

SENSE RELATIONS IN SELECTED MAROON 5 SONG LYRICS

A PAPER

Submitted to the School of Foreign Language – JIA as a partial fulfilment of requirements for the undergraduate degree in English Literature Programme



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MOTTO AND DEDICATION

MOTTO:

“Be confident being yourself, no need to force yourself to be said like other people”

And

“When we improve our relationships with Allah Subhanahu wa ta’ala, surely Allah will fix everything for us”

DEDICATION:

This paper is dedicated to my mother Rokhimah, my father Muhamad Karim, my older sister Ayu Ningrum Mukharomah, my youngest sister Zahraya Larasati, my fiance, and all of my friends who have helped both in prayer and physically and also who have struggled together to complete this paper.

RELASI MAKNA PADA LIRIK LAGU TERPILIH MAROON 5

PUTRI ZUHROTUN

ABSTRAK

Penelitian ini bertujuan untuk menjelaskan jenis relasi makna yang digunakan dan paling sering ditemukan dalam lirik lagu. Subyek penelitian adalah lirik lagu terpilih dari Maroon 5. Metodologi penelitian ini adalah penelitian deskriptif kualitatif. Teori utama penelitian ini adalah teori relasi makna berdasarkan dari Hurford, Heasley, dan Smith (2007). Penulis membatasi penelitian ke dalam 5 jenis relasi makna, yaitu antonim, sinonim, homonym, hiponim, dan polisemi. Jumlah data yang di analisis pada penelitian ini adalah 20 data. Proses analisis data melibatkan beberapa langkah yaitu, pertama, penulis akan menyipakan data, kedua, menganalisis data yang telah disiapkan, ketiga, mendeskripsikan data, dan terakhir menyimpulkan analisis data. Hasil dari penelitian ini menunjukkan beberapa jenis relasi makna yang ditemukan dalam lirik lagu terpilih Maroon 5. Relasi makna yang ditemukan dalam lirik lagu terpilih Maroon 5 adalah antonim 11 data atau 55%, sinonim 6 data atau 30%, homonim 1 data atau 5%, hiponim 2 data atau 10%, dan polisemi 0 data atau 0%. Oleh karena itu, penulis menemukan antonim sebagai jenis relasi makna yang paling sering ditemukan di lirik lagu terpilih maroon 5.

Kata kunci: Semantik, Relasi Makna, Lirik Lagu.

SENSE RELATIONS IN SELECTED MAROON 5 SONG LYRICS

PUTRI ZUHROTUN

ABSTRACT

The aim of the research is to explain the types of sense relation used and find out that mostly found in song lyrics. The subject of the research is selected song lyrics by Maroon 5. The methodology of the research was a descriptive qualitative research. The grand theory of this research was sense relations theory based on Hurford, Heasley and Smith (2007). The writer limited the study into 5 types of sense relations, which are antonyms, synonymy, homonymy, hyponymy, and polysemy. The amount of data analyzed in this research was 20 data. The process of data analysis involves several steps which are, first, the writer would prepare the data, second, analyze the data that have been prepared, third, describe the data, and finally conclude the data analysis. The result of the research shows some types of sense relations that found in selected Maroon 5 song lyrics. The sense relations that found in the selected Maroon 5 song lyrics were 11 data or 55% of antonyms, 6 data or 30% of synonymy, 1 data or 5% of homonymy, 2 data or 10% of hyponymy, and 0 data or 0% of polysemy. Therefore, the writer found antonyms as the type of sense relations that is most often found in the lyrics of selected Maroon 5 songs.

Keywords: Semantics, Sense Relations, Song Lyrics.

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TABLE OF CONTENTS

| | |
|--|------|
| The Approval Sheet | ii |
| Intellectual Property Statement Form | iii |
| The Improvement Sheet | iv |
| Motto and Dedication | v |
| Abstraks..... | vi |
| Abstract | vii |
| Acknowledgement | viii |
| Table of Contents..... | x |
| List of Table | xii |

CHAPTER I INTRODUCTION

| | |
|--|----|
| A. Background of the Research..... | 1 |
| B. Questions and Scope of the Research | 7 |
| C. Objective and Significant of the Research | 8 |
| D. Operational Definition | 9 |
| E. Systematization of the Research | 10 |

CHAPTER II THEORETICAL DESCRIPTION

| | |
|-----------------------------------|----|
| A. Definition of Semantic | 12 |
| B. History of Semantic | 13 |
| C. Semantic in Linguistics | 16 |
| D. Componential of Analysis | 17 |
| E. Sense Relation | 23 |
| 1. Synonymy | 25 |
| 2. Paraphrase..... | 25 |
| 3. Hyponymy | 26 |
| 4. Antonyms..... | 27 |
| 5. Homonymy | 29 |
| 6. Polysemy | 29 |

| | |
|------------------------------------|----|
| 7. Ambiguous..... | 30 |
| 8. Entailment..... | 30 |
| F. Song and Lyric..... | 31 |
| G. Research of the Relevance | 32 |

CHAPTER III RESEARCH METHODOLOGY

| | |
|--|----|
| A. Method of the Research..... | 35 |
| B. Procedures of the Research | 37 |
| C. Technique of the Data Collection | 38 |
| D. Technique of the Data Analysis..... | 39 |
| E. Sources of the Primary and Secondary Data | 40 |
| 1. Source of the Primary Data..... | 40 |
| 2. The Secondary Data | 41 |

CHAPTER IV DATA ANALYSIS

| | |
|--|----|
| A. Data Description | 42 |
| B. Data Analysis..... | 43 |
| C. Interpretation of the Research Findings | 84 |

CHAPTER V CONCLUSION AND SUGGESTION

| | |
|---------------------|----|
| A. Conclusion..... | 86 |
| B. Suggestion | 87 |

BIBLIOGRAPHY

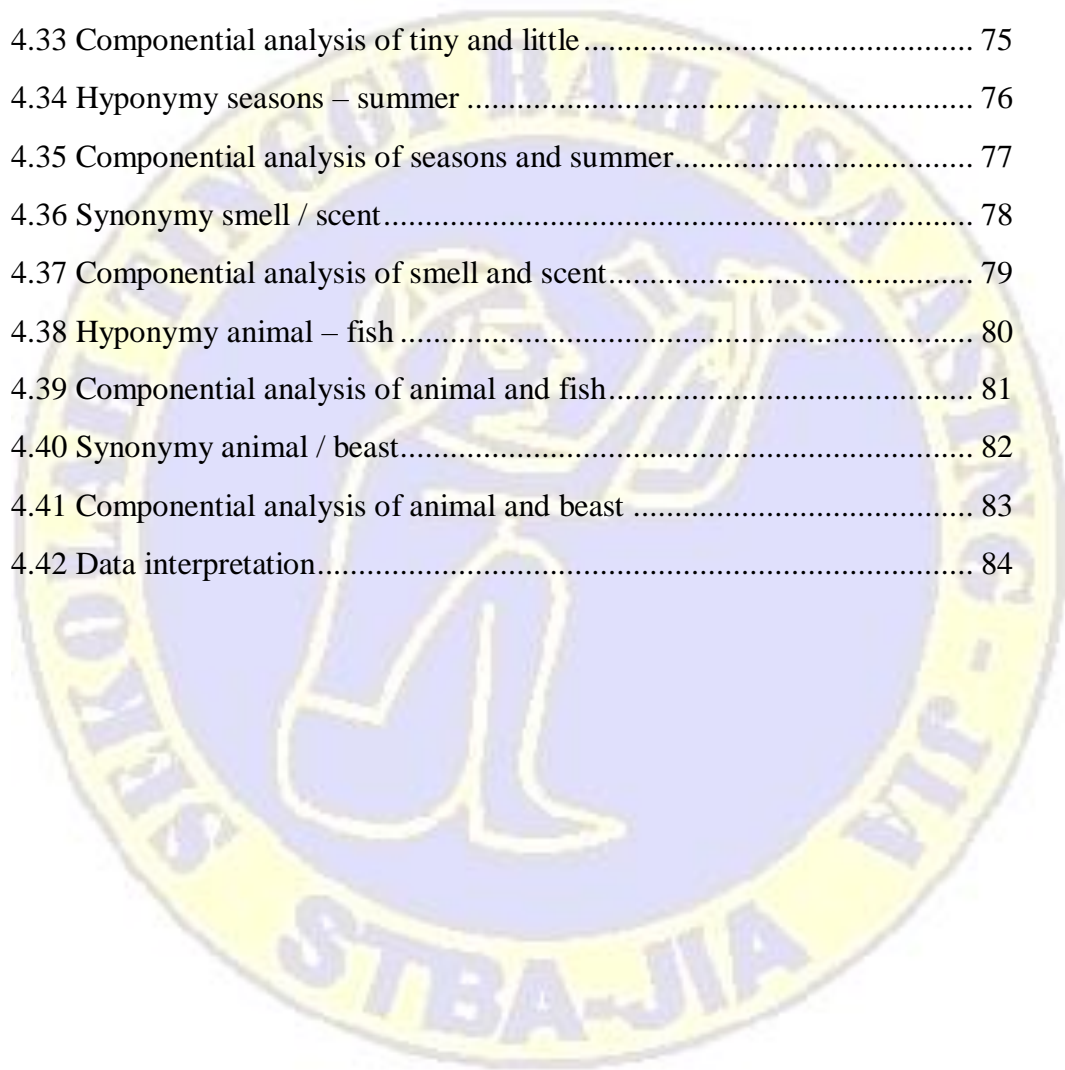
APPENDICES

BIOGRAPHY

LIST OF TABLE

| No. | Table | Page |
|------|---|------|
| 4.1 | Data description | 43 |
| 4.2 | Synonymy fix / repair..... | 44 |
| 4.3 | Componential analysis of fix and repair | 45 |
| 4.4 | Binary antonyms up >< down | 46 |
| 4.5 | Componential analysis of up and down | 47 |
| 4.6 | Simple antonyms smile >< frown..... | 48 |
| 4.7 | Componential analysis of smile and frown | 49 |
| 4.8 | Synonymy highway / road..... | 50 |
| 4.9 | Componential analysis of highway and road..... | 51 |
| 4.10 | Gradable antonyms fast >< slow | 52 |
| 4.11 | Componential analysis of fast and slow | 53 |
| 4.12 | Gradable antonyms cool >< hot..... | 54 |
| 4.13 | Componential analysis of cool and hot | 55 |
| 4.14 | Binary antonyms ends >< start | 56 |
| 4.15 | Componential analysis of ends and start | 57 |
| 4.16 | Homonymy back – back..... | 57 |
| 4.17 | Componential analysis of back and back | 58 |
| 4.18 | Converses answer >< question | 59 |
| 4.19 | Componential analysis of answer and question..... | 61 |
| 4.20 | Synonymy fault / wrong..... | 62 |
| 4.21 | Componential analysis of fault and wrong | 63 |
| 4.22 | Binary antonyms outside >< inside..... | 64 |
| 4.23 | Componential analysis of outside and inside..... | 65 |
| 4.24 | Gradable antonyms longer >< shorter..... | 66 |
| 4.25 | Componential analysis of longer and shorter | 67 |
| 4.26 | Binary antonyms right >< wrong | 68 |

| | |
|--|----|
| 4.27 Componential analysis of right and wrong..... | 69 |
| 4.28 Simple antonyms pulling >< pushing | 70 |
| 4.29 Componential analysis of pulling and pushing..... | 71 |
| 4.30 Simple antonyms tragedy >< comedy | 72 |
| 4.31 Componential analysis of tragedy and comedy | 73 |
| 4.32 Synonymy tiny / little | 74 |
| 4.33 Componential analysis of tiny and little | 75 |
| 4.34 Hyponymy seasons – summer | 76 |
| 4.35 Componential analysis of seasons and summer..... | 77 |
| 4.36 Synonymy smell / scent..... | 78 |
| 4.37 Componential analysis of smell and scent..... | 79 |
| 4.38 Hyponymy animal – fish | 80 |
| 4.39 Componential analysis of animal and fish..... | 81 |
| 4.40 Synonymy animal / beast..... | 82 |
| 4.41 Componential analysis of animal and beast | 83 |
| 4.42 Data interpretation..... | 84 |



CHAPTER I

INTRODUCTION

A. Background of the Research

Social creatures are human titles. As social creatures, humans are inseparable from interaction and communication between people. In a communication with other language either in oral or written forms, the media we used must be a language. We use language to express our feeling or thoughts, respond something, share an idea, and deliver information. Through these facts, people realize that language has a very important and absolute role. Language becomes a tool in communication in which language and communication have an inseparable relationship.

Delahunty & Garvey (2010) stated that language is a system that connects thoughts that cannot be heard, touched, or seen, which can be with sounds, letters, manual signs, or touch symbols (p. 5). Human language has two characteristics that called double articulations or duality of patterning. These are made up of meaningful and meaningless units. The meaningful unit is words or morphemes. The meaningless elements of a language are its sounds system or phonemes. All of these elements are studied in linguistic.

The study of language is called linguistics, how it put together and how it functions. Linguistics does not only discuss or study a language, but it studies the intricacies of language in general. Words are arranged in a certain order, the beginnings and endings of the words are changed to adjust the

meaning. Then the meaning itself can be affected by the arrangement of words by the knowledge of the speaker about what the hearer will be understand. Linguistics has been divided into various branches. They are phonetics, phonology, morphology, syntax, semantics, pragmatics, and discourse analysis.

According to Yule (2014), phonetics is the research of the features of speech sounds (p. 27). According to Yule (2014), phonology is the explanation of the systems and sound patterns spoken in a language (p. 40). Syntax is structure analysis of phrases and sentences whether it is ungrammatical or grammatical in language (Yule, 2014, p. 95). Morphology is the study of words, how they are formed, and their relationship to other words in the same language (Yule, 2014, p. 66). Semantics means the study of the meaning and interpretation of words and sentence structure (Saeed, 2016, p. 3). Pragmatics is the study of the aspects of meaning and language use that are dependent on the speaker, the addressee and other features of the context of utterance (Yule, 2014, p. 126).

In addition, there is sociolinguistics which mean the discussion of the relationship between language and social life (Yule, 2014, p. 257). Semantics is deals with the meaning of language. According to Kreidler (2002), linguistics semantic analyses how language organize and express meaning (p. 3). The meaning of a word depends in part on its relationship with other words, that is relational aspect. The meaning that a lexeme or word has

because of the relationships with other lexemes they are associated with in utterances is the sense of that lexeme.

The general models of writing definitions of words can provide the assumption that the word meanings can be explained into smaller elements of meaning. (Kroeger, 2018, p. 119). For example, mare defined as ‘an adult female horse’, which shows that the meanings of the words horse, adult, and female are included in the meaning of mare. Actually, if the phrase ‘adult female horse’ is really a synonym for mare, one might say that the meaning of mare is simply the combination of the meanings of ‘horse’, ‘adult’, and ‘female’. Another way to describe this intuition is to say that the meanings of ‘horse’, ‘adult’, and ‘female’ are components of the meaning of mare.

The components analysis is often seen as the process of breaking down the sense of words into their minimum forms, that is, being components that are different to other components (Leech, 1981, p. 89). It is a particular way of structural semantics which studies the composition of a words meaning.

The dimension of meaning includes denotation, connotation, sense relations, lexical and grammatical meaning (Kreidler, 2002, p. 41). In talking about sense, it deals with relationship within the language. Sense is defined as its relations to other expressions in the language system that related to words and sentences, not the speaker meaning (Hurford, Heasley and Smith, 2007, p. 95). There are two kinds of sense, that is sense properties and sense

relation. Sense relations talk about the explanation of a word meaning based on its relationship with the other words in a language.

