, Siti Komariah, and Frinawaty Lestarina Barus, entitled “Analysis of the Meaning of Denotation and Connotation in the Lyrics of the Song ‘Celengan Rindu’ by Fiersa Besari” (2021), which examines denotative and connotative meanings in the work of Fiersa Besari.

Additionally, research by Wirdatul Adha, Akbar Maraendar, Anggun Luthvita Siregar, and Yuliana Sari, entitled “Interpretation of Connotative and Denotative Meanings in the Lyrics of the Song ‘Rainbow in Your Eyes’ by Jamrud” (2024), also contributes to the field.

However, research specifically discussing the lyrics of the song “Pikiran yang Matang” by the band Perunggu remains limited; therefore, this study offers a new contribution to semantic studies in the field of music.

The novelty of this research lies in its application of semantic analysis to a relatively unexplored domain of Indonesian music. By focusing on both denotative and connotative meanings in the lyrics of “Pikiran yang Matang,” this study not only provides a new interpretation of the song but also introduces an analytical approach that integrates cultural, psychological, and linguistic perspectives. This approach has the potential to reveal deeper layers of meaning in popular music and offers a new lens through which listeners and scholars can engage with the genre.

The primary purpose of this research is to conduct a semantic analysis of denotative and connotative meanings in the lyrics of “Pikiran yang Matang.” The study seeks to uncover deeper emotional and psychological layers of the song’s message, particularly focusing on themes of personal maturation, emotional regulation, and mental clarity. In doing so, it aims to provide a richer understanding of how Indonesian song lyrics reflect societal values related to mental health and emotional development.

This research contributes to the fields of linguistic and cultural studies by expanding semantic analysis within the context of Indonesian music. It offers new insights into how popular music communicates complex themes such as mental health and personal growth. Additionally, it contributes to ongoing academic discussions on the intersection of language, culture, and music by presenting a unique perspective on how emotional maturation is represented in contemporary Indonesian song lyrics.

The objective of this study is to analyze the denotative and connotative meanings of “Pikiran yang Matang” and to explore how these meanings shape the overall message of the song. This research provides both academic and practical benefits. Academically, it contributes to the development of methods for analyzing song lyrics and enriches the body of literature on semantics and music. Practically, it helps listeners—especially younger

audiences—gain a deeper understanding of the emotional and psychological messages conveyed through music, enhancing their ability to reflect on their own personal growth and emotional experiences.

METHOD

This study used a descriptive qualitative approach within a semantic framework. This approach was chosen because the data, in the form of song lyrics, were analyzed to reveal meaning rather than for quantitative measurement (Moleong, 2017).

The object of the research was the lyrics of the song “Pikiran yang Matang” by the band Perunggu. The data consisted of linguistic units in the song lyrics, including verses, lines, words, and phrases containing denotative and connotative meanings. The data source was obtained from the officially published lyrics of the song.

Data collection was conducted through a literature study by reading and examining the song lyrics repeatedly and noting relevant parts related to the research focus. The researcher also reviewed books and scientific journals related to semantic theory to support the analysis.

Data analysis was carried out by examining the lyrics verse by verse. Each stanza was analyzed to identify denotative meanings based on lexical meaning (Chaer, 2009) and connotative meanings related to emotional and symbolic associations (Leech, 1981). The results of the analysis were then connected to understand how the verses contributed to the overall meaning of the song.

The validity of the data was maintained through the consistent application of relevant semantic theories and careful interpretation of meanings within the overall context of the song’s lyrics.

RESULTS AND DISCUSSION

Based on the analysis of the lyrics of the song "Mature Mind" by the Bronze Band, it was found that each verse contains denotative meanings and connotative meanings that are interrelated. The denotative meaning serves as a concrete description of the situation and activities of the "me" character in daily life, such as the conditions of the room, time, and simple activities. Meanwhile, the connotative meaning represents psychological conditions, mental fatigue, saturation of social interactions, and the process of self-maturation in managing emotions and relationships. This is in line with the opinion (Chaer, 2009) which states that denotative meaning is a basic meaning that is straightforward and objective, while connotative meaning is an additional meaning related to the value of the speaker's taste and attitude. (Chaer, 2009)

