



ANALYSIS OF SENSE RELATIONS ON *STARS* SONG LYRIC BY SKILLET

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Abstract

This study entitled "Analysis of Sense Relations on *Stars* Song Lyric by Skillet" aims to explain the sense and relation from the perspective of semantic study. This study employed descriptive qualitative method. The data sources in this study are words in the lyric of song from the Skillet entitled *Stars*. The lyric was taken from website. The discussion contains the analysis synonymy, antonymy, hyponymy, homonymy, and polysemy. The finding suggests that synonym and antonym dominates the sense relation in the lyric. Other issues of semantics occurred are meronymy and collocation. This study recommends that more lyrics of Skillet could be further investigated with various linguistic and literature framework.

Keywords: lyric, sense relation, semantics.

INTRODUCTION

According to Alwi (2004) each country's language is represented through, one of them, a story or literary works. This entails that researching text of a language leads into comprehension and understanding issues involving language and the attitudes or behaviors of groups of language speakers. This is also including music and song. A song is a little piece of music that frequently includes lyrics. Although some composers have produced instrumental pieces or musical works without words that resemble the quality of a singing voice, it mixes melody and vocals. Lyrics are the words that make up a song. A sequence of verses, the lengthier sections of the song that convey the story, and a refrain, a short phrase repeated at the end of each verse, can all be found in the lyrics.

As a social phenomenon, language provides variety of style and genre to express and convey messages. One of the genres is song lyric. People express emotions through lyric like sentiments, desperation, heart-broken, apologizing, falling in love, and many more. The language choice in song lyric is very instrumental as it should harmonically fit the melody. Therefore, it is interesting to study lyric from linguistic perspective, especially in semantics, the study of meaning. According to Griffiths (2006), semantics is the study of word and phrase meaning. This concept distinguishes semantics from pragmatics, which is concerned with the relationship between language and its settings. Borg (2006) notes that a semantic theory is concerned with sentence meaning but not with the meaning of the speaker. Kreidler (1998) mentions some semantic relations, that are the resemblance of meaning, as in synonymy, the inclusion of meaning, as in hyponymy, and the oppositeness of meaning, as in antonymy, are all examples of sense relations. Further, Cruse (2004) divides sense relations into two types namely those indicating identity and inclusion between word meanings, and those representing opposition and exclusion between word meanings. Sense relation is one of the basis of semantic study for more complex issues, such as contrastive analysis (see Adelina & Suprayogi, 2020), discourse analysis (see Al Falaq & Puspita, 2021; Purwaningsih & Gulo, 2021; Oktavia & Suprayogi, 2021; Cahyaningsih & Pranoto, 2021, and Eklesia & Rido, 2020).

The study of semantics itself one of them is traced from French Linguist Michel Bréal (1832-1915) which is known as the father of modern semantics. It covers the analysis in the level words, phrases, sentences, and bigger units of discourse. It is believed that there are unlimited topics of discussion in semantics in every language in the world, but it at least can be seen from the compositional semantics and lexical semantics. It is further interesting

to see the meaning-making process in the context and its interpretation as well as its impacts to social interaction across fields.

This research put high interest on the lyric of music from Skillet, a Christian rock band. Christian rock is a subgenre of rock music that incorporates lyrics about Christian faith, frequently with a focus on Jesus, and is usually performed by self-described Christians. The amount of explicitly Christian content in their lyrics varies each band. Skillet strikes a balance between metalfest headliners and worship band stage, providing hard-hitting choruses for both secular and spiritual audiences. The band's self-titled debut album was known for its grunge inspirations, while *Hey You, I Love Your Soul* was praised for its electronic components and industrial atmosphere. Their music may also be regarded as a dream to connect people spiritually and socially.