Sense relations have eight categories. They are synonymy, paraphrase, hyponymy, antonym, homonymy, polysemy, entailment, and ambiguity. People can discover those kinds of them in articles, poetry, novel, short story, movie, song, etc. One of the interesting works to analyse is song. Song is a part of music which cannot be separated. Songs have many functions as an amazing influence to people's emotions and behaviour.

Every song has its own special arrangement in music and lyric. Music is kind of art works which can be a tool to express feeling or emotions to another. Meanwhile, lyrics mean the words of song. Music can increase happiness, reduce depression, lower stress, and elevate your mood, among other functions.

Based on the functions above, people can find the advantages of the song. The writer was inspired to analyse the song. There are many sense relations used in song lyrics, especially in Maroon 5 songs. That is one of the reasons why the writer chooses Maroon 5 songs. They are an American pop rock band from Los Angeles, California with its catchy hook, soaring vocals, and signature sound, had solidified its position as one of pop music's most enduring artists.

The band received its first of three Grammy Awards as "Best New Artist" of 2005, three American Music Awards, three People's Choice Awards, five Teen Choice Awards, and eight Billboard Music Awards. In

2004, they won the award for "World's Best New Group" at World Music Awards. They have gone on to sell more than 17 million albums worldwide. Maroon 5's releases have also gone gold and platinum in over 35 countries. In 2013, Maroon 5 ranked as the 94th best artist of all time based on Top 100 Artists of All Time at Billboard Hot 100 55th Anniversary (Billboard Staff, 2013).

In 2017, Maroon 5 released the sixth album with the title Red Pill Blues. The album was released on November 3, 2017. This album peaked at number two on the *US Billboard 100*. In this album consist of 15 songs. The third single, "What Lovers Do", peaked within the top ten in twenty-five countries including Australia, Canada and the United States. Then, "Girls Like You" which was the fifth and final single from the album released in a new version featuring rapper Cardi B and topping the charts on the *US Billboard Hot 100*, as well as in the top five in Australia and Canada. The band undertook a Red Pill Blues tour (2018-2019) to promote the album. In August 2018, the band was ranked 37th and 11th on Billboard's Hot 100 60th Anniversary Greatest of All Time and on Billboard's "The Top 60 Duos/Groups of All Time" respectively. In January 2020, the band was listed number nine on the *Billboard* Top Artists of the 2010's chart (Billboard, 2020).

There are 10 songs to be analyzed. They are This Love, Shiver, Secret, Sweetest Goodbye, Wake Up Call, The Way I Was, Don't Know Nothing, The Man Who Never Lied, Fortune Teller, and Animals. These songs were

taken from several album of Maroon 5. They are Song about Jane, It Won't Be Soon Before Long, Hands All Over, Overexposed, and V Album. In these album the writer found many songs that contain sense relations, so it is interesting to study.

It attracts attention to analyse the sense relations, as many people who love listening to songs might find it difficult to distinguish kinds of sense relations that appear in songs or another literary works.

The writer gives one sample of the data taken from Maroon 5 songs:

Song title: Lips on You

You feel the shivers go **up** and **down** your spine for me (L. 8)

In the above verse there is exist a pair of antonyms, there is:

Up >< **down**

The definitions of **up** and **down** based on the Oxford Learner's Dictionary:

Up the meaning is towards or in a higher position or level

Down the meaning is to or at a lower level or place;
from the top towards the bottom of something

Up and **down** have the same meaning of movement but in the opposite direction. For example, in the verse "You feel the shivers go **up** and **down** your spine for me". **Up** in this line showed the shivers is in a higher level of the spine and **down** shows the lower level of shivers in the spine. Therefore, the word up means something in a higher position or level.

Meanwhile, the word down means something at a lower level of something.

The components of meaning of up and down can be seen below:

Up = [MOVE] [BECOME] [MORE] [HIGH]

Down = [MOVE] [BECOME] [MORE] [LOW]

From above reason, it can be concluded that sense relation of **up** and **down** included binary antonyms. For a more detail explanation of binary antonyms, the writer will explain in the next chapter. This is a description of the analysis that will be done by the writer, for more details can be seen in chapter four.

The theory of sense relation used in this analysis is based on Hurford, Heasley & Smith (2007), and componential analysis theory based on D. Alan Cruse (2000), and John Lyons (1995). From those above explanations the writer chooses the title: “*Sense Relations in Selected Maroon 5 Song Lyrics*”.

B. Questions and Scope of the Research

1. Question of the research

Based on the above explanations of background, the problem is to know how sense relation analysis in semantic can be mentioned in detail as the following questions:

1. What are the types of sense relations used and most often found in song lyrics by Maroon 5?
2. How do the components of meaning distinguish between the words that belong to the sense relation in Maroon 5 song lyrics?

2. Scope of the research

In this study the analysis just focused on how to analyse sense relation. The analysis takes the words that are belongs to the types of sense relation in Maroon 5's songs. The writer will read the song lyric and find out the word of the types of sense relation in each album.

The analysis was limited on semantics theories about sense relations based on Hurford, Heasley and Smith (2007), and componential analysis theory based on D. Alan Cruse (2000), and John Lyons (1995) because in this book the theory is clear and they provide many examples and their explanation which are easy to understand. The sense relations that will be analysed specifically synonymy, hyponymy, antonyms, homonymy, and polysemy.

C. Objective and Significance of the Research

1. Objective of the research

Based on the problem statement above, the objectives of the research are described as the following:

1. To describe the types of sense relations used and find out that mostly found in song lyrics by Maroon 5.
2. To identify the components of meaning that distinguish between the words that belong to the sense relation in Maroon 5 song lyrics.

2. Significance of the research

This study gives benefit in two aspects which are theoretically and practically benefits.

a. Theoretically

In theoretically, the writer hopes that this study can give new information and increase knowledge in semantic field particularly in sense relations.

b. Practically

Practically, for other researchers can give a reference and visions about sense relations in Maroon 5 songs to the next research. Hopefully, the result of the research can be useful not only for the writer herself but also for the reader especially who learn about English.

D. Operational Definition

After having read and understood several book from some source books, the writer tries to describe the operational definitions as the theories which exist in source books as follow:

1. Semantic

Semantic is the study of meaning of words, phrases, and sentence.

Semantics is a sub-field of linguistics that examines the meaning of a word itself. It means the study of how languages organize and express meanings.

2. Sense relations

Sense relations are defined as explanations of word meanings based on their relationship with other words in a language. In talking about sense, it deals with relationship within the language.

3. Song

Song is a piece of artworks that contained of music and lyric. It is a musical composition intended to be performed by the human voice. A song is pronounced according to a certain tone, rhythm, time, and melody to form harmony.

4. Lyric

Lyrics are words that form a song usually consisting of verses and choruses. Lyrics are usually an expression of personal feelings or thoughts. The meaning of lyrics can either be explicit or implicit.

E. Systematization of the Research

The systematic of the paper means to present the paper in well edited composition. This paper is divided into five chapters as follows:

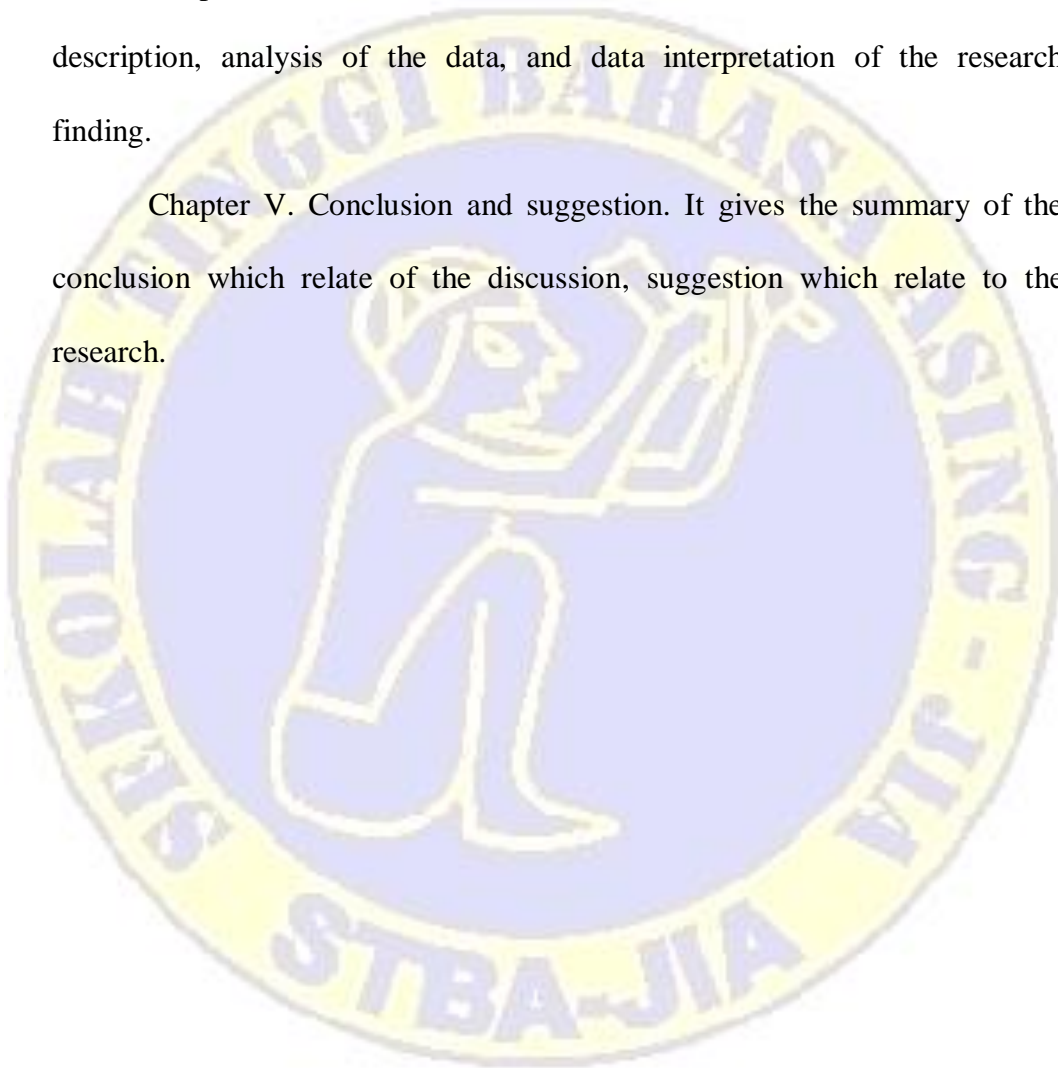
Chapter I. Introduction, which consist of background of the study, question and scope of research, objective and significant of the research, operational definition, and systematization of the research.

Chapter II. Theoretical description. It consists of the definition of semantic, history of semantic, semantic in linguistic, componential analysis, sense relations, song and lyric, and research of the relevance.

Chapter III. Methodology of the research. It contains about time and place of the research and kind of the research, procedure of the research, technique of data collection, technique of data analysis, and sources of the data primary and secondary data.

Chapter IV. Research find and discussion. It shows about data description, analysis of the data, and data interpretation of the research finding.

Chapter V. Conclusion and suggestion. It gives the summary of the conclusion which relate of the discussion, suggestion which relate to the research.



CHAPTER II

THEORETICAL DESCRIPTION

A. Definition of Semantic

Semantic is one of the richest and most irresistible pieces of linguistics. It is central to the study of communication which is increasingly important in the social world and the need to understand it is becoming increasingly urgent. Semantics is also central to the study of the human mind that is the process of thinking, cognition, conceptualizing, and all of these are closely related to the way we classify and express our experiences or opinions about the world through language. Many words in a language have more than one meaning and to be able to determine the exact meaning it is necessary to study the meaning of the word. According to Kroeger (2018), the term semantics is described as the study of meaning. It can also be said as the study of the relationship between forms in linguistics and their meanings (p. 4).

Yule (2014) stated that in addition to study of the meaning of words, semantics also study about meaning of phrases and sentences to focus on what the words exactly mean rather than on what an individual speaker mean (p. 109). Kreidler (2002) defined that the systematic study of meaning is called semantics and linguistic semantics is the study of how languages manage and convey meanings but here, only one language is used to express the meaning, English (p. 3). Also Saeed (2016) said that semantics is the discussion of the

meanings of words and sentences which communicated through language (p. 3).

Meanwhile, Hurford, Heasley & Smith (2007), mention that “semantics is the study of meaning in language” (p. 1). Based on Jaszczolt (2002), semantics refers to the meaning of words and sentences which focus on linguistic expressions (p. 1). In the other hand, human is interested in how sentences of natural language, such as English, reflect reality, states, events, or some different view, how sentences relate to our mental expressions of reality.

Based on the explanations of the experts above it can be concluded that semantics is a branch of linguistics as systematic study of the meaning of words, phrases, and sentences which communicated through language. Semantics focuses on what the meaning of words mean rather than what the individual speaker mean. Accordingly, knowledge of the relationship between symbols or language units and their meanings is needed in communicating with that language.

B. History of Semantic

In the past, the history of linguistic studies in the semantic field received less attention. It does not mean there is no evolution regarding semantics in language studies. As Ullman (1977) said there was a Greek scholar who in 384-322 BC named Aristotle had used the term ‘meaning’ when he defined the ‘word’. Aristotle said the ‘word’ is the smallest unit that

contains meaning (Chaer, 2009, p. 13). At the time, although the study of semantics had been carried out, the term semantics itself had not been used.

Afterwards, according to Riemer (2010) in the late nineteenth century a French linguist Michel Bréal in his essay *essai de semantique* had used the term semantics. The word 'semantics' derived from the ancient Greek word *semantikos* which an adjective meaning 'relating to signs' from the noun of *sēmeion* means 'signs'. In Ancient Greek, *sēmeion* was actually used as a medical term for underlying signs of diseases (p. 4). This origin highlight close relation between the study of linguistic signs, words, phrases, sentences, utterances and the study of signs in general both imitative, conventional signs like road signs, the symbols used in computer programs, etc.

Based on Riemer (2010), the science that study of signs in general referred to as semiotics or semiology which comes from Greek words *sēmeion*. The science of signs became important and the new course of semiotics was made in the twentieth century. It is believed as the work of American philosopher Charles Sender Peirce (pronounced 'purse' 1839-1914) and of Bréal's student, the Swiss linguist Ferdinand de Saussure (1857-1913), often regarded as the founder of modern linguistics (p. 4).

According to Chaer (2009), De Saussure proposed the concept of signs to show the combined of a signifier and its signified in the form of language sounds. The process of creating and interpreting signs is called signification. It is far wider than language. The linguistic sign is a unit that refers to a referent in the form of objects or things that are beyond language (p. 15).

According to Ferdinand de Saussure in the book of *Cours de Linguistique Generale* (1916) argues that the study of linguistics must be focused on the existence of that language at the certain time. As the result of de Saussure's view the semantic study is characterized by, first, historical views have been abandoned because of the approach of synchronous, even though the problem of meaning change is still being discussed. Second, the study of vocabulary has been more concerned (Chaer, 2009, p. 14).

Based on Riemer (2010), semantic can express the meaning of the language infinitely more inordinate, specified, and precise than those expressible through other semiotic media. However, the kind of meaning found in language as a subset of two wider categories of meaningfulness: the sense of human behaviour in general and the meaningfulness of communication specifically. These are not restricted to the kinds of behaviour that involve structured sets of conventional symbols that are accepted like the left-right indicator lights on cars, or the many kinds of symbol involving body parts (pp. 4-5).