Overall, the song's lyrics build a narrative about the change in the attitude of the "me" character, from an individual whose mind is disturbed and his time is taken up by others, to a calmer, more selective person in paying attention, and mature in thinking. This process of change reflects what is called (Leech, 1981) as the role of connotative meaning in showing the speaker's attitudes, emotions, and judgments towards the reality being expressed. (Leech, 1981) In addition, as emphasized (Lyons, 1995), the meaning in the text cannot be separated from the context and experience of the speaker, so the interpretation of meaning in these lyrics is also closely related to the inner experiences and social situations faced by the "me" figure. (Lyons, 1995)

Analysis of the Denotative and Connotative Meaning of the First Verse

Walls that begin to mold
It's half past two and I need to sleep.
The contents of my head are no fuller
From Trans Jakarta yesterday at dawn

Denotatively, the array of "walls that begin to mold" describes the physical condition of a damp and unmaintained room, characterized by the appearance of mold on the walls. The line "half two and I need sleep" shows late at night around 1:30 a.m. and the tired body so that it needs rest. Meanwhile, "the contents of my head are no fuller than Trans Jakarta yesterday at dawn" literally compares the state of mind of the "me" figure with the state of the TransJakarta bus at dawn which is relatively empty of passengers. These forms of meaning are in accordance with the definition of denotative meaning as a basic and straightforward meaning that refers directly to reality outside language without the content of taste value (Chaer, 2009). (Chaer, 2009)

Connotatively, this verse represents the mental exhaustion and inner saturation of the "me" figure. The image of a "moldy wall" not only refers to a damp room, but can also be interpreted as a symbol of an inner state that is left "damp", dull, and unmanaged, so that emotional problems seem to pile up like mushrooms on the walls. According to (Leech, 1981), connotative meanings arise from the speaker's emotional association and experience of a word, so that the symbolic meaning of "mushroom" and "wall" becomes semantically valid. (Leech, 1981) The comparison with TransJakarta dawn emphasizes that the mind of the "me" figure is empty, lethargic, and loses enthusiasm, not because of peace, but because his energy is exhausted. The view (Lyons, 1995) of the importance of context and experience in interpreting meaning supports the interpretation that the first stanza is an introduction to the initial condition of the "me" character who is under psychological distress and mental exhaustion (Lyons, 1995).

Analysis of the Denotative and Connotative Meanings of the Second Verse

Starting today only
Stop watching your behavior
It's okay if everything is late
It never had a significant impact on me.

Denotatively, "from today only" states the decision of the "I" figure that takes effect from that very day. The "stop watching your behavior" line means that the character "I" decides to no longer see or pay attention to the behavior of the person in question. Furthermore, "it's okay if everything is missed" and "never had an important impact on me" state that everything about the person has no meaningful impact on the life of the "me" character. Meanings that can be directly understood like this are denotative meanings, namely meanings that are straightforward and do not involve the assessment of taste (Chaer, 2009). (Chaer, 2009)

Connotatively, this verse marks the turning point of the "me" character in managing his social and emotional relationships. The phrase "starting today only" indicates a determination to change behavior patterns and mindsets. The word "your behavior" carries negative feelings, leading to excessive, disruptive, or dramatic behavior, so the decision to "stop watching your behavior" can be interpreted as an attempt to disconnect yourself from the source of psychological disorders. In the framework of Leech (1981), the connotation is reflected in the speaker's attitude and assessment of the object being referred to, so that the choice of the word

"polah" shows a negative evaluation of the person's behavior. (Leech, 1981) The statement "it's okay if everything is missed" indicates the release of emotional attachment, in line with Lyons' (1995) view that meaning in literary texts often describes a change in the subject's position towards the world around him. (Lyons, 1995) Thus, the second stanza shows the first steps of the "I" character to reorganize his focus and priorities in life.

Analysis of the Denotative and Connotative Meanings of the Third Verse

Hey, I don't need to know you.