There are numerous studies on song from language perspectives. Anwar and Tanggoro (2018) studied sense relation in Maroon 5 Album V Deluxe version the study suggested that antonym dominate the sense relations in the lyrics. Darmarris (2021) investigated non-living personifications in Northlanes' selected songs. Different from Darmarris, Risdianto (2016) studies the lyric of We Will Not Go Down from Discourse Analysis and Hidayati (2020) investigated translation analysis of selected Indonesian Song. From these previous studies, lyric has become notable research object with wide range of topics, from sense relations, figurative language, discourse to translation. However, the studies of song lyric from semantic relation with specific religion and music genre are rarely located.

In this paper, the researcher selected the song lyric *Stars*. *Stars* according to John Cooper the vocalist talk about the meaning of this song, stating that God is in control of all the huge stuff and He is in control of the small stuff in your life, holds the stars also, and holds every moment of our lives, as this joyful melody asserts. The writer analyzes sense relations (synonymy, antonymy, hyponymy, hypernymy, and polysemy), among the words and phrases in the lyric.

METHOD

This research employs descriptive qualitative method. Cresswell (2009 in Suprayogi, Puspita, Kamelia, da Nuansa) stated that this methods employes multiple analysis. Further, it focuses on verbal or text description (Perry, 2005 in Kuswoyo & Susardi, 2018). Data were in the form of word and phrase from the lyric of *Stars* song by Skillet. The data source is <https://www.lyrics.com/lyric/32964991/Skillet> retrieved on January 22, 2022. It consists of 266 words in 6 stanzas. The research employs the theory of sense relations in semantics (Cruse, 2004, Richards and Schmidt: 533). Cambridge Online Dictionary was used to refer to the meaning of each words (<https://dictionary.cambridge.org/>). The data is analyzed by locating sense relations in each line or between lines. The explanation and justification is also provided.

FINDINGS AND DISCUSSION

It is interesting to see the finding of this study on Skillet song lyric entitled *Stars* that some of sense relations are found meanwhile some others are not. The following table shows the frequency of each sense relation. The discussion for each sense relations found in the lyric are presented in the following sub discussions.

Table 1. Sense Relation Frequency

No	Sense Relation	Frequency
1	Synonymy	5
2	Antonymy	3
3	Hypernym	0
	Hyponym	
4	Homonym	0
5	Polysemy	0

Synonymy

Richards and Schmidt (2002:533) defined synonym as "a word that has the same sense, or nearly the same sense, as another word." From this definition, synonym implies equivalence and interchangeable use almost in all contexts. In the *Skillet song Stars*, there are 4 results of synonymy in the song, some example of it are:

Excerpt 1

*"You spoke a word and life began
Told oceans where to start and where to end"*

Excerpt 2

*"Whenever I fall away
Whenever I start to break"*

Both of these words in Excerpt 1 have the same meaning, according to Cambridge Dictionary, *began* is a past participle of *begin* and *start* means *to start to happen or exist*. The verbs *begin* and *start* are similar, however *begin* is more formal than *start*. Both words have the similar meaning in Excerpt 2 are synonymous as well. According to Cambridge Dictionary, *fall away* means *If parts of something fall away, they break off and drop to the ground*. The verbs *break* are quite similar because the word *break* can also means *to hurt*. The context here is same with both have the same circle as *destroyed*, making it is a cognitive synonymy.

Excerpt 3

"The deepest depths, the darkest nights"

Excerpt 4

*"Told oceans where to start and where to end"
"If you can calm the raging sea"*

Both of the words in **Excerpt 3** have the similar meaning in a wider perspective. Both of the clauses told the audience about the worst place to live, either it is literal or metaphorical. The meaning of clause indicates where the person's position at that moment, which is in the bottom of his life. Now in **Excerpt 4**, *ocean* and *sea* are usually interpreted as body of water that serve similar meaning and people could easily recognize the words ocean and sea. According to Cambridge Dictionary, *ocean* means *a very large area of sea* while *sea* means *the salty water that covers a huge portion of the earth's surface, or a big expanse of salty water that is partly or totally surrounded by land and is less than an ocean*.

Excerpt 5

Can't separate, can't keep me from Your sight

The word *separate* and *keep (sth) from* are synonymous. The word *separate* in Cambridge dictionary means exist in a different physical space, meanwhile *keep (sth) from* means to not tell someone about something. Both words conclude the similar semantic feature, which is showing that something is away or in distant with other entity.