According to the explanation above, it can be concluded that the word semantic comes from ancient Greek word *semantikos* as an adjective meaning 'relating to sign' from the noun *sēmeion* (signs) in the nineteenth century by a French linguist Michel Bréal. The research of signs in general is known as semiotics or semiology and become the new course that created in the twentieth century. There are so many human behaviours that deliberate can be

seen as having a meaning. The meaning can be signs or semiotics. Therefore, the signs can be made because of human experiences.

C. Semantic in Linguistics

Semantics can be divided into two types; linguistic semantics or semantics in a strict sense and philosophical semantics or semantics in a broad sense. Linguistic semantics learns meaning as the result of grammar. Philosophical semantics purposes to determine what thought has been expressed by the speaker's utterance. These two kinds of semantics are needed to study meaning (Jaszczolt, 2002, p. 3).

Meanwhile, according to Cruse (2000) the study of meaning or semantics can be distinguished into three types. There are lexical semantics, grammatical semantics, and logical semantics (p. 15). They are described as follows:

1. Lexical semantics

Lexical semantics is the study of meaning of words and the focus on 'content' words such as *tiger*, *inconsiderate*, *woo*, etc. rather than grammatical words like *the*, *of*, *than*, and so on. The sense of meaning has an intense relationship with the idea of the word than other linguistic units.

2. Grammatical semantics

Grammatical semantics learns about meaning which has direct relevance to syntax. Here, will be briefly described because of it has many manifestations. For example, the differences in the *yellow* meaning below:

She wore a yellow hat. (adjective)

They painted the room a glowing yellow. (noun)

The leaves yellow rapidly once the frosts arrive. (verb)

Another form of grammatical semantics is the meaning of grammatical morphemes such as the *-ed* of *walked*, the *-er* of *longer*, the *re-* and the *-al* of *retrial*, and so on. Clearly this overlaps with lexical semantics, because some grammatical elements are words like *the* and *of*. Grammatical semantics concentrates on the meaning of closed-set items.

3. Logical semantics

Logical semantics studies the relations between natural language and formal logical systems like the propositional and predicate calculi. To date, most studies have concentrated on the propositional level of meaning, and have rarely attempted to go into the meanings of words.

Based on the explanations above it can be concluded, there are two experts who argue about semantics in linguistics. First, Jaszczolt classifies semantics into two types, linguistic semantics or semantics in a narrow sense and philosophical semantics or semantics in a broad sense. Second, according to Cruse semantics divided into three types, lexical semantics, grammatical semantics, and logical semantics.

D. Componential of Analysis

The whole meaning of a word can be seen in terms of a number of different elements or components of meaning (Palmer, 1997, p. 85).

According to Jackson (2013) components have a distinguishing function, that is to distinguish the meaning of lexemes from the lexemes that are semantically related, or rather they serve to distinguish between meaning of lexemes in the same semantic domain (p. 81). Based on Lyons (1995) in his book entitled *Linguistic Semantics; An Introduction* stated that componential analysis is one way to compile or make exactly the same, the sense relation possessed between lexemes (p. 107). Lexeme is also referred to a word-dictionary related to the words 'lexical' and 'lexicon'. A lexeme is a lexical unit: a unit of the lexicon (Lyons, 1995, p. 47).

John Lyons was a Master of Trinity Hall at the University of Cambridge, Professor of Linguistics at the University of Sussex, Brighton, England and author of *Introduction to Linguistic Semantics; Language and Linguistics* (Encyclopaedia Britannica, n.d.). In his book entitled *Linguistic Semantics; An Introduction* is also one of the main theories of the writer that gives a more detailed explanation and prefers a broader view of the meaning than many linguists do. Lyons denotes how lexical and non-lexical meaning fit together and are interdependent by using words that are easily understood in each explanation. Based on Lyons (1995) the lexical structure of a language is the structure of its lexicon or vocabulary; and the term 'lexical meaning' is equivalent to the commonly used, less technical (but ambiguous), term 'word meaning' (p. 47).

The distinction between lexical and grammatical meaning, which derives from the distinction that is traditionally drawn between the

vocabulary of a language and its grammar (Lyons, 1995, p.48). In his book, the term non-lexical meaning referred to the grammatical meaning. According to Lyons (1995), grammatical meaning, not all of which can be assigned to word forms, mostly a matter of sentence meaning (p. 71).

Based on Lyons (1995) stated that the meaning of a sentence, it will be recalled is determined partly by the meaning of the words (i.e. lexeme) of which it is composed and partly by its grammatical meaning. Different forms of the same lexeme will generally, though not necessarily, differ in meaning; they will share the same lexical meaning, but differ in respect of their grammatical meaning (p. 52). All full word-forms will have both a lexical and a grammatical meaning. For example, *child* and *children*, being forms of the same lexeme ('child') have the same lexical meaning. But they differ, of course, grammatically (more precisely, morphosyntactically) in that the one is a singular and the other a plural noun-form. The difference between singular and plural is another part of the categorial component of grammatical meaning (Lyons, 1995, p. 74).

In 2013, Jackson told that componential analysis is an analysis to compare the components of meaning of the lexeme with all lexemes or a group of lexemes (p. 79). According to Jackson (2013), componential analysis is divided into two types of components, that are common component and diagnostic or distinctive component (p. 83).

a. Common components

This is the central component which is shared by all the lexemes in the same semantic domain or lexical field.

b. Diagnostic or distinctive feature

It is function to distinguish lexemes from one another in the same semantic domain.

Meanwhile, Leech (1981) explains that a simple example to define meaning component is provided by the words *man*, *woman*, *boy*, *girl* and any other related words in English. These words all belong to the semantic field 'human race'. The meaning of each items can then be expressed by combinations of these features (p. 89), are:

Man +[HUMAN] +[ADULT] +[MALE]

Woman +[HUMAN] +[ADULT] -[MALE]

Boy +[HUMAN] -[ADULT] +[MALE]

Girl +[HUMAN] -[ADULT] -[MALE]

In the semantic domain of *man*, *woman*, *boy*, and *girl*, [HUMAN] is the common component, and they are distinguished by [ADULT], [MALE], [FEMALE] as the diagnostic components.

Components analysis is particularly applicable to distinguishing the meanings of lexemes that are semantically related or in the same semantic domain. It is often seen as a process of breaking down the sense of a word into its minimal distinctive features; that is, into components which contrast with other components. It refers to the description of the words meaning

through structured sets of semantic features, which are given as “present”, “absent” or “indifferent with reference to feature”. To describe the presence and absence of a feature binary rules are used. The symbol ‘+’ means the feature is present, while ‘-’ means the feature is absent (Cruse, 2000, p. 258).

Another term for the componential analysis is lexical decomposition (Lyons, 1995, p. 108). The term of lexical decomposition is used by Cruse to refer to the component analysis. Cruse stated that almost every attempt to explain the meaning of words is to provide a breakdown into simpler semantic components (Cruse, 2000, p. 239).

It has sometimes been suggested that the semantic atom of the nature of language is the meaning of the lexical item itself. In this concept, complex meanings are built from simpler combinations, but do not separate the meaning of individual words (morphemes): they are seen as a single unit that cannot be analysed. Therefore, Cruse (2000) gave four reasons or motivations for lexical decomposition (pp. 240-242).

1. Partial similarities

Words can be partly similar in meaning and others partly different.

Example:

- *Heavy* and *light*: these share the component of [WEIGHT], and *heavy* has a component [MORE THAN AVERAGE], whereas *light* has [LESS THAN AVERAGE].
- *Mare* and *stallion*: The similarity between the two can be said that they both are horses, that is, they share the

component[HORSE], and they differ in *mare* which has the component [FEMALE] and *stallion* has [MALE], which is not present in the sense of mare.

2. Correlations

The components of meaning suggested can be distributed freely with each other. Example:

| | [MALE] | [FEMALE] |
|---------|----------|----------|
| [SHEEP] | ram | ewe |
| [HORSE] | stallion | mare |

The components [MALE] and [FEMALE] are widely distributed in the language; [FEMALE], for example, occurs in: mother, daughter, wife, girl, woman, aunt, sow, cow, doe, filly, vixen, hen, and many others; [HORSE] occurs in horse, mustang, foal, gelding.

3. Discontinuities

There is some direct evidence of functional discretion of some meaning, in the form of discontinuity of some kind in the semantic structure of a meaning. Example:

The ambiguity of *I almost killed her* (“I was on the point of carrying out an action (e.g. pulling the trigger of a gun) which would have caused her to die”/ “I acted in such a way as to cause her to be almost dead” (e.g. by squeezing her windpipe)) suggest a

functional autonomy for components [CAUSE] and [DIE] within the sense of *kill*.

4. Simplex: complex parallels

Grammatically simple forms have semantic properties that are very similar or parallel to the forms of complex. Example:

- *Lengthen* can be analysed semantically as [BECOME] [MORE] [LONG] and *Shorten* as [BECOME] [MORE] [SHORT]
- *Rise* has the componential analysis as [BECOME] [MORE] [HIGH] and *Fall* as [BECOME] [MORE] [LOW]

E. Sense Relation

Kroeger (2018) said general way of examining the meaning of a word is to investigate the relationships between its meaning and the meanings of other words, which words have the same meaning, opposite meanings, etc. In fact, these relationships hold between particular senses, not between words; that is why it is called a sense relation (p. 107). In discussing about sense means deal with relationship within language. According to Hurford, Heasley, & Smith (2007) in *Semantics a coursebook second edition*, mentioned that “the sense of an expression is its place in a system of semantic relationships with other expressions in the language” (p. 29).

Sense is the type of meaning clearly associated with words and sentences by the language system not the speaker meaning (Hurford, Heasley

& Smith, 2007, p. 95). The sense of an expression is indispensable essence of meaning. Relations between sense of words (sense relations), or lexical relation, were domain of structuralize linguistics. It is important to make the assumption that it is possible to discuss about words entirely in language, which is about the lexicon or (dictionary). The meaning of words appears from research about what relationships are put into sentences and in the language system (Jaszczolt, 2002, p. 11)

According to Palmer (1997) said that sense relates to the complex system of relations that exists between the linguistic elements themselves (mostly the words); it is only concerns intra-linguistics relations. Sense relations usually pertain to the dictionary, with connecting words to words, even though most dictionaries state such relations in a most unsystematic way. Sense relations have formed a significant part of the study of language also called linguistic (p. 30).

Yule (2014) said that characterizing the meaning of each word with its relationship to other words as the analysis of lexical relations (p. 113). Based on the statements of the experts mentioned above it can be concluded that there are similarities idea about sense relations or lexical relations. According to Hurford, Heasley, & Smith (2007) stated that sense relations are categorized into eight types, that is synonymy, paraphrase, hyponymy, antonym, homonymy, polysemy, entailment, and ambiguity. Each of these terms will be explained as below:

1. Synonymy

According to Chaer (2009), synonymy etymologically comes from ancient Greek word *onoma* which means ‘name’, and *syn* which means ‘with’. Accordingly, the word synonymy literally means another name for the same things (p. 83). Verhaar (1978) defined as an expression (can be word, phrase, or sentence) which approximately have the same meaning to other expressions (As cited in Chaer, 2009, p. 83).

Based on Hurford, Heasley, & Smith (2007) mentioned

Synonymy is the relationship between two predicates that have the same sense. Synonymy is a relation between predicates, and not between words (i.e. word-forms). Recall that a word may have many different senses; each distinct sense of a word (of the kind we are dealing with) is a predicate (pp. 106-107).

The examples of synonymy are:

- Hide = Conceal
- Purchase = Buy
- Wide = Broad

2. Paraphrase

According to Hurford, Heasley & Smith (2007), stated that paraphrase is a sentence which expresses the same meaning as another sentence without changing its meaning (p. 108). In other words, assumes the same reference for each related reference expression.

The examples as below:

- John is the parent of James

James is the child of John

- Bachelors prefer red-haired girls
Girls with red hair are preferred by unmarried man
- My father owns this motorcycle
This motorcycle belongs to my father

3. Hyponymy

According to Chaer (2009), the word hyponymy derived from ancient Greek language, that is *onoma* means 'name' and *hypo* means 'under'. So, hyponymy literally defined as 'the names that are included other names' (p. 98). As Verhaar (1978) defines hyponymy is an expression which the meaning is regarded part of the meaning of another expression (Chaer, 2009, p. 99).

Based on Hurford, Heasley & Smith (2007), stated hyponymy is defined in term as inclusion the meaning of one item in another meaning (p. 110). While according to George Yule (2014), hyponymy means one form whose meaning belongs to the meaning of another (p. 115).

Find out the connections based on hyponymy, basically looking at the meaning of words in some kind of hierarchical relationship. The examples are: *horse is a hyponym of animal* or *ant is a hyponym of insect*. In these two examples, *animal* and *insect* are called the superordinate (= higher level) terms and that two or more words that share the same superordinate term are co-hyponyms. Like, *dog* and *horse* are co-hyponyms and the superordinate term is *animal* (Yule, 2014, p. 115).

In other words, the relation of hyponymy catch the concept of “is a kind of” such as “a yorkie is a kind of dog”. Not only the words “things” that are hyponyms. Words like *punch*, *shoot* and *stab*, as verbs reflecting “actions” all of that can be said as co-hyponyms of the superordinate term “injure”.

4. Antonyms

Chaer (2009) said that the word antonyms come from ancient Greek word, *onoma* which means ‘name’, and *anti* means ‘oppose’ (p. 88). Hurford, Heasley & Smith (2007) said that “a traditional view of antonyms is that it is simply ‘oppositeness of meaning’. This view is not adequate, as words may be opposite in meaning in different ways, and some words have no real opposites” (p. 121). However, for the modern semanticist told that the term opposite in meaning has explored and mapped in many fields rather than traditional semanticist views.

According to George Yule (2014), mentions that antonyms are two forms with opposite meaning. It is divided into two main types, “gradable” means opposites meaning along a scale (e.g. *big-small*) and “non-gradable” also called complementary pairs which means pairs word that have no degree of meaning (e.g. *dead-alive*). Other non-gradable antonyms are the pairs: *male/female*, *married/single* and *true/false* (p. 114)

Based on Hurford, Heasley & Smith (2007) states that antonyms are define into four basic types (pp. 121-126).

a. Binary antonyms

Binary antonyms are if a predicate entails the negative of the other predicate, sometimes also called complementarity. For example, true and false, if a sentence is true; it cannot be false, so on.

b. Converseness

Converseness can be interpreted if a predicate states a relationship between two things or people and the other predicate is mentioned in the opposite order but still in the same relationship. For example, *below-above*, if *X is below Y*, *Y is above X* and *parent* and *child* are converses, because *X is the parent of Y* (one order) describes the same situation or relationship as *Y is the child of X* (opposite order).

c. Gradable antonyms

Gradable antonyms are a term that denotes one end of a scale while the other term denotes the other end, such as long and short; love and hate, clever and stupid.

d. Contradictory

If a proposition is declared to be true, then another proposition is impossible to say true at the same time and the same situation. For instance, this beetle is alive is contradictory of this beetle is dead

5. Homonymy

Homonymy is one of an ambiguous word whose different senses are unrelated each other (Hurford, Heasley & Smith, 2007, p. 130). According to Yule (2014), argues that homonymy is two words with the same form that are unrelated in meaning (p.116), as in examples:

bat (flying creature) – *bat* (used in sport)

mole (on skin) – *mole* (small animal)

race (contest of speed) – *race* (ethnic group)

6. Polysemy

Based on Yule (2014), the word polysemy derived from Greek word *poly* “many” and *semy* “meanings”, which can be described as one form written or spoken having multiple meanings that are related (p. 117). In other words, Hurford, Heasley & Smith (2007), polysemy is a word has various very closely related senses (p. 130).

