

THE RELATIONSHIP OF MEANING IN THE MADURA SONG GROUP: A SEMANTIC STUDY ANALYSIS

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Abstrak

Lirik lagu memiliki makna tersirat atau tidak sebenarnya sehingga membutuhkan analisis semantik untuk memahaminya. Lagu daerah mempunyai hubungan yang sangat erat dengan budaya, lagu ini merupakan bentuk representasi dari tradisi dan adat istiadat dari suatu daerah. Kata-kata yang dibingkai sedemikian indahnya tidak hanya memberi nilai estetika saja, ia membentuk makna yang sangat dalam, sehingga untuk mengungkapkannya memerlukan kajian semantik tentang relasi makna. Melalui kajian semantik, lagu daerah yang kaya akan makna keberagaman dapat kita ambil sebagai acuan dalam kehidupan bermasyarakat. Lirik lagu yang disusun menggunakan bahasa kias di dalamnya mengandung makna yang dapat memberikan pemahaman yang lebih luas, karena dalam bahasa makna kata satu dengan yang lainnya saling berhubungan. Metode dalam penelitian ini adalah kualitatif deskriptif dengan data berupa kata, frasa, dan rangkaian kalimat atau paragraf yang dianalisis menggunakan teori analisis kajian semantik relasi makna Riemer yang meliputi antonimi, meronimi, hiponimi, dan sinonimi. Model analisis ini menitikberatkan hubungan makna antara satuan lingual bahasa dengan satuan lingual bahasa lainnya terbentuk dalam sebuah lirik lagu, serta bagaimana seorang penulis atau pencipta lagu merepresentasikan nilai-nilai kebudayaan di dalam lagu daerah Madura. Penelitian ini tidak hanya memberikan kontribusi pada pemahaman tentang kajian semantik relasi makna dalam sebuah lirik lagu saja, tetapi juga dapat memotivasi pembaca terkait dengan nilai-nilai sosial, moral, dan religius yang melekat di dalam masyarakat Madura. Penelitian ini juga dapat menjadi referensi dalam melestarikan kekayaan kebudayaan karya seni yang berbentuk lagu daerah. Kekayaan makna yang terdapat di dalam lagu daerah Madura menjadi salah satu alasan pentingnya menganalisis lagu daerah menggunakan kajian semantik.

Kata Kunci: relasi makna, semantik, lagu

Abstract

Song lyrics have an implied or unreal meaning so they require semantic analysis to understand them. Regional songs have a very close relationship with culture, this song is a form of representation of the traditions and customs of a region. Words that are framed in such a beautiful way do not only give aesthetic value, they form a very deep meaning, so to unravel them requires a semantic study of the relationship of meaning. Through semantic studies, we can take regions that are rich in the meaning of diversity as a reference in community life. The lyrics of songs that are arranged using figurative language contain meanings that can provide a broader understanding, because in language the meanings of words are interconnected. The method in this study is qualitative descriptive with data in the form of words, phrases, and series of sentences or paragraphs that are analyzed using the theory of semantic analysis of Riemer meaning relations which includes antonyms, meronymy, hyponymic, and synonyms. This analysis model emphasizes the relationship of meaning between the lingual units of the language and the lingual units of other languages formed in the lyrics of a song, as well as how a writer or songwriter represents cultural values in the Madura regional song. This research not only contributes to the understanding of the semantic study of the relationship of meaning in a song lyrics, but can also motivate readers related to the social, moral, and religious values inherent in Madurese society. This research can also be a reference in preserving the cultural richness of works of art in the form of regional songs. The richness of meaning contained in Madura regional songs is one of the reasons for the importance of analyzing regional songs using semantic studies.

Keywords: meaning relations, semantic, song

1. INTRODUCTION

As a means of communication, language has various variations in its delivery, one of which is through works of art in the form of songs. Songs are works of sound and language art that involve melody, music, and the voice of the singer (Amarya & Utami, 2023). This reflects the attachment between the work of art (song) and language.). Songs are composed of words and reflect the expression of personal feelings. As an opinion (Wijaya & Wartini, 2019) The lyrics in the song use figurative language which has an implicit meaning in it. The use of figurative language is a parable that implies additional meanings (Iskandar & Marwan, 2023). Therefore, the language used in the lyrics of the song is selected in such a way that it becomes more beautiful, the beauty is in the form of the suitability of the choice of words and the accuracy of the meaning that is able to express the feelings of the author (Anisa & Puspa, 2023). Figurative language composed of words has interconnected meanings, this relationship is called the relationship of meaning. Meaning relations are semantic relationships that exist between one language unit and another language unit (Khoriyah, 2024).