Or read your writings

I hope it stays that way

Many need my attention and

Denotatively, the array of "hey, I don't need to know you" means that the character "I" does not feel the need to establish closeness or know the figure in question. The "or read your writing" line straightforwardly indicates that the "me" character does not feel the need to read the person's writings, uploads, or various forms of expression. "I hope everything stays that way" indicates a desire to keep that distance, while "many need my attention and" states that the character "I" has many other things that need his attention. This meaning is in line with the understanding of denotative meaning as a meaning that can be captured directly from words and sentences (Chaer, 2009). (Chaer, 2009)

Connotatively, this verse reflects the "me" character's awareness that his mental energy and attention are limited and must be managed selectively. The statements "you don't need to know yourself" and "don't need to read your writings" represent a rejection of the influence and presence of people who may have previously controlled the space of their minds. According to (Leech, 1981), connotative meanings are closely related to the attitudes and values inherent in language expression, so this form of rejection indicates negative evaluation and a decision to keep a distance. (Leech, 1981) The array of "many need my attention" contains the meaning that the figure "I" begins to place himself, important activities, or the immediate environment as a priority of attention. This supports the view (Lyons, 1995) that meaning in texts reflects the way the subject organizes his or her world, including in terms of prioritization and social relations. (Lyons, 1995)

Analysis of the Denotative and Connotative Meaning of the Fourth Verse

Hey, you've seized all my time

And don't give back any of them.

Let Your Life Know

Many need my attention

Denotatively, "hey, you've taken all my time" describes that the person has taken almost all of the time of the "me" character. The array of "and do not return any" states that the time that has been given is never returned in any form, neither in return nor in concrete benefit. "Your life let you know" means that the character "I" completely leaves the affairs of the person's life to himself, and "many need my attention" reaffirms that there are many other things that require the attention of the character "me". These all include denotative meanings that explain the direct relationship between action and effect (Chaer, 2009). (Chaer, 2009)

Connotatively, the phrase "seize all my time" implies an unbalanced relationship or interaction, in which the "me" character feels that his time is being taken away and overused. The choice of the word "confiscation" contains the value of a sense of compulsion and loss,

which describes feelings of being dominated and drained, in line with the concept of connotative meaning related to emotional nuances (Leech, 1981). (Leech, 1981) The statement "your life let you know" means letting go of burdens and emotional responsibilities towards others, marking the phase when the "I" character stops taking care of that person's life excessively. This is in line with the view (Lyons, 1995) that changes in meaning in texts also indicate a change in the subject's position in the structure of social relations. (Lyons, 1995) Thus, the fourth stanza affirms the shift of the "me" figure from a position that is deprived of time to a more independent and distant position.

Analysis of the Denotative and Connotative Meaning of the Fifth Verse

Today couldn't be more exciting
Today there is not much disturbance
Today oh ordinary
More comfortable away from drama

Denotatively, the row "today is not more exciting" states that the day experienced by the character "I" is not filled with interesting or extraordinary events. "Today is not much disturbed" means that the day goes by without much disturbance. The line "today oh ordinary" affirms that the day goes on normally, and "the more comfortable away from the drama" states that the "me" character feels more comfortable when he is away from the conflicting or tumultuous situation called "drama". This is a denotative meaning that directly leads to the quality of the day experienced by the character "me" (Chaer, 2009). (Chaer, 2009)

Connotatively, this verse shows that the absence of exciting events is actually considered positive because it is related to calmness and the lack of emotional pressure. The word "drama" has the connotation of situations full of conflict, interpersonal problems, and exhausting turmoil. According to (Leech, 1981), connotative meanings include social judgments of certain words, so "drama" here is clearly negative. (Leech, 1981) The line "getting more comfortable away from the drama" marks that the "me" character begins to enjoy a simple and stable life, in line with the view (Lyons, 1995) that meaning in the text also reflects lifestyle choices and attitudes towards tranquility. (Lyons, 1995) Thus, this verse describes the initial result of the maturation process of the "me" character he finds comfort in a quiet life and free from unnecessary conflicts.

Analysis of the Denotative and Connotative Meaning of the Climactic Verse

In the calm sea
And a mature mind.
And all the curses that are cured
I'll take care of everything I plant
(In the sea, in the sea) In the calm sea
(That thought, that thought) A mature mind
And all the curses that are cured
I'll take care of everything I plant

Denotatively, "in the calm sea" describes the state of the sea without large waves, with a stable water level. "And a mature mind" means a mature, trained, and unrash state of mind. The line "and all the curses I swear" show the actions of the character "I" restraining harsh words or anger, and "I will reap all that I plant" describes the belief that everything I do now

will bear fruit in the future. This is in accordance with the definition of denotative meaning as the meaning that is closest to the referent and easy to understand (Chaer, 2009). (Chaer, 2009)