For examples are the word *head*, used to refer to the object on top of the body, froth on top of a glass of beer, person at the top of a company or department or school, etc. other examples are *foot* (of person, of a bed, of a mountain), *mouth* (part of a face, a cave, a river) or *run* (person does, water does, colours do).

The difference between polysemy and homonymy can be seen in the dictionary. If the word has multiple meanings it is polysemy, then there will be a single meaning, with a numbers list of the different meanings of that word.

7. Ambiguous

According to Hurford, Heasley & Smith (2007), ambiguous is often interpreted as a word that has more than one sense (p. 128). This is indeed difficult to distinguish from polysemy which equally has multiple meanings. Ambiguous comes from the larger grammatical unit that is phrase or sentence and occurs because of the interpretation of different grammatical structures.

8. Entailment

The principle that under certain conditions is the truth of one statement ensures the truth of a second statement. Entailment applies cumulatively. Thus if X entails Y and Y entails Z, and then X entails Z. Two sentences may be said to be paraphrases of each other if and only if they have exactly the same set of entailments or, which comes to the same thing, if and only if they mutually entail each other so that whenever one is true the other must also be true (Hurford, Heasley & Smith, 2007, pp. 111-112).

Example:

John and Mary are twins entails Mary and John are twins

Based on the explanations above, it can be concluded sense relations means type of meaning clearly associated with words and sentences by the language system not the speaker meaning. Sense relations consist of seven types. They are synonymy, paraphrase, antonym, homonym, hyponym, polysemy, and ambiguous.

F. Song and Lyric

1. Definition of song

In human life, listening to the songs has become a part of life that cannot be separated. Almost every activity is usually accompanied by listening to the song. Through the song people can express ideas, feeling, emotions, and messages. Based on the Oxford Dictionary (2008), song is a short piece of music with words for singing (p. 423).

According to Moore said that “A song is a particular amalgamation of lyrics, harmonic progression, metric structure, and melody. Moore focuses not on the song itself, but rather the experience of the song. Rather than centre around a supposedly inherent meaning of or within a song, he examines how song means and the means by which they mean” (As cited in Endrinal, 2013, p. 1).

Song may be written for one or several voices are general performed with instrument accompaniment. It is special about them is the fact that songs have a personal quality that makes the listener react as if the song was sung for them personality.

2. Definition of lyric

According to the Oxford Dictionary (2008), lyric is expressing direct personal feelings (p. 264). Lyrics are set up of words that make up a song. The lyric is not only as a complement of the song but also as an important piece of the music elements which determine the theme, character, and mission of the song.

Based on the description above, it can be concluded that song is a part of music consisting of lyrics or poetic text which is express an idea, emotions, feeling, and messages. Lyrics are a collection of words that contain of verses and choruses, making up a complete song usually express personal feeling or emotions.

G. Research of the Relevance

For the research of the relevance the writer takes from several researches. The first research is entitled “Study of Lexical Meaning on Bob Marley Songs”. This research arranged by Dwiki Rifardi (2017) faculty of humanities, Maulana Malik Ibrahim State Islamic University.

Dwiki Rifardi used Parera’s theory to classify lexical and contextual meaning that found in Bob Marley songs. To analyse the type of lexical and contextual meaning found, Dwiki used descriptive qualitative method.

The differences from this research are the kind of research which is Dwiki analysed two kinds, that lexical and contextual meaning and the data source. Meanwhile, in this research the writer only analysed lexical relations which has similarity with Dwiki’s research.

The second research is entitled “A Study on Lexical Meaning in the Lyrics of System of a Down’s Song” by Muhammad Farhan (2008), Humanity and Culture Faculty, State Islamic of Malang. This study is investigated in lexical meaning especially in connotative and denotative meaning. Farhan used descriptive qualitative method and Geoffrey Leech’s theory.

The difference study of this research is the kind of lexical meaning and the ground theory. In this research, the writer takes five categories of lexical meaning. They are synonymy, antonyms, hyponymy, homonymy, and polysemy, based on James, Brendan, & Michael theory. For the similarity to this research is the type of data used which is song.

The third research entitles “The Analysis of Sense Relations Found in English Translation of Surah Yusuf” (2013) arranged by Syandrian Ferdiana, English Education Department Teacher Training and Education Faculty, Muria Kudus University. Syandrian used theory from Hurford, Heasley & Smith as theoretical basis. Based on Hurford, Heasley & Smith theory sense relations have nine categories. They are synonymy, antonym, hyponymy, homonymy, polysemy, entailment, paraphrase, contradictory, and ambiguity. For the method of the research Syandrian used descriptive qualitative.

The difference of this research is the object of the data source. This research used song as the object of data source. For the equation is to both use theory from Hurford, Heasley & Smith to analyse sense relations.

The fourth research entitled “Lexical Relation of Reverses in *Perfume: The Story of Murderer* Novel by Patrick Suskind” arranged by Rio Imanuel (2019), English Literature Department of School of Foreign Languages JIA, Bekasi. To explain the theory of reverses, Rio uses the main theory of Cruse (2010).

The difference with this research is that Rio limits the analysis to one type of antonym, namely reverses based on Cruse's theory, and also differs in

the use of the main theory and the object of research. Even so, there are similarities with this study that are both analysing the meaning relation and using the meaning component analysis method.



CHAPTER III

RESEARCH METHODOLOGY

A. Method of the Research

1. Time and place of the research

This research was arranged approximately from the end of February 2020 and will be finished in August 2020. This paper has some references as the theories of the research. The references are taken by looking for the books directly and searching for the electronic sources, it means the collecting references are taken from some books in STBA JIA library, e-book, and the other source from the internet.

2. Kind of the research

Taylor, Bogdan, and Marjorie (2016) said that qualitative methodology deals with research that processes descriptive data from the words of people both written and oral as well as observable behaviour (p. 7). In this research, the writer uses a qualitative method to analyse the sense relation in the form of the written word contained in the song lyrics by Maroon 5. The data of the research is the words form that found in the Maroon 5 song lyrics.

Walliman (2011) declared that to conduct research, a technique called the research method is needed. It presents steps in working on it such as how to collect, sort, and analyse information so that some conclusions can be reached (p. 7). Creswell (2014) stated that there are two

basic research methods, qualitative research and quantitative research. Qualitative research is an approach to investigate or explore and understand the meaning of individuals or groups associated with social or human problems (pp. 3-4).

According to Creswell (2014), the use of qualitative methods means carrying out the six steps, preparing and organizing data is important to make an analysis easily. Exploring and coding the database make the data clearly and perfectly. Finding and forming themes make the data clearly where the data source and the authenticity of the data can be accountable (pp. 197-200). Furthermore, qualitative method can be used to gain the complex details about phenomena such as feelings, thought process, and emotions that are difficult to explore or study about through more conventional research methods.

Creswell (2014) said in qualitative research, the writer analyses the word and categories it into the meaning of greater understanding such as code, categories, and themes (p. 4). In this research, the writer analyses the words that have sense relations and categories it into the types of sense relations. From that reason, the writer chooses qualitative research as the method of this research.

B. Procedures of the Research

After understanding the role of systematic and considering the arranged steps, it comes to the procedure of the research. The steps are listed as follows:

1. Preparation

The several basic things during the writing are to identify the problem, to select the fixed title, to formulate and limit the statements of the research and to consider the advantages later. The writer uses books of theories to strengthen and prove the analysis of the research. Besides having read a number of books, it is important to seek advice and consult with advisers regarding the writing of this research.

2. Implementation

To acquire good research in conveying the implementation of the process analysing sense relations which can be found in Maroon 5 songs there are several steps undertaken by the writer. First, read the lyrics of each song, second is classifying the sense relations and explaining the meaning of words that contain the sense relations. Then, explaining the features of sense relations and arranging the result to make a report of the research.

3. Finishing

a. Composing the analysed data

Before reporting the result to finish the research, the data analysis need to be composed after giving the mark and gathered with sense relations in semantics.

b. Discussing with the advisor

Discuss with the adviser every time when the writer found the difficulties and do not understand the procedure and material in the research.

c. Revising the result

During the analysis, the important role for the writer is a consultation about everything with the advisers. The advisers give some corrections and criticize any mistakes in this paper in the hope to minimize some errors and make the writing better.

d. Concluding the result

The final phase to make the research can be understood is concluding the result of all chapters. The result is based from all chapters in the research. The research can be concluded with sense relations in selected Maroon 5 songs lyric.

C. Technique of the Data Collection

The writer collected the data in following step. The first is the writer browses Maroon 5 songs. second, the writer collects Maroon 5 song lyrics.

Third, select which Maroon 5 song lyrics contain types of sense relations. Fourth, the writer reads and observes the song lyrics on the albums of Maroon 5. Fifth, finding the data, putting sign and highlighting on it, and the last is take and collect the data into one folder.

D. Technique of the Data Analysis

In this research process, the writer use descriptive qualitative research is simply uses some techniques of the data to be analysed. Before conducting the research, the data analysed need to be understood first. There are the steps to analysed the data. They are collecting data, identifying the sense relation, explaining, and concluding result.

First, the data that has been collected is then identified which words are included in the sense relation. Then, the writer ensure that the word matches the characteristics of the sense relations based on the main theory used. The writer highlights words that belong to the sense relations.

Second, describing the meaning of pair words that belong to the types of sense relation based on the *Oxford Learner's Dictionary*. After describing based on the dictionary, the writer explaining the meaning in the example that found in the song lyrics.

Third, after analysing the data obtained, then identify and make the components of the meaning of the word pairs which are the type of sense relations. This is done to find out the components of the meaning of a word in

more detail so that it can distinguish the meaning of the word from one another.

Fourth, the writer makes conclusion from all the data and explained the characterization of the words that contain in sense relation that occurs in the song lyric.

It is important to collect the references and linguistic book from some sources. The data can be collected if the data match with the characterizations of sense relations. The analysis uses some references which related with semantics and sense relations.

E. Sources of the Primary and Secondary Data

1. Sources of the Primary Data

Primary data is sources obtained by gaining data directly, separate observations, or measurements of the phenomena in the real world, not interrupted by any intermediary translator. It is a matter of philosophical debate to what extent unaffected and uninterrupted attitudes are possible or even desirable (Walliman, 2011, pp. 69-70).

This primary data of this research is songs of several album of Maroon 5. The main reason why the writer chooses songs of Maroon 5 as the data of this research is that in their songs there are many sense relations are founded and it is interesting to be analysed.

In addition, Maroon 5 as the Los Angeles-based pop-rockers have carved out their spot at the top of the music industry, racking up three

Grammy Awards, three American Music Awards, and four Billboard Music Awards. Adam Levine as a vocalist is one of music's most unique vocalists with an incredibly impressive range; just listen to the high notes in the band's hit "She Will Be Loved" to appreciate his talent.

Levine serves as the band's primary songwriter, and the band's songs are beautifully layered. While they draw listeners in with a catchy sound, underneath that fans will always find smartly written lyrics and messages about more than the usual pop themes.

2. The Secondary data

According to Walliman (2011), secondary data is sources of information that have been interpreted by others, usually in the form of publications (pp. 70-71). The secondary data in this research is dictionary to find the meaning of word, and several researches that relevant with this research.

CHAPTER IV

DATA ANALYSIS

A. Data Description

This chapter consists of the analysis of the research finding and discussion. The answers to the question of the research will be delivered in this chapter. This research is about sense relations in selected Maroon 5 song lyrics. The writer found 20 data taken from Songs About Jane, It Won't Be Soon Before Long, Hands All Over, Overexposed, and V album which consist of 10 songs. The songs are titled This Love, Shiver, Secret, Sweetest Goodbye, Wake Up Call, The Way I Was, Don't Know Nothing, The Man Who Never Lied, Fortune Teller, and Animal.

Finding data in songs of Maroon 5 from several albums are analyzed based on some steps. In the beginning of the step, the writer looks for pairs of the words in the songs based on the data provided. Second step, determining and describing the data whether it is included in synonyms, antonyms, hyponyms, homonyms and polysemy. The third, analyzing the data found by explaining how the sense relation process occurs in the songs, and the last step is to make conclusions about the data. Those data are presented as below.

Table 4.1 Table of Data Description

| No. | Album | Title |
|-----|------------------------------|---|
| 1. | Song About Jane | a. This Love b. Shiver c. Secret d. Sweetest Goodbye |
| 2. | It won't Be Soon Before Long | a. Wake Up Call b. The way I was |
| 3. | Hands All Over | a. Don't Know Nothing |
| 4. | Overexposed | a. The Man Who Never Lied b. Fortune Teller |
| 5. | V | a. Animal |

B. Data Analysis

In the data of the research, the writer analyzed data from several album of Maroon 5 which contain of sense relation. The description lies in the meaning and terms of sense relation to make the interpretations of the data analysis easily. The data field analyzed descriptively based on the theory of sense relations by Hurford, Heasley, and Smith (2007). This research only focused on synonyms, antonyms, hyponyms, homonyms and polysemy process. The analyses are as follow:

Datum 1 : Fix and Repair / L. 21 / L. 22**Table 4.2**

| Sentences | Types of Sense Relation |
|--|--------------------------------|
| <ul style="list-style-type: none"> ➤ I'll fix these broken things ➤ Repair your broken wings | Synonymy |

From the above table, the writer found a pair of types of sense relations, there are **fix** and **repair**. Based on Oxford Learner's Dictionary, the word **fix** has a meaning correct something or repair something; put something in order; solution to a problem. While, the word **repair** means mend something broken, damaged or torn; act of repairing something.

The words **fix** and **repair** have the same meaning which is to repair. For example, in the verse "I'll **fix** these broken things", it implies someone was want to improve something like how it was before. So, the word **fix** means to correct or repair something as a solution to a problem to make it better.

The second sentence is "**repair** your broken wings", where in this verse, something that will be repaired is mentioned more specifically which is broken wings. In the second sentence, it refers to someone wants to mend or repair broken wings. It can be said that the word **repair** means act of mend or repair something broken, damaged or torn.

The components of the meaning of **fix** and **repair** can be seen below:

Fix = [ACTION] [CORRECT] [REPAIR]

[PUT SOMETHING IN ORDER] [SOLUTION TO A PROBLEM]

Repair= [ACTION] [MEND SOMETHING BROKEN] [REPAIR]

Table 4.3 Componential Analysis of *fix* and *repair*

| Meaning components | Fix | Repair |
|------------------------|-----|--------|
| Action | + | + |
| Correct | + | - |
| Repair | + | + |
| Put something in order | + | - |
| Solution to a problem | + | - |
| Mend something broken | - | + |

Based on the above description, the words **fix** and **repair** are synonyms because they have a relation between the two that have the same sense. It is also based on the theory of Hurford, Heasley, and Smith who stated that synonymy is the relationship between two words that have the same sense where the words **fix** and **repair** occur according to the theory. The same components of meaning both words are [REPAIR]. The additional features of the component of meaning [CORRECT], [PUT SOMETHING IN ORDER] [SOLUTION TO A PROBLEM] function as the characteristics of **fix**. Meanwhile, the additional features of [MEND SOMETHING BROKEN] function as the characteristics of **repair**.

Datum 2 : Up and Down / L. 1 / L. 2**Table 4.4**

| Sentences | Types of Sense Relation |
|--|--------------------------------|
| <ul style="list-style-type: none"> ➤ You build me up ➤ You knock me down | Binary antonyms |

In the above table, the writer found a pair of types of sense relations, that is **up** and **down**. Based on Oxford Learner's Dictionary, the word **up** has a meaning towards or in a higher position; to or at a higher level. Meanwhile, the word **down** has a meaning to or at a lower level or place; from the top towards the bottom of something.