The study of semantics is one of the interdisciplinary sciences in linguistics. In line with that, (Amiduddin, 2016) It gives the understanding that semantics is a science that studies meaning. In it, it studies how the relationship of meaning is formed, so that the message and ideas of a writer or creator are conveyed well. Meanwhile, according to (Heriana et al., 2021) Semantics is a science that processes meaning in paragraphs and sentences by paying attention to several important components. The songwriter doesn't necessarily create a song, he uses beautiful words that are interconnected with each other. This study serves to analyze in depth related to the linguistic lingual units that are arranged in a song lyric.

Through the study of the meaning of language in a song lyrics, it can reveal the content or mandate contained in the song (Wijaya & Wartini, 2019). Regional songs are a type of song that is very closely related to culture. As conveyed by Koetjaraningrat (in (Evayani, 2024) Regional songs tell about traditions, customs in people's lives, which generally use regional language and music. The study of semantics includes the relationship of meaning between one and another, as well as its influence on humans and society (Nabilah et al., 2023). So this is very appropriate if regional songs are studied through semantic studies.

Songs are not created just to enjoy their beauty. As part of a work of art, songs can be a medium for a person to communicate with others (Fitria et al., 2025). We can take regional songs that are rich in the meaning of diversity in a region as a reference in community life. Thus, to reveal what cultural values are contained in regional songs, it is necessary to analyze the relationship between their meanings. According to (Riemer, 2010) there are four important components in the relationship of meaning, namely antonymy, meronymy, hyponymy, synonymy. These four components are the forms that compose the meaning of the linguistic unit of the language, which in this case is found in the song lyrics.

According to (Ihsan & Putra, 2021) The relationship of meaning in song lyrics is an interesting area of research that explores how the different elements in song lyrics work together to create a coherent message or theme. Analyzing the relationship of meaning in the lyrics of regional songs can give rise to various new understandings for the community. This shows that the existence of regional songs is important and should be maintained. According to (Ayu et al., 2024) Regional languages are one of the cultural heritage that needs to be preserved, so research on regional languages needs to be carried out to find out its development. This study

can indirectly preserve the existence of regional songs, in which in this case the researcher chose the Madura area. Madura is an area known for the resilience of its people in doing things. Madura regional song titled *Tandu' Majeng, Pajhar Laghu*, and *Kembheng Malate Pote* contains various meanings that represent the culture of the Madura people. Through semantic studies, the relationship of meaning studied in regional songs can contain the meaning that is related to each lyric. The discovery of this meaning will reveal the message of the author, which can later expand knowledge.

Song titled *Tandu' Majeng, Pajhar Laghu*, and *Kembheng Malate Pote* It was arranged using the typical language of the Madura region, which may not be widely known by the general public. This song is a song that is currently still sung in Madura schools and is included in the learning of the local content of the Madura regional language. The semantic study of regional songs serves as an intermediary to facilitate a broader understanding related to the cultural values contained in a certain region. Strengthened by research conducted (Wijaya & Wartini, 2019) Titled *Relationship of Meaning in the Lyrics of the Song of Struggle Nahdlatul Wathan Larya Tgkh. M Zainuddin Abdul Majid (Semantic Study)*. According to him, song lyrics have an implied or unreal meaning so they require semantic analysis to understand them. His research on the relationship of this meaning reveals the struggle of Nahdlatul Wathan. In addition to these reasons, they see *background* The writer of the struggle song who is a national hero through his work is able to motivate the community. From several studies found, it can be concluded that it is very important to research regional songs using semantic studies. The difference between research conducted previously and research that will be conducted by researchers is in the selection of subjects. The researcher chose regional songs where regional

songs have not been widely researched about their relationship meaning.

The purpose of this study is to analyze how the relationship of meaning of the lingual unit of language, then by using the qualitative descriptive analysis method of the data that has been found to be described. Through this description, the message and purpose of a regional writer or songwriter can be conveyed.