Connotatively, the metaphor of "the calm sea" represents the inner state of the "me" character who has been stable and peaceful after going through a phase of mental exhaustion. A "mature mind" is a symbol of emotional and cognitive maturity, showing that the "me" is now able to resist "swearing" and manage emotions more maturely. According to (Leech, 1981), metaphor is a form of expression that is rich in connotative meaning because it connects the sensory experience of the "calm sea" with the inner experience or tranquility of the soul. (Leech, 1981) The line "kan kutuai lahat yang kutam" contains a connotative meaning about the law because because the attitude of patience, self-control, and the courage to keep distance from drama will produce calm and maturity. This is in line with the view (Lyons, 1995) that literary texts often bring together cognitive, emotional, and moral dimensions in a single symbolic series. (Lyons, 1995) Thus, this climactic stanza summarizes the journey of the "me" character from a state of distress to a "calm sea" and a "mature mind".

The Overall Meaning of the Song

The overall meaning of the song "Mature Mind" can be understood as the inner journey of the "me" character from the phase of mental exhaustion and social saturation to the phase of acceptance, priority rearrangement, and maturity of the way of thinking.

In the early part, the lyrics describe the tired state of space and body "moldy walls, late at night, need sleep", which concretely indicates the physical atmosphere is not ideal, but on an inner level reflects a dull, unmanageable and energy-depleted mind. This situation marks the point when the "me" character is in a "full but empty" phase: daily life goes on, but mentally saturated, tired, and no longer excited.

The middle part of the song shows a change in attitude towards others, especially the figure who previously "took all the time". Here, the overall meaning leads to the realization that attention and time are limited resources. The "I" character begins to say "I don't need to know you" and "your life let you know", which marks the breakup of unhealthy emotional attachments. At the level of meaning, it shows a process of maturation: he learns to set boundaries, to distinguish between which relationships are beneficial and which are just energy-draining "dramas".

Furthermore, the depiction of a day that is "ordinary", "no more exciting", and "less distracted" contains an important message: a life that is not dramatic actually brings comfort. The overall meaning of this passage is a reinterpretation of "unexcitement" as a form of calm and emotional stability. This song shifts the way of view: no longer looking for sensation and diversion, but appreciating the simple days away from conflict.

The peak of the song's meaning is seen in the metaphors of "in the calm sea" and "the mature mind". The calm sea depicts a stable mind, no longer swayed by emotional turmoil and social drama. A "mature mind" shows that the "I" has learned from experience: he resists "swearing" to control the outpouring of emotions, aware that every attitude and decision "that I plant" will have consequences for "what I reap". At this point, the song is not just about getting away from someone, but about the transformation of the way of life from reactive to reflective, from impulsive to thoughtful.

So, overall, the song "Mature Mind" interprets the journey of maturation as the process of realizing mental fatigue and an unhealthy environment, daring to break the attachment of a

figure or relationship that consumes time and energy, learning to enjoy a calm and "ordinary" life, until finally reaching the inner state of "calm sea" and "mature mind" that is stable, directed, and aware of consequences.

This meaning is close to the experience of the younger generation who are learning to maintain mental health to dare to say "enough", reduce drama, and choose calmness and focus on the things that really matter in life.

CONCLUSION

Based on the analysis of the lyrics of “Pikiran yang Matang” by the band Perunggu, the song presents two interconnected layers of meaning: denotative and connotative. The denotative meaning appears through concrete depictions of everyday situations, reflecting the routine and fatigue experienced by the speaker. Meanwhile, the connotative meaning reveals deeper psychological and emotional dimensions, including mental exhaustion, detachment from draining relationships, and the process of setting personal boundaries. The progression in the lyrics illustrates a shift from fatigue and emptiness toward emotional stability and maturity, symbolized by images such as a calm sea and a “mature mind.” Ultimately, the song conveys a broader message about maintaining mental health, prioritizing inner peace, and developing a more balanced perspective on life—particularly relevant for younger audiences undergoing personal growth. For future research, it is suggested that similar semantic analyses be applied to a wider range of Indonesian songs or compared across different genres to explore how themes of emotional maturity and mental health are represented in contemporary music.

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