The words **up** and **down** have the same meaning which is movement but in the opposite direction to each other. It can be seen in the first line of the verse above, "You build me **up**," it emphasizes that someone makes something else at a higher level than something before. So, the word **up** means towards or in a higher position of something.

The opposite direction is in the second line, which is "You knocked me **down**," it is describe that someone makes someone else moving in the lower level or position from the starting state. Thus, the word **down** means the movement of things from the top towards the bottom of something. Accordingly, the **up** and **down** can be considered as antonyms. However, it has the same component of meaning, namely [MOVE]. The components of the meaning of **up** and **down** can be seen below:

Up = [MOVE] [BECOME] [MORE] [HIGH]

Down = [MOVE] [BECOME] [MORE] [LOW]

Table 4.5 Componential analysis of up and down

| Meaning components | Up | Down |
|--------------------|----|------|
| Move | + | + |
| Become | + | + |
| More | + | + |
| High | + | - |
| Low | - | + |

From the description above, it can be concluded that **up** and **down** are one of the types of sense relation, namely antonyms especially binary antonyms. Based on the theory that have been explained in the chapter two, binary antonyms are if a predicate or word entails the negative of the other predicate. In this case, if something is up, this entails that it cannot be down, and vice versa. The components of meaning that differentiated from the antonyms above are [HIGH] and [LOW].

Datum 3 : Smile and Frown / L. 3 / L. 4**Table 4.6**

| Sentences | Types of Sense Relation |
|--|-------------------------|
| <ul style="list-style-type: none"> ➤ Provoke a smile ➤ And make me frown | Simple antonyms |

Based on the above table, the writer found a pair of types of sense relations, namely **smile** and **frown**. From the Oxford Learner's Dictionary, the word **smile** denotes expression of the face with the corners of the mouth turned up, showing amusement, happiness, etc. Meanwhile, the word **frown** means a serious, angry or worried expression on a person's face that causes lines on their forehead, typically with the corner of the mouth turned down.

The words **smile** and **frown** have the similarities meaning which is a facial expression. As in the first line of the verse above, "provoke a **smile**", the word **smile** means the expression on the face that describes someone's happiness. The phrase means that someone has been made happy because of something. The opposite sense occurs in the second line "And make me **frown**", it states that something or someone has been make the 'me' have a serious or angry facial expression that causes a line on his forehead.

Smile and **frown** clearly have the opposite in meaning. However, they have the same component of meaning which is [FACIAL EXPRESSION]. For the detail, the components of the meaning of the two words can be seen as follow:

Smile = [FACIAL EXPRESSION]

[CORNERS OF THE MOUTH TURNED UP] [HAPPINESS]

Frown = [FACIAL EXPRESSION] [CAUSE]

[LINE IN THE FOREHEAD] [CORNERS OF THE MOUTH
TURNED DOWN] [SERIOUSNESS] [ANGER] [WORRY]

Table 4.7 Componential Analysis of smile and frown

| Meaning components | Smile | Frown |
|----------------------------------|-------|-------|
| Facial expression | + | + |
| Corners of the mouth turned up | + | - |
| Happiness | + | - |
| Cause | - | + |
| Line in the forehead | - | + |
| Corners of the mouth turned down | - | + |
| Seriousness | - | + |
| Anger | - | + |
| Worry | - | + |

From the analysis above, it can be concluded that **smile** and **frown** are one of the types of sense relations, namely simple antonym. It is because the two words clearly have the opposite meaning that distinguished in the components of meaning [CORNERS OF THE MOUTH TURNED UP] as the feature of **smile**, [CORNERS OF THE MOUTH TURNED DOWN] and [LINE IN THE FOREHEAD] as the features of **frown**.

Datum 4 : Highway and Road / L. 8 / L. 9**Table 4.8**

| Sentences | Types of Sense Relations |
|--|--------------------------|
| <ul style="list-style-type: none"> ➤ On the side of the highway, baby ➤ Our road is long | Synonymy |

The writer found a pair of types of sense relations in the table above, there are **highway** and **road**. According to the Oxford Learner's Dictionary, the word **highway** defines a main road for travelling long distances, especially one connecting and going through cities and towns. Whereas, the word **road** means a hard surface built for vehicles to travel on; the way to achieving something

The writer found that **highway** and **road** have the similar sense which is to travel on. For example, in the first line of the verse above, "On the side of the **highway**, baby," it shows that something or someone in the main way side to the various destinations to be traveled. So, the word **highway** means the main way to some objective. Meanwhile, in the second line is "Our **road** is long," it illustrates that they still have a long way to go to reach their destination. Therefore, the word **road** in this sentence means the way to achieve something is still long.

Thus, **highway** and **road** have the same component of sense, [WAY] and [TO TRAVEL]. For more details, below is the components of the meaning of **highway** and **road**:

Highway = [MAIN] [WAY] [TO TRAVEL] [LONG DISTANCES]

[ACHIEVE SOMETHING/SOMEWHERE]

Road = [WAY] [TO TRAVEL]

[ACHIEVE SOMETHING/SOMEWHERE]

Table 4.9 Componential Analysis of highway and road

| Meaning components | Highway | Road |
|-----------------------------|---------|------|
| Main | + | - |
| Way | + | + |
| To travel | + | + |
| Long distances | + | - |
| Achieve something/somewhere | + | + |

Based on the previous descriptions, it can be concluded that the words **highway** and **road** are synonyms. It is because they have a relation between the two that have the same or similar sense. Although, there are many occasions when one word is appropriate in a sentence, but its synonym would be odd. In this case, the writer found the same components of meaning between **highway** and **road**, which are [WAY], [TO TRAVEL], and [ACHIEVE SOMETHING/SOMEWHERE]. There are additional features in

the meaning component that are [MAIN] and [LONG DISTANCES] function as the characteristics of highway.

Datum 5 : Fast and Slow / L. 17 / L. 18

Table 4.10

| Sentences | Types of Sense Relation |
|---|-------------------------|
| <ul style="list-style-type: none"> ➤ I'm driving fast now ➤ Don't think I know how to go slow | Gradable antonyms |

The writer found a pair of sense relations based on the above table, that is **fast** and **slow**. According to the Oxford Learner's Dictionary, the word **fast** has the meaning moving or able to move quickly; happening in a short time or without delay; able to do something quickly. Meanwhile, the word **slow** indicates taking a long time, not fast; not acting immediately; cause something/somebody to go at a slower speed or be less active.

Fast and **slow** have the same meaning which is movement, but in the opposite direction to each other. Starting from the first sentence in the verse above, "I'm driving **fast** now," in this case, it is implying that he/she riding something quickly. Therefore, the word **fast** means to move quickly and cause it to happen in a short time.

Meanwhile, in the second sentence of the verse above, "Don't think I know how to go **slow**," it means the 'I' behaved like she/he did not know to

act not quickly. So, the word **slow** can be interpreted as a movement that takes a long time to do something. In addition, **fast** and **slow** have the same meaning component which is [MOVE]. The components of the meaning of **fast** and **slow** can be described as follows:

Fast = [MOVE] [QUICKLY] [CAUSE] [TAKE A SHORT TIME]

Slow = [MOVE] [NOT QUICKLY] [CAUSE] [TAKE A LONG TIME]

Table 4.11 Componential Analysis of fast and slow

| Meaning components | Fast | Slow |
|--------------------|------|------|
| Move | + | + |
| Quickly | + | - |
| Cause | + | + |
| Take a short time | + | - |
| Not quickly | - | + |
| Take a long time | - | + |

Based on the explanations above, it can be concluded that the words **fast** and **slow** are gradable antonyms. It is because they have a value on some continuous scale which is can be combined with *very*, or *how*? As in the theory mentioned in chapter 2, it is said that gradable antonyms are if the two words at opposite ends of continuous scale of values which can be combined with *very*, or *very much*, or *how*? or *how much*? The components of the meaning that distinguished from the words above are [QUICKLY] and [TAKE A SHORT TIME] functions as the characteristics of fast. Meanwhile,

[NOT QUICKLY] and [TAKE A LONG TIME] are features functions as the characteristics of word slow.

Datum 6 : Cool and Hot / L. 22 / L. 24

Table 4.12

| Sentences | Types of Sense Relation |
|--|-------------------------|
| <ul style="list-style-type: none"> ➤ Cool these engines ➤ I ask you how hot can it get | Gradable antonyms |

From the above table, the writer found a pair of types of sense relations, namely **cool** and **hot**. Based on the Oxford Learner's Dictionary, the word **cool** has the meaning fairly cold or low temperature; not hot or warm. Whereas, the word **hot** defines having a high temperature; producing heat.

The word **cool** and **hot** have the opposite meaning. For example, in the first sentence of the sentence above, "**Cool** these engines" it can be defined that the engine needs to be made so that the temperature is not hot or warm. Hence, the word **cool** means that fairly cold or low temperature of something.

The opposite is held in the second sentence, "I ask you how **hot** can it get," it means that someone asks how high the temperature of something is. Thus, the word **hot** has the meaning of a high temperature which can produce

heat. For more details, the components of meaning of hot and cool can be seen as follows:

Cool = [TEMPERATURE] [LOW] [FAIRLY COLD]
[NOT HOT OR WARM]

Hot = [TEMPERATURE] [HIGH] [PRODUCE HEAT]

Table 4.13 Componential Analysis of cool and hot

| Meaning components | Cool | Hot |
|--------------------|------|-----|
| Temperature | + | + |
| Low | + | - |
| Fairly cold | + | - |
| Not hot or warm | + | - |
| High | - | + |
| Produce heat | - | + |

According to descriptions above, it can be concluded that the words **cool** and **hot** are gradable antonyms. It is because the two words have a value on some continuous scale which can combine with *very*, *very much*, *how?* or *how much?* The components of the meaning that distinguished between cool and hot are [LOW], [FAIRLY COLD], and [NOT HOT OR WARM] as the features of **cool**, meanwhile, [HIGH] and [PRODUCE HEAT] as the features of **hot**.

Datum 7 : Ends and Start / L. 4**Table 4.14**

| Sentence | Types of Sense Relations |
|--|--------------------------|
| ➤ And if it never ends , then when do we start ? | Binary antonyms |

In the table above, the writer found a pair of type of sense relations, there are **end(s)** and **start**. According to the Oxford's Learner's Dictionary, the word **end(s)** has the meaning of point where something stops; last part of something; the final part of a period of time, an event, an activity or a story. While, the word **start** means act of beginning something; to begin happening; to make something begin happening.

End(s) and **start** have the opposite in meaning but there is also a similar meaning between the two which is an action. For example, in the sentence "And if it never **ends**, then when do we **start**?" in this sentence the word **ends** and **start** clearly have contrasting meaning. This implies that something should be stopped in order to begin something else.

So, the word **end(s)** means that a point where something stops and **start** means to make something begin happening. This shows that both words entail the negative of the other word. If one word is applicable, then the other cannot be and vice versa. Furthermore, the word **end(s)** and **start** have the same components of meaning, [ACTION]. The description of the components of meaning of **end(s)** and **start** will be described below:

End(s) = [ACTION] [MAKE] [SOMETHING STOP]

Start = [ACTION] [MAKE] [BEGIN SOMETHING] [HAPPEN]

Table 4.15 Componential Analysis of end(s) and start

| Meaning components | End(s) | Start |
|--------------------|--------|-------|
| Action | + | + |
| Make | + | + |
| Something stop | + | - |
| Begin something | - | + |
| Happen | - | + |

As the result, it can be concluded that **end(s)** and **start** are one of the types of sense relation that is antonyms, especially binary antonyms. It is because if one word is applicable, then the other word cannot be and vice versa. The components of meaning that distinguished from the data above are [SOMETHING STOP] function as the characteristic of **ends**, while [BEGIN SOMETHING] and [HAPPEN] function as the characteristics of **start**.

Datum 8 : Back and Back / L. 11 / L. 14

Table 4.16

| Sentences | Types of Sense Relation |
|---|-------------------------|
| <ul style="list-style-type: none"> ➤ Pushing forward and arching <li style="text-align: center;">back ➤ When you come back | Homonymy |

Back and **back** are found in the above table as a pair of sense relations. Previously, the writer gave the subscript number to distinguish between the words. Based on the Oxfords Learner’s Dictionary, the word **back₁** denotes move something backwards. Meanwhile, the word **back₂** has the meaning in(to) an earlier position or condition.

The word **back₁** and **back₂** are ambiguous whose have different senses and unrelated each other. For example, in the first sentence of the verse above, “Pushing forward and arching **back**,” it means that something moves backwards of something. So, the word **back₁** describes that something makes a backwards movement.

The second sentence is “When you come **back**,” it implies that someone or somebody wants someone else to return to previous state. Thus, the word **back₂** means to put something in its earlier position, state, or condition. For more detail, the components of meaning of **back₁** and **back₂** can be seen below:

Back₁ = [MOVE] [CAUSE] [SOMETHING BACKWARD]

Back₂ = [MOVE] [SOMEBODY/SOMETHING] [IN EARLIER POSITION/CONDITION]

Table 4.17 Componential Analysis of back₁ and back₂

| Meaning components | Back ₁ | Back ₂ |
|--------------------|-------------------|-------------------|
| Move | + | + |
| Cause | + | - |

| | | |
|-------------------------------|---|---|
| Backward | + | - |
| Somebody/something | + | + |
| In earlier position/condition | - | + |

Based on the explanation above, it can be concluded that **back₁** and **back₂** are one of the types of sense relation, namely homonymy. As in the theory about homonymy which means the two words are ambiguous that differ greatly from each other and are obviously not related. Therefore, **back₁** and **back₂** are the two words that have different sense relations far apart and not related to each other. The meaning components which distinguished between the **back₁** and **back₂** are [MOVE], [SOMETHING BACKWARD] function as the characteristics of **back₁**, and [IN EARLIER POSITION/CONDITION] as function of the **back₂** characteristic.

Datum 9 : Answer and Questions / L. 3

Table 4. 18

| Sentences | Types of Sense Relation |
|--|-------------------------|
| ➤ I answer questions, never maybe | Converses |

From the table above, the writer found a pair of types of sense relations, that is **answer** and **question**. According to the Oxford Learner's Dictionary, the word **answer** has the meaning thing said or written in respond

or reply to somebody/something. Whereas, the word **question** indicates a sentence, phrase or word that asks for information; a matter or topic that needs to be discussed or dealt with.

Answer and **question** have the opposite meaning but are still in the same relationship even though the other words are mentioned in the opposite order. For example, as in the sentence of the verse above, “I **answer questions**, never maybe,” it states that somebody responds or reply to a question or topic from someone else. So, the word **answer** means something whether it is spoken or written in response or reply to something or somebody. Whereas, the word **question** describes a topic or things that need to be discussed.

If X is the **answer** of Y (one structure) describes the same relationship as Y is the **question** to X. Accordingly, the words **answer** and **question** have the same relationship when the two things are mentioned in opposite structure. For more details, the meaning components of **answer** and **question** can be seen below:

Answer = [THING SAID/WRITTEN] [SENTENCE, PHRASE/WORD]
[RESPOND/REPLY SOMEBODY/SOMETHING]

Question = [SENTENCE, PHRASE/WORD] [ASK INFORMATION]
[MATTER/TOPIC] [NEED] [DISCUSS]

Table 4.19 Componential Analysis of answer and question

| Meaning components | Answer | Question |
|----------------------------------|--------|----------|
| Thing said/written | + | - |
| Respond/reply somebody/something | + | - |
| Sentence, phrase/word | + | + |
| Ask information | - | + |
| Matter/topic | - | + |
| Need | - | + |
| Discuss | - | + |

Therefore, it can be concluded that **answer** and **question** are one of the types of sense relations, namely antonyms especially converse. As in the theory mentioned in the previous chapter, both words are said to be converse because they still have the same relationship when mentioned in the opposite order as explained above. The components of meaning that distinguished from the data above are [RESPOND/REPLY SOMEBODY/SOMETHING] function as the characteristic of **answer** and [ASK INFORMATION], [MATTER/TOPIC], [NEED], and [DISCUSS] function as the characteristics of **question**.