2. METHOD

The researcher uses a qualitative method through a descriptive approach. The descriptive approach aims to provide a detailed explanation related to the data that has been found. Therefore, the interpretation is in-depth and exploratory to the object of research (Anjani & Mahdaniar, 2023). In line with that, (Sugiyono, 2017) emphasizing that qualitative research is used to obtain in-depth data, in the form of written words. This means that the results of this research are in the form of a series of words that have been developed through description.

The object of this study is regional songs (Madura) entitled *Tandu' Majeng, Pajjher Laghu* and *Kembheng Malate Pote*. The analysis in this study refers to the theory put forward by Riemer in his book entitled *Introducing Semantics*. He explained that there are four important components to analyze the relationship of meaning, namely antonymy, meronymy, hyponymy and synonymy.

Data collection techniques used by researchers reading and recording techniques. The researcher read the three regional songs and then recorded the form of meaning relationships found. Data analysis is carried out through three main stages, namely data identification, data category or classification, and data interpretation or interpretation (Anhar et al., 2025). According to (Moleong, 2014) Data unit identification is the selection of parts of text that contain a complete meaning, categorization is the grouping of data based on certain criteria in this case the forms of

meaning relations, and data interpretation which is a deeper analysis of all four components of meaning relations which include *antonymy*, *meronymy*, *hyponymy*, dan *synonymy* using semantic studies. In the context of this study, an analysis was carried out to understand the relationship of meaning between the lingual units formed, as well as how regional songs reflect cultural values.

3. RESULT AND DISCUSSION

Meaning relations are one of the semantic studies that examine the relationship of meaning in the lingual units of language with other lingual units. This study can reveal the message, idea or idea that the writer wants to convey. The selection of Madura regional songs by the researcher is because the songs contain a very deep meaning related to persistence in work, discipline in doing something, sacrifices, and parents' expectations for their children. Overall, in the Madura regional song titled *tandu' majeng*, *pajjher laghu*, and *kembheng malate pote*, researchers found 14 data on lexical meaning relationships. There are three data on the relationship of antonymic meaning; one data each on each song, three data on the relationship of the meaning of meronimi; one data each on each song, five data on the relationship of the meaning of hyponymy; One data on *the song Kembheng Malate Pote* and two data each on the song *Tandu' Majeng* and *Pajjher Laghu*, and finally on the relationship of synonyms meaning three data were found; one data each on each song. The following is presented in the form of a table.

Table 1. Results of Analysis of Meaning Relations in Madura Songs

Relationship Meaning	<i>Tandu' Majeng</i>	<i>Pajjher Lagghu</i>	<i>Kembh eng Malate Pote</i>
Antonymy	1	1	1
Meronymy	1	1	1
Hyponymy	2	2	1

Synonymy	1	1	1
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Antonymy (oppositeness)

According to (Riemer, 2010) Antonyms or counterwords are characterized by the relationship of inequality between two terms that relate to some certain dimension of contrast. In line with that, antonyms according to (Sulastri, 2020) It is a semantic relationship between two words whose meaning expresses opposition or opposite.

The first song titled *Tandu' Majeng* is found in one antonym in the lyrics:

Ngapote wa' lajereh etangale
Reng majeng tantonah la padeh mole.

Word *majeng* and *Mole* is the opposite word. *São Paulo* in Madurese is a person who goes to the sea to look for fish, a Madurese person who works as a fish finder in the sea or in Indonesian is known as (fisherman) called *oreng majeng*. While the word *Mole* in Indonesian it is known as homecoming, meaning that the fish seekers (fishermen) have returned from the sea and can be called an activity *majeng-nya* It's done. As explained by (Pertiwi & Nurjanah, 2023) In the results of his research, the word depart and return has opposite meanings as a form of distant or close position of a situation. The meaning of the lyrics explains that when *lajer* (boat) has begun to appear indicating that *reng majeng* (fishermen) have gone home. This is a happiness and signifies peace for the family of a fish finder, a family that goes to fish in the sea returns home safely. We know that the challenges faced by the *reng majeng* (fishermen) in the ocean. Fishermen have great responsibilities and high risks in their jobs (Amelia et al., 2023) laugh *go home* With a note in a safe state is something that is very much awaited and prayed for. Most of the Madurese people work as fishermen to support their families. This is a form of sacrifice made by a family head who is ready to sacrifice his life for the sake of his beloved family.

The second song titled *Pajjher Lagghu* finds an antonym in the lyrics:

Pajjher laghu arenah pom nyonara
Bapak Tani se tedung pon jhege e.