Antonymy

Cruse (1995: 204) said that antonymy is "exemplified by such pairs as long: short, fast: slow, easy: difficult, good: bad, hot: cold." It implies that antonymy is just as simple as the opposite of a thing or an action. On the Skillet song *Stars*, there are 3 results of antonymy in the song.

Excerpt 6

"Told oceans where to start and where to end"

Excerpt 7

*"I get so lost, forget my way"
"If you can hold the stars in place"*

In the **Excerpt 6**, both words have obvious different with *start* and *end*. According to Cambridge Dictionary, while *start* is defined as *to begin something*, *end* is described as *to make something finish* which are contradicting to each other thus making them an antonymous. The word *lost* and phrase *in place* in **Excerpt 7** can also be classified as antonymy as the two words have the opposite action/cause that happened.

Excerpt 8

*"Whenever I fall away"
"Whenever I start to break"
"You're never too far away"
"You never show up too late"*

Both the words *whenever* and *never* in **Excerpt 8** showed the relation of time in the perspective, yet those two are quite the opposite words. Based on Cambridge Dictionary, *whenever* is defined as *every or anytime* meanwhile *never* has its meaning as *not at any time or not on any occasion* explaining further that these two are completely opposite of each other.

Other discussions and implications

Richards and Schmidt (2002:243) defined hyponymy as "a relationship between two words, in which the meaning of one of the words includes the meaning of the other word." It can be seen, for example, a hyponym of *animal* is *cat*, a hyponym of *bird* is *pigeon*, and a hyponym of *flower* is *orchid*. Puspita (2019) added that another connection that establishes the meaning of words to each other is hyponymy, for example *banana*, *apple*, *orange*, *lemon*, and other terms are all hyponyms for the superordinate *fruit*. In this lyric, hyponymy and hypernymy were not found in the lyric, so as homonymy and polysemy.

There are, however, three other interesting findings in this research. The first is the existence of meronymy. Meronymy is sense relations to show that the meaning of a word actually entails larger or even whole entity. Simply, meronymy is part-whole relation (Goddard, 2001). For example, *trunk* is a meronym of *tree*. In the lyric *But still You love and You don't forget my name*, the word *name* is believed to entail the meaning of whole part of human as psychological entity. Thus, it is same as *You don't forget me* (*me* as human with his/her traits and physical features). Second, there is a collocation found in the lyric. Collocation is when two words appear together in the text. For example *salt* and *pepper*, *brothers* and *sisters*. The lyric *You set in motion time and space* show that *time* and *space* frequently appear together. This is to reflect certain condition or context of situation. The third is sense relation can be found in "word vs word" level as well as "word to phrase level" like *start:end*, *separate:keep form*.

From all of the data above, only synonym and antonym appeared in the data. Synonym in lyric is believed to strengthen the message the lyric author and to emphasize it to the listeners. Antonym in this lyric, on the other hand, is used to showing contradiction between two concept or entity. In the context of christian band lyric, it is believed that there are connection between God and the follower, showing the powerful versus powerless one.

CONCLUSION

This research concludes that sense relation within the frame of semantics theory can be used to analyze the piece of art in the form of text, which is lyric. The finding suggest that synonym and antonym are the most sense relation appear in the lyric. The future direction of this research lies on several points. First, study of semantics on this lyric can be developed to the study of figurative language, or semiotics. It is interesting as well to explore the analysis of the context as well as the author and listener of this lyric. Second, the findings of this study can have pedagogical implication on how the lyric can be used for English learning in the context of EFL. Learning English with variety of approach is highly encouraged in Indonesian setting such as what have been conducted by Amelia (2021) through storytelling and drama, Puspita and Amelia (2021) through TED Talk, Suprayogi and Pranoto (2020) through voice over, Kariansyah dan Qodriani (2018) through English club, Novanti and Suprayogi (2021) through Webtoon, Falaq, Suprayogi, Susanto, Husna (2021) through Wattpad and others.

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