Datum 10: Fault and Wrong / L. 27 / L. 40**Table 4.20**

| Sentences | Types of Sense Relation |
|---|-------------------------|
| <ul style="list-style-type: none"> ➤ And it's not my fault cause you both deserve ➤ Did I do the wrong thing? | Synonyms |

The writer found a pair of types of sense relations in the table above, there are **fault** and **wrong**. Based on the Oxford Learner's Dictionary, the word **fault** means the responsibility for something wrong that has happened or been done; mistake or imperfection. Whereas, the word **wrong** has the meaning not true or correct; mistaken; behavior that is not honest or morally acceptable.

The writer found that **fault** and **wrong** have the similar meaning to each other. For example, as in the first sentence of the verse above "And it's not my **fault** cause you both deserve," it indicates that somebody has to takes responsibility for something wrong that has been happened or done. Hence, the word **fault** means mistake or imperfection of something.

The similarity is held in the second sentence, "Did I do the **wrong** thing?" it illustrates that someone asked whether his behavior was not true or while he/she did not feel it was not correct. So, it can be said that the word **wrong** means something's not true or correct or mistaken. The description of the components of meaning of **fault** and **wrong** will be described as follow:

Fault = [RESPONSIBILITY] [SOMETHING WRONG]
 [HAS HAPPENED/DONE] [MISTAKE] [IMPERFECTION]

Wrong = [NOT TRUE/CORRECT] [MISTAKE] [BEHAVIOR]
 [NOT HONEST] [NOT MORALLY ACCEPTABLE]

Table 4.21 Componential Analysis of fault and wrong

| Meaning components | Fault | Wrong |
|------------------------|-------|-------|
| Responsibility | + | - |
| Something wrong | + | + |
| Has happened/done | + | + |
| Mistake | + | + |
| Imperfection | + | - |
| Not true/correct | + | + |
| Behavior | - | + |
| Not honest | - | + |
| Not morally acceptable | - | + |

Based on the description above, it can be concluded that **fault** and **wrong** are one of the types of sense relations, namely synonymy. They are called synonymy because they have the same or similar sense relationship. The components of the same meaning of **fault** and **wrong** are [SOMETHING WRONG], [HAS HAPPENED/DONE], [MISTAKE], and [NOT TRUE/CORRECT]. The additional features of meaning of [RESPONSIBILITY] and [IMPERFECTION] function as the characteristics

of **fault**. Meanwhile, the additional features of [BEHAVIOR], [NOT HONEST] and [NOT MORALLY ACCEPTABLE] function as the characteristics of **wrong**.

Datum 11: Outside and Inside / L. 6 / L. 7

Table 4.22

| Sentences | Types of Sense Relation |
|---|-------------------------|
| <ul style="list-style-type: none"> ➤ She's on the outside ➤ I'm on the inside crying (crying) | Binary antonyms |

In the table above, the writer found a pair of types of sense relations, namely **outside** and **inside**. According to the Oxford Learner's Dictionary, the word **outside** convey meaning of the outer side or surface of something; away from or not in a particular place; not in a room, building or container but on or to the outside of it. While, the word **inside** defines on or to the inner part of something/somebody; within something/somebody; the inner part, side or surface of something.

The words **outside** and **inside** have the opposite meaning of position. For example, in the first sentence of the verse above, "She's on the **outside**," it illustrates that someone or somebody is in the outer of something, away from or not in a particular place. Thus, the word **outside** has the meaning of

the outer side or surface of something, not in a room or building but on the outside of it.

The opposite position occurs in the second sentence, “I’m on the **inside** crying (crying),” it implies that someone on the inner part of something while crying. So, the word **inside** describes on or to the inner part, side or surface of something, or within of something. Both words can be said that if the one word is applicable, then the other cannot be and vice versa.

Moreover, **outside** and **inside** denote the meaning position in opposite spot. However, the both words have the same components of meaning, that is [POSITION]. The meaning components that are more detailed from **outside** and **inside** can be seen as follow:

Outside = [POSITION] [OUTER SIDE OF SOMETHING]

[AWAY FROM/NOT IN A PARTICULAR PLACE]

Inside = [POSITION] [INNER PART/SIDE OF SOMETHING]

[WITHIN SOMETHING]

Table 4.23 Componential Analysis of outside and inside

| Meaning components | Outside | Inside |
|-------------------------------------|---------|--------|
| Position | + | + |
| Outer side of something | + | - |
| Away from/not in a particular place | + | - |
| Inner part/side of something | - | + |
| Within something | - | + |

From the previous explanation, it can be concluded that **outside** and **inside** are one of the types of sense relations, namely antonyms especially binary antonyms. It is because they can be defined one word entails the negative of the other word. If something is in the **outside**, it cannot be **inside** at the same time, and vice versa. Therefore, it can be said as binary antonyms. The components of the meaning that differentiated from the data above are [OUTER SIDE OF SOMETHING] and [AWAY FROM/NOT IN A PARTICULAR PLACE] function as the features of **outside**, then [INNER PART/SIDE OF SOMETHING] and [WITHIN SOMETHING] as function of the features of **inside**.

Datum 12: Longer and Shorter / L. 15 / L. 16

Table 4.24

| Sentences | Types of Sense Relation |
|--|-------------------------|
| <ul style="list-style-type: none"> ➤ Days get longer ➤ Life gets shorter | Gradable antonyms |

Based on the table above, the writer found a pair of types of sense relations, there are **long(er)** and **short(er)**. According to the Oxford Learner's Dictionary, the word **long(er)** express meaning of a greater length or distance than usual; taking a great amount of time or more time than usual; for a long time. Meanwhile, the word **short(er)** has the meaning (of a period of time)

seeming to have passed very quickly; a smaller length or distance than usual; taking a small amount of time or less time than usual.

The word **long(er)** and **short(er)** are the opposite ends of a continuous scale of values. It is because the two words may be subject to comparison or qualification. For example, in the first sentence of the verse above, “Days get **longer**,” it shows that the day feels more length than usual. Consequently, the word **long(er)** means something takes a great amount of time or more time than usual.

The second example is on the second line of the verse above, “Life gets **shorter**,” it implies that something or in this case, life seems to have passed very quickly. So, the word **short(er)** means that something seems to have a small amount of time or less time than usual. For more details, description of the meaning components of **long(er)** and **short(er)** will be described as follows:

Long(er) = [BECOME] [MORE] [LENGTH] [THAN USUAL]

Short(er) = [BECOME] [LESS] [LENGTH] [THAN USUAL]

Table 4. 25 Componential Analysis of long(er) and short(er)

| Meaning components | Long(er) | Short(er) |
|--------------------|----------|-----------|
| More length | + | - |
| Than usual | + | + |
| Less length | - | + |

Based on the descriptions above, it can be concluded that **long(er)** and **short(er)** are one of the types of sense relations, antonyms especially gradable antonyms. Both words are said to be gradable antonyms because they have a value on some continuous scale and can be subject to comparison. The components of meaning that differentiated from the data above are [MORE] [LENGTH] as the feature of **long(er)** and [LESS] [LENGTH] as the features of **short(er)**.

Datum 13: Right and Wrong / L. 11 / L.12

Table 4.26

| Sentences | Types of Sense Relations |
|--|--------------------------|
| <ul style="list-style-type: none"> ➤ I'm tired of proving you right ➤ By doing everything so wrong | Binary antonyms |

The writer found a pair of types of sense relations in the above table, that is **right** and **wrong**. From the Oxford Learner's Dictionary, the word **right** denotes true or correct as a fact; correct in your opinion or judgement; correct for a particular situation or thing. Meanwhile, the word **wrong** defines not right or correct; not right about something/somebody.

Right and **wrong** are a pair word that have the opposite meaning. For example, in the first sentence of the verse above, "I'm tired of proving you **right**," it indicates that someone or somebody is tired proving correct

particular situation or thing. Thus, the word **right** has the meaning true/correct as a fact or correct in someone opinion for a particular situation or thing.

Another example is in the second line, “By doing everything so **wrong**,” it implies someone does something that is considered not right about something. So, the word **wrong** means something that is not right or correct. Between the two words exhaust all the relevant possibility. It denoted that if one word is applicable, then the other cannot be and vice versa. In this case, if something is **right**, it cannot be **wrong** and if something is **wrong**, it cannot be **right**.

In more detail the components of the meaning of **right** and **wrong** can be seen as follows:

Right = [BECOME] [TRUE/CORRECT] [IN PARTICULAR SITUATION/THING]

Wrong = [BECOME] [NOT CORRECT] [ABOUT SOMETHING]

Table 4.27 Componential Analysis of right and wrong

| Meaning components | Right | Wrong |
|-------------------------------|-------|-------|
| True/correct | + | - |
| In particular situation/thing | + | + |
| Not correct | - | + |
| About something | + | + |

As the result, it can be concluded that the word **right** and **wrong** are one of the types of sense relations, namely antonyms, especially binary antonyms. It is because a word is binary antonyms of another word if it entails the negative of the other word, and it occurs in those words. The components of meaning that distinguished from the data above are [TRUE/CORRECT] function as the characteristic of **right** and [NOT CORRECT] function as the characteristic of **wrong**.

Datum 14: Pulling and Pushing / L. 4 / L. 18

Table 4. 28

| Sentences | Types of Sense Relations |
|--|--------------------------|
| <ul style="list-style-type: none"> ➤ Pulling my strings ➤ Pushing me over the edge | Simple antonyms |

From the table above, the writer found a pair of types of sense relations, namely **pulling** and **pushing**. Based on the Oxford Learner's Dictionary, the word **pull(-ing)** has the meaning to take hold of something and use force in order to move it or try to move it towards yourself. While, the word **push(-ing)** indicates use force on something/somebody in order to move it forward, away or to a different position.

Pulling and **pushing** are the opposite meaning in direction but both are movements. For example, in the sentence "**Pulling** my strings," it denotes

that someone hold of something use force in order to move it towards herself/himself. Hence, the word **pull(-ing)** means take hold of something and use force in order to move it towards oneself.

The opposite direction held in the second sentence of the verse above, “**Pushing** me over the edge,” it is express that someone use force on somebody to move from one side to the other. So, the word **push(-ing)** means to use force on something or somebody to move away to a different position. Therefore, **pull(-ing)** and **push(-ing)** have the same components of meaning, [MOVE]. The detail components of meaning of the two words can be seen below:

Pull(-ing) = [MOVE] [USE FORCE] [CAUSE] [BECOME]
[TOWARDS]
Push(-ing) = [MOVE] [USE FORCE] [CAUSE] [BECOME]
[FORWARD]

Table 4. 29 Componential Analysis of pulling and pushing

| Meaning components | Pulling | Pushing |
|--------------------|---------|---------|
| Move | + | + |
| Use force | + | + |
| Become | + | + |
| Towards | + | - |
| Forward | - | + |

Thus, based on the previous explanations, the word **pulling and pushing** are one of the types of sense relations, namely antonyms. They are categorized as simple antonyms because they are opposite in meaning of direction of movement. The components of meaning that distinguished between the two words are [TOWARDS] as the function of the characteristic of **pulling** and [FORWARD] as the function of the characteristic of **pushing**.

Datum 15: Tragedy and Comedy / L. 4

Table 4.30

| Sentences | Types of Sense Relations |
|---|--------------------------|
| ➤ Like a tragedy , like a dark comedy | Simple antonyms |

A pair of types of sense relations is found in the above table, namely **tragedy** and **comedy**. According to the Oxford Learner's Dictionary, the word **tragedy** indicates a very sad event or situation, especially one that involves death; a serious play with a sad ending, especially one in which the main character dies. Whereas, the word **comedy** means a humorous aspect of something; a play that is intended to be funny, usually with a happy ending.

The opposite meaning is possessed by the word **tragedy** and **comedy**. For instance, in the sentence above, "Like a **tragedy**, like a dark **comedy**," this shows that something happened so that it was like a serious drama with a

sad ending, and at the same time it was like dark humor of something or a play that is meant to be funny. Thus, the word **tragedy** has the meaning of a very sad event, situation, or a play that is intended to be a sad ending. Whereas, the word **comedy** means a funny aspect of something, or a drama that is meant to be funny usually with a happy ending.

For more detail, the descriptions of the meaning components of the word **tragedy** and **comedy** will be described as follows:

Tragedy = [VERY] [SAD EVENT/SITUATION] [A SERIOUS PLAY]
[SAD ENDING]

Comedy = [SOMETHING HUMOROUS] [A FUNNY PLAY]
[HAPPY ENDING]

Table 4.31 Componential Analysis of tragedy and comedy

| Meaning components | Tragedy | Comedy |
|---------------------|---------|--------|
| Very | + | - |
| Sad event/situation | + | - |
| A serious play | + | - |
| Sad ending | + | - |
| Something humorous | - | + |
| A funny play | - | + |
| Happy ending | - | + |

So, based on the previous explanations, the word **tragedy** and **comedy** are one of the types of sense relations, namely antonyms. Both words are

categorized as simple antonyms because they are simply oppositeness of meaning. The components of meaning that distinguished between **tragedy** and **comedy** are [SAD EVENT/SITUATION], [A SERIOUS PLAY], and [SAD ENDING] function as the features of **tragedy**, while [SOMETHING HUMOROUS], [A FUNNY PLAY], and [HAPPY ENDING] function as the features of **comedy**.

Datum 16: Tiny and Little / L. 17

Table 4.32

| Sentences | Types of Sense Relations |
|---|--------------------------|
| <ul style="list-style-type: none"> ➤ Tiny little pieces, tiny little pieces ➤ Of your heart, won't do it anymore | <p>Synonyms</p> |

From the table above, the writer found a pair of types of sense relations, there are **tiny** and **little**. In the Oxford Learner's Dictionary, the word **tiny** has the meaning very small in size or amount. Whilst, the word **little** means not big; small; smaller than others.

The similarity of the sense is found in the words **tiny** and **little**. As in the sentence of the verse above, "I don't wanna be picking up all of these **tiny little** pieces, **tiny little** pieces of your heart, won't do it anymore." It indicates that someone does not want to pick up a small or very small amount of

someone else heart. Therefore, the word **tiny** means something that has a very small amount or size. Meanwhile, the word **little** has the meaning of something that small, smaller than others, or not big.

Although there is one differentiator from the meaning of the two words, namely [VERY] which refers to the word tiny but it does not eliminate the similarity of meaning between the two. However, **tiny** and **little** have the same sense which is marked with [SMALL] also as the same component of the meaning. The meaning components of **tiny** and **little** are detailed below:

Tiny = [VERY] [SMALL] [SIZE/AMOUNT]

Little = [SMALL] [NOT BIG] [SMALLER THAN OTHERS]

Table 4.33 Componential Analysis of tiny and little

| Meaning components | Tiny | Little |
|---------------------|------|--------|
| Very | + | - |
| Small | + | + |
| Size/amount | + | - |
| Not big | + | + |
| Smaller than others | + | + |

From the above description, the writer found that tiny and little categorized as one of the types of sense relations that is synonyms. They have same sense which are [SMALL], [NOT BIG], and [SMALLER THAN OTHERS]. The additional features of [VERY] and [SIZE/AMOUNT]

function as the characteristics of **tiny**. However, they have the synonymy relation because they have same sense to each other.