The words *tedung* and *jhege* are opposite words. *Tedung* if interpreted into Indonesian means sleep and *jhege* in Indonesian means awake. The meaning of the two opposite words refers to the spirit of a farmer in Madura. When dawn has begun to rise, they must wake up as early as possible from their sleep to perform their responsibilities. The meaning of the word from this relationship of meaning can give us awareness of the importance of time, responsibility, and work ethic inherent in the life of the Madurese people. In the lyrics of this song, farmers are described as tough and loyal to their duties, this is proven when they have to wake up from their sleep even since the sun has not yet risen perfectly.

The third song titled *Kembheng Malate Pote* is founded one antonymy in the lyrics:

Benya' kembheng se sae
Tak seddhhep akadhi malate
Winning the Trophy for the Artist
From Sadhep Akadhi Malate.

The phrase *tak seddhhep* and *se seddhhep* a phrase are opposites. *It is not seddhhep* if it is interpreted in Indonesian as not fragrant while *se seddhhep* means something fragrant. These two opposite phrases have the meaning that the elders of the Madurese people give advice to their sons and their castles through song lyrics to always maintain the family's fragrant name like *seddhhepnnya* a jasmine flower. Fragrant here means to lead to his behavior that must be well maintained. The people of Madura give the parable of their sons and daughters such as the white jasmine flower (sacred) and its fragrant smell (good morals). Not just song lyrics, this is a prayer and hope of parents for their children to become righteous and righteous children.

Meronymy

According to (Riemer, 2010) Meronimi which comes from the Greek word "meros" has a

meaning (part), is the relationship between parts of the whole.

The first song titled *Tandu' Majeng* found one meronymy in the lyrics:

Duh.. mun ajhelling odi 'nah oreng majengan
Abhental ombe' sapo' angin salanjhenganh

There is a relationship of meaning between the word *ombe'* and *angin*, both of which are interconnected. The meaning of the two words is not much different when translated into Indonesian, the word *ombe'* means waves and *the wind* means wind. Both words can be said to be meronimi because they are part of the whole (ocean). *Ombe'* and *wind* are part of the condition of the ocean. A very wide sea that includes *the ombe'* and *the wind* in it. These two things will accompany the fish finders in carrying out their duties. This means that despite the many challenges that occur in the ocean, the determination and persistence of a fish finder (fisherman) in Madura will never fade. His spirit burns, whatever obstacles they are ready to overcome for the welfare of their family's life. This is an example that a warrior must be able to survive even in scary places (the ocean).

The second song titled *Pajjher Lagghu* finds one meronymy in the lyrics:

Pajjher laghu arenah pon nyonara
Bapak' tani se tedung pon jhege'e
Ngala' are' so landu' tor capengah.

In this lyric, meronymy is found in the words *are'* and *landu'*. These words are part of the whole. The whole thing in question is a tool for farming. The majority of the work of the Madurese people is a farmer. Almost all of the people have land to plant crops. The farmers there are synonymous with *are'* (small celurites), *landu'* (hoes), and *capeng* (hats made of sliced bamboo). Every time they go to the rice fields, they always prepare the tools and use them when they leave. The completeness of this tool is one way for them to be more enthusiastic in farming. Known for their tenacity in doing work, the people there pay close attention to the little things that they think will be useful in doing

something. The reason for bringing complete equipment for farming is also because usually they will not go home before duhur time. Usually the wives deliver food and eat together in the rice fields. This is a uniqueness and cultural specialty in the Madura area.

Lagu ketiga yang berjudul **Kembheng Malate Pote** ditemukan meronimi pada lirik:

Kembheng malate pote
Beunah, ro'omah ngapencote
Ropannah seggher tor asre.

The third song titled **Kembheng Malate Pote** was found to be meronimi in the lyrics:

Kembheng malate pote
Beunah, ro'omah ngapencote
Ropannah Seggher is in your seat.

The form of meaning relations in the lyrics of this third song is found in the phrases *beunah ro'omah* and *ropannah seggher*. The phrases *beunah ro'omah* and *ropannah seggher* are part of the overall beauty of jasmine flowers. The relationship between the two phrases gives a very deep meaning. The fragrant white jasmine flowers are a symbol of purity and beauty. The people of Madura put their hopes in their children to become children who always spread goodness like white jasmine flowers whose fragrance spreads everywhere.