Datum 17: Seasons and Summer / L. 7 / L. 8

Table 4.34

| Sentences | Types of Sense Relations |
|--|--------------------------|
| <ul style="list-style-type: none"> ➤ And as the seasons roll by, no matter how hard I try ➤ Summer will end and the leaves will turn again | Hyponymy |

Based on the table above, the writer found a pair of types of sense relations, there are **seasons** and **summer**. based on the Oxford Learner's Dictionary **season(s)** meaning any of the four main periods of the year: spring, summer, autumn, and winter while the word **summer** has a meaning the warmest season of the year, coming between spring and autumn.

The word **seasons** and **summer** have sense relation that the meaning of one word is included in the meaning of the other. For example, in the first sentence of the verse above, "And as the **seasons** roll by, no matter how hard I try," it implies someone has tried something hard until the period of the year passes. Thus, the word **seasons** means the four main periods of the year which are spring, summer, autumn, and winter.

Another example is held in the second sentence, “**Summer** will end and the leaves will turn again,” it shows that the warmest season of the year will end so that the leaves will change. So, the word **summer** has the meaning of the warmest season of the year which comes between spring and autumn. For more details, the components of meaning of the **seasons** and **summer** will be described as below:

Seasons = [MAIN] [FOUR PERIODS/SEASON OF THE YEAR]
[SPRING] [SUMMER] [AUTUMN] [WINTER]

Summer = [WARMEST] [SEASON OF THE YEAR] [COME]
[BETWEEN SPRING AND AUTUMN]

Table 4.35 Componential Analysis of seasons and summer

| Meaning components | Season | Summer |
|---------------------------|--------|--------|
| Main | + | - |
| Four periods of the year | + | - |
| Spring | + | - |
| Summer | + | + |
| Autumn | + | - |
| Warmest | - | + |
| Season of the year | + | + |
| Come | - | + |
| Between spring and autumn | - | + |

From the previous explanation, it can be understood that **seasons** and **summer** are one of the kinds of sense relations which is hyponymy. It is because they have sense relation between words that the meaning of **seasons** is included in the meaning of the **summer**. As in the theory mentioned in the previous chapter, hyponymy is a sense relation between predicates or words so that the meaning of one predicate is included in the meaning of the other. **Season** is the superordinate term; **summer** is a hyponym of **season** because **summer** is kind of **seasons**. The components of the meaning that included in the both words are [SUMMER] and [SEASON OF THE YEAR].

Datum 18: Smell and Scent / L. 5

Table 4.36

| Sentences | Types of Sense Relations |
|---|--------------------------|
| ➤ I can smell your scent from miles | Synonymy |

A pair of types of sense relations is found in the above table, namely **smell** and **scent**. According to the Oxford Learner's Dictionary, the word **smell** means to notice or recognize a particular smell; the quality of something that people and animals sense through their noses. While, the word **scent** conveys the meaning of the pleasant smell that something has; the smell that a person or an animal leaves behind and that other animals such as dogs can follow.

The writer found **smell** and **scent** have the same sense that occurs in it. As in the sentence of the verse above, “I can **smell** your **scent** from miles,” it is expressed that someone can recognize a particular smell from someone else’s smell that she/he left behind so that it smells from a distance. Therefore, the word **smell** means to notice or recognize a certain smell or the quality of something that people can sense through their nose. And the word **scent** means pleasant smell left by someone or something.

Furthermore, the pair of words have at least one common sense besides all the senses they have, namely [SMELL] which is also a component of the same meaning. For further components of meaning, it will be described below:

Smell = [NOTICE/RECOGNIZE] [SMELL] [PEOPLE/ANIMALS HAVE]

Scent = [PLEASANT] [SMELL] [PEOPLE/ANIMALS HAVE]

Table 4.37 Componential Analysis of smell and scent

| Meaning components | Smell | Scent |
|---------------------|-------|-------|
| Notice/recognize | + | - |
| Smell | + | + |
| People/animals have | + | + |
| Pleasant | - | + |

From the description before, it can be concluded that **smell** and **scent** are one of the sense relation which is synonymy. The writer found the same

sense that occurs between the two words, namely [SMELL] and [PEOPLE/ANIMALS HAVE]. The additional meaning features of [NOTICE/RECOGNIZE] function as the characteristic of **smell**. Meanwhile, the additional feature of [PLEASANT] function as a **scent** meaning feature.

Datum 19: Animal and Fish / L. 6 / L. 15

Table 4.38

| Sentences | Type of Sense Relations |
|---|-------------------------|
| <ul style="list-style-type: none"> ➤ Just like animals, animals, like animals-mals ➤ You can find other fish in the sea (Hey) | Hyponymy |

Animal and **fish** are found in the table above as a pair of types of sense relations. From the Oxford Learner's Dictionary, the word **animal** has the meaning living creature that can feel and move other than a human being. Whereas, the word **fish** defines a creature that lives in water, breathes through gills and uses fins and a tail for swimming.

Animal and **fish** have sense relation where the sense of one word is included in the meaning of the other. For example, in the first sentence of the verse above, "Just like **animals**, animals, like animals-mals," it indicates that something or someone act like other living creature besides a human being.

So, the word **animal** means living creature other than humans which can move and feel something.

Another example is in the second sentence, “You can find other **fish** in the sea (Hey),” this implies that a person is advised to look for other living things that live in water that breathes with gills in the sea. Hence, the word **fish** means living things that live in water breathe with gills and swim with fins and tail. Further description of the meaning components of the word **animal** and **fish** can be seen as follows:

Animal = [LIVING CREATURE] [CAN FEEL AND MOVE] [BESIDES HUMAN]

Fish = [LIVING CREATURE] [LIVE IN WATER] [BREATHE WITH GILLS] [SWIMS WITH FINS AND TAIL]

Table 4.39 Componential Analysis of animal and fish

| Meaning components | Animal | Fish |
|--------------------------|--------|------|
| Living creature | + | + |
| Can feel and move | + | + |
| Besides human | + | + |
| Live in water | - | + |
| Breathe with gills | - | + |
| Swims with fins and tail | - | + |

Based on the explanations above, it can be concluded that animal and fish are one of sense relations that is hyponymy. It is because between the two

words have relation of sense that the meaning of animal is included in the meaning of fish. Animal is the superordinate term and fish is hyponym of animal because fish is kind of animal. The components of meaning that included in both words are [LIVING CREATURE]. The additional features of [LIVE IN WATER], [BREATHE WITH GILLS], and [SWIMS WITH FINS AND TAIL] function as the characteristics of fish.

Datum 20: Animals and Beast / L. 46 / L. 50

Table 4.40

| Sentences | Types of Sense Relations |
|---|--------------------------|
| <ul style="list-style-type: none"> ➤ Just like animals, animals, like animals-mals ➤ The beast inside, si-si-side | <p>Synonymy</p> |

The writer found a pair of types of sense relations based on the above table, that is **animals** and **beast**. According to the Oxford Learner's Dictionary, the word **animal(s)** indicates any such creature other than a human being and a plant. Whilst, the word **beast** has the meaning an animal or creature, especially one that is large or dangerous, or one that is unusual.

The sameness meaning is occurs in the word **animals** and **beast**. as in the example of the first sentence, "Just like **animals**, animals, like animals-mals," it shows that something or someone is like other creatures besides humans and plants. Therefore, the word **animals** mean any such creature besides humans and plants.

Another example stands in the second sentence, “The **beast** inside, si-si-side,” it is express that a large and dangerous animal is inside of something or someone. Thus, the word **beast** means an animal or creature especially that is large or dangerous and unusual. However, the word animal and beast have the same sense that is [CREATURE] also as the same meaning component. The components of meaning of **animals** and **beast** in more detail can be seen below:

Animals = [CREATURE] [OTHER THAN A HUMAN AND A PLANT]

Beast = [ANIMAL] [CREATURE] [OTHER THAN A HUMAN AND A PLANT] [LARGE] [DANGEROUS] [UNUSUAL]

Table 4.41 Componential Analysis of animals and beast

| Meaning components | Animals | Beast |
|--------------------------------|---------|-------|
| Creature | + | + |
| Other than a human and a plant | + | + |
| Animal | - | + |
| Large | - | + |
| Dangerous | - | + |
| Unusual | - | + |

From the result above, it can be concluded that the writer discovered the word **animals** and **beast** are classified as one of the sense relations, namely synonym. It is because they have the same features of meaning which are [CREATURE] and [OTHER THAN A HUMAN AND A PLANT]. The

additional features i.e. [ANIMAL], [LARGE], [DANGEROUS], and [UNUSUAL] function as the characteristics of the **beast**.

C. Interpretation of the Research Findings

Based on the data analysis which were taken from selected Maroon 5 song lyrics, the writer found 20 data. The data were found in the song lyrics of the Songs About Jane, It Won't Be Soon Before Long, Hands All Over, Overexposed, and V album by Maroon 5. The results of the data will be shown in the table below:

Table 4.42 Data Interpretation

| No. | Types of sense relations | Frequency | | Percentage(%) |
|-------|---|------------------|----|---------------|
| 1. | Antonyms: <ul style="list-style-type: none"> • Binary antonyms • Converses • Gradable antonyms • Simple antonyms | 4 1 3 3 | 11 | 55% |
| 2. | Synonymy | 6 | | 30% |
| 3. | Homonymy | 1 | | 5% |
| 4. | Hyponymy | 2 | | 10% |
| 5. | Polysemy | 0 | | 0% |
| Total | | 20 | | 100% |

From the table above, it can be interpreted that there are 20 pairs of sense relations in the selected Maroon 5 song lyrics. The types of sense relations used in the song lyrics are antonyms, synonymy, homonymy, and hyponymy. There are 11 data of antonyms which consisting of 4 binary antonyms data, 1 converse data, 3 gradable antonyms data, and 3 simple antonyms data.

Furthermore, there are 6 data of synonymy, 1 datum of homonymy, 2 data of hyponymy, and 0 datum of polysemy. The percentage of the types of sense relations that found in the song lyrics are 55% of antonyms which defines as the oppositeness of meaning in a different way, 30% of synonymy that show the relationship between two words that have the same sense, 5% of homonymy which means two words with the same form but different meanings and are not related to each other, 10% of hyponymy that indicates the inclusion of the meaning of one word in the meaning of the other, and the last is 0% of polysemy, a word that has several very closely related meaning.

Based on the descriptions above, it can be concluded that the type of sense relation that is most often found in the song lyrics of Maroon 5 is antonyms with a percentage of 55%.

BAB V

CONCLUSION AND SUGGESTION

A. Conclusion

After the writer has finished analyzing and describing the data, it can be concluded based on the research data. The writer limited the study into 5 types of sense relations, that are antonyms, synonymy, homonymy, hyponymy, and polysemy.

There are 4 types of sense relations that used in the selected Maroon 5 song lyrics, which are antonyms, synonymy, homonymy, and hyponymy. The sense relation that is most often found is antonym with the acquisition of 11 data from a total of 20 data with a percentage of 55%, while synonymy got 30%, homonymy got 5%, hyponymy got 10%, and there is no polysemy data found so got 0%. In the lyrics of the selected song by Maroon 5, the sense relation of antonyms most often appears to represent that the meaning of each word in the lyrics is connected. So that, it can produce a good mix of words in the lyrics of the song and is more interesting and not monotonous.

Based on the analysis, the writer found how the components of meaning distinguish between the words that belongs to the sense relation by breaking down pairs of word meanings that are included in the sense relation. The data in this research is the words that have the meaning components which have a relationship with the meaning components of another word that is used to distinguish each component of meaning. The whole meaning

components of the words is seen from a number of different components of meaning in order to define and determine the meaning component of a word.

B. Suggestion

Finally, after analyzing the data and giving conclusions of the research in the previous chapter, the writer would like to give some suggestions to the reader related to this paper:

For the students, especially in the English Department who learn about linguistics and include semantics, it is important for them to know about the meaning of words and their relationships in a language. This paper is expected to be one of the references for them in understanding about sense relations.

For the English teachers, this research can be an alternative study to enrich the teacher's linguistic abilities. Therefore, teachers can use this research as additional teaching material in reading.

For other researcher, data might be a reference to support data of other researchers who have similarities or related topics. It can also be complement or perfect research to make their next research better.

Eventually, for the reader in general who have an interest in the music and linguistics field, especially semantics and sense relations subject. Hopefully, this research can build up their knowledge about the sense relations that occur in song lyrics.

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Songs About Jane Album

This Love

[Verse 1]

I was so high I did not recognize
The fire burning in her eyes
The chaos that controlled my mind
Whispered goodbye as she got on a plane
Never to return again
But always in my heart

[Chorus]

This love has taken its toll on me
She said goodbye too many times before
And her heart is breaking in front of me
And I have no choice, 'cause I won't say goodbye anymore

[Verse 2]

I tried my best to feed her appetite
Keep her coming every night
So hard to keep her satisfied
Keep playing love like it was just a game
Pretending to feel the same
Then turn around and leave again

[Chorus]

This love has taken its toll on me
She said goodbye too many times before
And her heart is breaking in front of me
And I have no choice, 'cause I won't say goodbye anymore

[Bridge]

I'll fix these broken things

Repair your broken wings

And make sure everything's alright (It's alright, it's alright)

My pressure on your hips

Sinking my fingertips

Into every inch of you

'Cause I know that's what you want me to do

[Chorus]

This love has taken its toll on me
She said goodbye too many times before
And her heart is breaking in front of me

And I have no choice, 'cause I won't say goodbye anymore
This love has taken its toll on me
She said goodbye too many times before
And my heart is breaking in front of me
She said goodbye too many times before
This love has taken its toll on me
She said goodbye too many times before
And her heart is breaking in front of me
I have no choice, 'cause I won't say goodbye anymore

Shiver

[Verse 1]

You build me up

You knock me down

Provoke a smile

And make me frown

You are the queen of run-around

You know it's true

[Verse 2]

You chew me up

And spit me out

Enjoy the taste

I leave in your mouth

You look at me

I look at you

Neither of us know what to do

[Chorus]

There may not

Be another way to your heart

So I guess I'd better find a new way in

I shiver when I hear your name

Think about you, but it's not the same

I won't be satisfied 'till I'm under your skin

[Verse 3]

Immobilized by the thought of you

Paralyzed by the sight of you

Hypnotized by the words you say
Not true, but I believe them anyway

[Verse 4]

So come to bed, it's getting late
There's no more time for us to waste
Remember how my body tastes
You feel your heart begin to race

[Chorus]

There may not
Be another way to your heart
So I guess I'd better find a new way in
I shiver when I hear your name
Think about you, but it's not the same
I won't be satisfied 'till I'm under your skin

[Chorus]

There may not
Be another way to your heart
So I guess I'd better find a new way in
I shiver when I hear your name
Think about you, but it's not the same
I won't be satisfied 'till I'm under your skin
There may not
Be another way to your heart
So I guess I'd better find a new way in
I shiver when I hear your name
Think about you, but it's not the same
I won't be satisfied 'till I'm under your skin

Secret

Say your goodbyes
Off you go
Some conversation
No contemplation
Hit the road

[Verse 2]

Car overheats
Jump out of my seat
On the side of the highway, baby
Our road is long
Your hold is strong
Please don't ever let go, oh no

[Chorus]
I know I don't know you
But I want you so bad
Everyone has a secret
But can they keep it
Oh no, they can't

[Verse 3]
I'm driving fast now
Don't think I know how to go slow
Oh, where you at now?
I feel around
There you are

[Verse 4]
Cool these engines
Calm these jets
I ask you how hot can it get
And as you wipe off beads of sweat
Slowly you say "I'm not there yet!"

[Chorus]
I know I don't know you
But I want you so bad
Everyone has a secret
But can they keep it
Oh no, they can't
I know I don't know you
But I want you so bad
Everyone has a secret
But can they keep it
Oh no, they can't



Sweetest Goodbye

[Verse 1]

Where you are seems to be
As far as an eternity
Outstretched arms, open hearts
And if it never ends, then when do we start?

[Pre-Chorus]

I'll never leave you behind
Or treat you unkind
I know you understand
And with a tear in my eye
Give me the sweetest goodbye
That I ever did receive

[Chorus]

Pushing forward and arching back
Bring me closer to heart attack
Say goodbye and just fly away
When you come back
I have some things to say
How does it feel to know you never have to be alone
When you get home?
There must be someplace here that only you and I could go
So I can show you how I...

[Verse 2]

Dream away everyday
Try so hard to disregard
The rhythm of the rain that drops
And coincides with the beating of my heart

[Pre-Chorus]

I'll never leave you behind
Or treat you unkind
I know you understand, yeah, yeah, yeah
And with a tear in my eye
Give me the sweetest goodbye
That I ever, ever, ever did receive

[Chorus]

Pushing forward and arching back
Bring me closer to heart attack
Say goodbye and just fly away
When you come back
I have some things to say, yeah
How does it feel to know you never have to be alone
When you get home?
There must be someplace here that only you and I could go
So I can show you how I feel, feel, feel, feel

[Outro]

How does it feel to know you never have to be alone
When you get home?
There must be someplace here that only you and I could go
So I can show you how I feel, feel, feel, feel
There must be someplace here that only you and I could go
So I can show you how I feel, feel, feel, feel

It Won't Be Soon Before Long Album

Wake Up Call

[Verse 1]

I didn't hear what you were sayin'
I live on raw emotion, baby
I answer questions, never maybe
And I'm not kind if you betray me
So who the hell are you to say we
Never would have made it, babe?

[Pre-Chorus]

If you needed love, well, then ask for love
Could have given love, now I'm taking love
And it's not my fault 'cause you both deserve
What's coming now, so don't say a word

[Chorus]

Wake up call

Caught you in the morning with another one in my bed
Don't you care about me anymore?
Don't you care about me? I don't think so
Six foot tall
Came without a warning, so I had to shoot him dead
He won't come around here anymore
Come around here? I don't think so

[Verse 2]

Would have bled to make you happy
You didn't need to treat me that way
And now you beat me at my own game
And now I find you sleeping soundly
And your lovers screaming loudly
Hear a sound and hit the ground

[Pre-Chorus]

If you needed love, well, then ask for love
Could have given love, now I'm taking love
And it's not my fault 'cause you both deserve
What's coming now so don't say a word

[Chorus]

Wake up call
Caught you in the morning with another one in my bed
Don't you care about me anymore?
Don't you care about me? I don't think so
Six foot tall
Came without a warning, so I had to shoot him dead
He won't come around here anymore
Come around here? I don't feel so bad
I don't feel so bad
I don't feel so bad

[Bridge]

I'm so sorry, darling
Did I do the wrong thing?
Oh, what was I thinking?
Is his heart still beating?

[Chorus]

Wake up call

Caught you in the morning with another one in my bed

Don't you care about me anymore?

Don't you care about me? I don't think so

Six foot tall

Came without a warning, so I had to shoot him dead

He won't come around here anymore

Come around here? I don't feel so bad

Wake up call

Caught you in the morning with another one in my bed

Don't you care about me anymore?

Don't you care about me? I don't think so

Six foot tall

Came without a warning, so I had to shoot him dead

He won't come around here anymore

No, he won't come around here, I don't feel so bad

[Outro]

I don't feel so bad (Wake up call)

I don't feel so bad (Caught you in the morning with another one in my bed)

I don't feel so bad (Don't you care about me anymore?)

Don't you care about me? I don't feel so bad

Wake up call

Caught you in the morning with another one in my bed

Don't you care about me anymore

The Way I Was

[Verse 1]

Making love to a picture frame

One more time tonight

You can tell by the lines in her smile

Something is not right

Where are you hiding? (hiding)

She's on the outside

I'm on the inside crying (crying)

Just another crazy boy

Hungry for your

[Chorus]

Hot love

Wrap yourself around me like a warm glove

The emptiness leaves me and I'm filled up

Never need to go back to the way I was

The way I was

[Verse 2]

I tried and tried and tried and tried

But I have no concept of consequence

And I'm a master of self defense

Days get longer

Life gets shorter

She rips me like no other

So oh dripping from head to toe

Where are you hiding (hiding)

She's on the outside

I'm on the inside crying (crying)

[Chorus]

Hot love

Wrap yourself around me like a warm glove

The emptiness leaves me and I'm filled up

Never need to go back to the way I was

The way I was

The way I was

Hot love

Wrap yourself around me like a warm glove

The emptiness leaves me and I'm filled up

Never need to go back to the way I was

The way I was

[Verse 3]

I can't make the same mistake

If you lose my love

It was yours to take

Break down your door

Take a little more

When I need you around

[Verse 4]

And I'm so terrified of leaving
It's a new low
Try and pick me up again but
Let go see how far I get without you
Desperately need more of your

[Chorus]

Hot love
Wrap yourself around me like a warm glove
The emptiness leaves me and I'm filled up
Never need to go back to the way I was
The way I was
Hot love
Wrap yourself around me like a warm glove
The emptiness leaves me and I'm filled up
Never need to go back to the way I was
The way I was

Hands All Over Album

Don't Know Nothing

[Intro]

Ooh
Ooh

[Verse 1]

Living inside my head
Pulling my strings
Letting me think I'm in control
Giving you all of my heart
Was a good start
But it turns out you want my soul

[Chorus]

I don't know nothing about that
In fact I don't know nothing at all
I'm tired of proving you right

By doing everything so wrong

So tell me what you really want
'Cause I don't wanna be
I don't wanna be alone

[Break]

Ooh

Ooh

[Verse 2]

Pushing me over the edge

Can't forget those things you said
Cut to the bone
Go ahead, take your swing
What did you think?
I was just going to roll over? Oh no

[Chorus]

I don't know nothing about that
In fact I don't know nothing at all
I'm tired of proving you right
By doing everything so wrong
Gotta tell me what you really want
'Cause I don't wanna be
Oh, I don't want to be alone

[Break]

Ooh

Ooh

I don't wanna be

[Verse 3]

I've put myself on the line
I'm tired of wasting my time
There's got to be a reason why
She will not talk to me, no oh

[Chorus]

I don't know nothing about that
In fact I don't know nothing at all

So tired of proving you right
By doing everything so wrong
I don't know nothing about that
In fact I don't know nothing at all
So tired of proving you right
By doing everything so wrong

[Bridge]

Tell me what you really want
I don't wanna be
I don't wanna be alone

[Outro]

Ooh
Ooh

Overexposed Album

The Man Who Never Lied

[Verse 1]

In the middle of Hollywood Boulevard
Screaming at each other, screaming at each other
Like, "Oh oh oh," can't take it anymore
Like a tragedy, like a dark comedy
Laughing at each other, laughing at each other
Like, "Oh oh oh," it isn't funny anymore

[Hook]

I was the man who never lied
Never lied until today
But I just couldn't break your heart
Like you did mine yesterday
I was the man who never lied, oh
I was the man who never lied, oh, yeah

[Verse 2]

Sometimes honesty is the worst policy
Happy ever after, happy ever after
Let it go, you never need to know
I don't wanna be picking up all of these
Tiny little pieces, tiny little pieces
Of your heart, won't do it anymore

[Hook]

I was the man who never lied
Never lied until today
But I just couldn't break your heart
Like you did mine yesterday
I was the man who never lied, oh
I was the man who never lied, oh, yeah

[Break]
I was the...
Yeah, yeah, oh, oh

[Verse 3]
In the middle of Hollywood Boulevard
What am I doing in Hollywood Boulevard?
In the middle of Hollywood Boulevard
Screaming at each other, screaming

[Hook]
I was the man who never lied
Never lied until today
But I just couldn't break your heart
Like you did mine yesterday
I was the man who never lied, oh
I was the man who never lied, oh, yeah
I was the man who never lied
Never lied until today
But I just couldn't break your heart
Like you did mine yesterday
I was the man who never lied, oh
I was the man who never lied, oh, yeah

Fortune Teller

[Verse 1]
I'm not a fortune teller, I won't be bringing news
Of what tomorrow brings, I'll leave that up to you
I'm not a fortune teller, don't have crystal ball
I can't predict the future, can't see nothing at all
It doesn't mean I'm afraid of all the things that you say
But I just think we should stay stuck in the moment today
And as the seasons roll by, no matter how hard I try

Summer will end and the leaves will turn again

[Pre-Chorus]

I don't know why you're acting like this
I don't know why you had to do it again
Why'd you have to go and ruin the night
Don't worry about tomorrow's mess

[Chorus]

I'll never know how the future will go
I don't know what to tell you, I'm not a fortune teller
I'll never change, but I want you to stay
I don't know what to tell you, I'm not a fortune teller

[Verse 2]

I don't like watching TV, I don't know what it all means
And your American dream, baby, it just isn't me
I know what I'm thinking may not be on your mind
I know the song I'm singing is not your favorite kind
It doesn't mean I'm afraid of all the things that you say
But I just think we should stay stuck in the moment today
And as the seasons roll back, no matter how hard I try
Summer will end and the leaves will turn again

[Pre-Chorus]

I don't know why you're acting like this
I don't know why you had to do it again
Why'd you have to go and ruin the night
Don't worry about tomorrow's mess

[Chorus]

I'll never know how the future will go
I don't know what to tell you, I'm not a fortune teller
I'll never change, but I want you to stay
I don't know what to tell you, I'm not a fortune teller

[Bridge]

This feeling keeps growing
These rivers keep flowing
How can I have answers

When you drive me in questions?

[Chorus]

I'll never know how the future will go
I don't know what to tell you, I'm not a fortune teller
I'll never change, but I want you to stay
I don't know what to tell you, I'm not a fortune teller
I'll never know how the future will go
I don't know what to tell you, I'm not a fortune teller
I'll never change, but I want you to stay
I don't know what to tell you, I'm not a fortune teller

V Album

Animals

[Chorus]

Baby, I'm preying on you tonight
Hunt you down, eat you alive
Just like animals, animals, like animals-mals
Maybe you think that you can hide
I can smell your scent from miles
Just like animals, animals, like animals-mals
Baby, I'm... (Hey)

[Verse 1]

So what you trying to do to me? (Hey)
It's like we can't stop, we're enemies (Hey)
But we get along when I'm inside you, yeah (Hey)
You're like a drug that's killing me (Hey)
I cut you out entirely (Hey)
But I get so high when I'm inside you

[Pre-Chorus]

Yeah, you can start over, you can run free (Hey)
You can find other fish in the sea (Hey)
You can pretend it's meant to be (Hey)
But you can't stay away from me
I can still hear you making that sound (Hey)

Taking me down, rolling on the ground (Hey)
You can pretend that it was me, but no, oh (Hey)

[Chorus]

Baby, I'm preying on you tonight
Hunt you down, eat you alive
Just like animals, animals, like animals-mals
Maybe you think that you can hide
I can smell your scent from miles
Just like animals, animals, like animals-mals
Baby, I'm... (Hey)

[Verse 2]

So if I run, it's not enough (Hey)
You're still in my head, forever stuck (Hey)
So you can do what you wanna do, yeah (Hey)
I love your lies, I'll eat 'em up (Hey)
But don't deny the animal (Hey)
That comes alive when I'm inside you

[Pre-Chorus]

Yeah, you can start over, you can run free (Hey)
You can find other fish in the sea (Hey)
You can pretend it's meant to be
But you can't stay away from me
I can still hear you making that sound (Hey)
Taking me down, rolling on the ground (Hey)
You can pretend that it was me, but no, oh (Hey)

[Chorus]

Baby, I'm preying on you tonight
Hunt you down, eat you alive
Just like animals, animals, like animals-mals
Maybe you think that you can hide
I can smell your scent from miles
Just like animals, animals, like animals-mals
Baby, I'm...

[Bridge]

Don't tell no lie, lie, lie, lie
You can't deny-ny-ny-ny

The beast inside, si-si-side
Yeah, yeah, yeah

No girl don't lie, lie, lie, lie (No, no, don't lie)
You can't deny-ny-ny-ny (You can't deny)

The beast inside, si-si-side

Yeah, yeah, yeah, yo-oh, oh, oh, oh, oh, oh, oh

Just like animals, animals, like animals-mals (Hey, hey)

Just like animals, animals, like animals-mals, oww!

(Yeah, yeah, yeah)

[Chorus]

Baby, I'm preying on you tonight

Hunt you down, eat you alive

Just like animals, animals, like animals-mals

Maybe you think that you can hide

I can smell your scent from miles

Just like animals, animals, like animals-mals

Baby, I'm...

[Outro]

Don't tell no lie, lie, lie, lie

You can't deny-ny-ny-ny

The beast inside, si-si-side

Yeah, yeah, yeah

No girl don't lie, lie, lie, lie (No, no, don't lie)

You can't deny-ny-ny-ny (You can't deny)

The beast inside, si-si-side

Yeah, yeah, yeah

Lips on You

[Verse 1]

You keep me connected to you like I was your shadow

You're giving me answers to all of my questions here on my pillow, oh

Can't nothing get in between us, baby

We've been waiting on this moment for so long

You wanna be reckless, restless, right until tomorrow

Wait

[Chorus]

When I put my lips on you

You feel the shivers go up and down your spine for me

Make you cry for me

When I put my lips on you

I hear your voice echoing all through the night for me

Baby, cry for me

When I put my lips on you (when I, when I, when I)

When I put my lips on you (when I, when I, when I)

[Verse 2]

Just turn off the lights and you can be my private dancer

When we close the curtains

You and me can forget all our manners, oh

The neighbors must think that we're crazy, baby

'Cause look how easily we keep coming undone

You wanna be reckless, restless, right until tomorrow

Wait

[Chorus]

When I put my lips on you

You feel the shivers go up and down your spine for me

Make you cry for me

When I put my lips on you

I hear your voice echoing all through the night for me

Baby, cry for me

When I put my lips on you (when I, when I, when I)

When I put my lips on you (when I, when I, when I)

When I put my lips on you (when I, when I, when I)

When I put my lips on you (when I, when I, when I)

[Chorus]

When I put my lips on you

BIOGRAPHY



The writer was born in Banyumas on June 13th, 1993, her mother is Rokhimah and father is Muhamad Karim. She has two sisters because she is the second child of three children. The eldest sister is Ayu Ningrum Mukharomah and the youngest sister is Zahraya Larasati. The writer graduated from Pandak State Elementary School in Banyumas and graduated in 2005, then continued her studies at 2 Sumpiuh State Junior High School in Banyumas and graduated in 2008. She majored in Network Computer Engineering while at SMK Muhammadiyah Sumpiuh in 2008-2011. In the middle of 2011, she worked at PT. Phillip Securities Indonesia in Jakarta serves as data entry. In 2012, she submitted an application to PT. Sanyo Jaya Components Indonesia and worked until 2013. Then, she moved to work at PT. Katolec Indonesia in 2013-2014. After the contract period ended, she started working again at PT NOK Indonesia in 2015 until the end of 2016. Finally, the writer decided to continue her study to the undergraduate program for the English department and joined the School of Foreign Languages - JIA in 2016.