Hiponymy

According to (Riemer, 2010) Hyponymy is a lexical relationship described in English with a phrase *kind/type/sort of*. Hyponymy is a type, type, or variant of a certain group. (Sumarlam, 2003) To reveal, hyponymy can also be interpreted as a language unit (word, phrase, sentence) whose meaning is considered to be part of the meaning of other lingual units.

The first song titled **Tandu' majeng** is found with two hyponyms in the lyrics:

Reng majeng banyak ongghu babajhena
Kabileng alakoh bhende nyabenah
Olle-olang paraonah alajereh
Olle-olang alajereh ka Madhure

The first finding was in the form of the phrase *reng majeng*. In Indonesian it means fish finder

(fisherman). The phrase *reng majeng* (fisherman) is a type or type of work that specifically refers to fishing activities in the sea. Thus, the phrase *reng majeng* is a hyponymic component in the relationship of lexical meaning between more specific elements (fishermen) and general categories (jobs). This is in accordance with the concept described by Riemer, hyponymy is the relationship of meaning of the type or type of a particular group.

Furthermore, the second finding in the form of the word *paraonah* (boat) can be categorized as a hyponym of a certain category (marine vehicle). The word *paraonah* (boat) is one type or type of certain components, namely marine vehicles. In accordance with the theory put forward by Riemer, hyponymy is the relationship of meaning from the specific to the more general. The relationship of meaning shows how the lexical meaning in the lyrics of the song is. The lexical element does not stand alone, there is a connection with other elements.

The second song is entitled **Pajjher Laghu** two hyponyms were found in the lyrics:

Bapak Tani se tedung pon jhege e
Ngala' are' do landu' tor capengah.
Ngajheleni ngisara kawejiben
Atatamen mabenya' hasel bhuminah

The first finding is in the form of the phrase *Bapak Tani* (farmer). The phrase *Bapak Tani* (farmer) is a type or type of work that specifically refers to planting activities to produce natural resources. Thus, the phrase *Bapak Tani* as a hyponymic component in the relationship of lexical meaning between a more specific element (farmer) and a general category (work). This is in accordance with the concept described by Riemer, hyponymy is the relationship of meaning of the type or type of a particular group.

Furthermore, the second finding in the form of the word *hasel bhuminah* (harvest) can be categorized as hyponym of a certain category (wealth of natural resources). The phrase *hasel bhuminah* (harvest) is one type or type of certain components, namely natural resources. In

accordance with the theory put forward by Riemer, hyponymy is the relationship of meaning from the specific to the more general. The relationship of meaning shows how the lexical meaning in the lyrics of the song is. The lexical element does not stand alone, there is a connection with other elements.

The third song titled **Kembheng Malate Pote** is found to be a hyponymy in the lyrics:

Kembheng malate pote

Beunah , ro'omah ngapencote

Ropanah Segher tor asre.

The first finding is in the form of the phrase *malate pote* (white jasmine). The phrase *malate pote* is a type or type of flower that specifically refers to fishing activities in the sea. Thus, the phrase *reng majeng* is a hyponymic component in the lexical meaning relationship between a more specific element (white jasmine) and a general category (flowers). This is in accordance with the concept described by Riemer, hyponymy is the relationship of meaning of the type or type of a particular group. The relationship of meaning shows how the lexical meaning in the lyrics of the song is. Lexical elements do not stand alone, there is a connection with other elements.

Sinonymy

According to Riemer (2010), synonyms are the identity of meaning or can also be called the similarity of meaning. That is, a word has the same or similar meaning to another word based on its language structure (Masfufah & Marwan, 2024).

The first song titled **Tandu' Majeng** found a synonym in the lyrics:

Mon tengghuh deri ambet pajhelenah

Masse banyak ah onghu le ollenah

Duh mun ajhelling odi'nah orang majengan

Abhental omba' sapo' angin salanjhengah

The lyrics of the song above, it was found that there is a relationship of the lexical meaning of synonyms in the word *tengghuh* and *ajhelling*. Although in different phonological forms, the two words have the same meaning, namely (see). As

Riemer argues, synonyms are synonyms of meaning. The relationship of meaning in the lyrics above lies in the two words. In his research, (Khoerunnisa & Humaira, 2022) also explains the synonymous meaning relationship that occurs between words and words that have an equivalence in meaning. Word *tengghuh* used in the context when a person observes something from afar, for example when one sees the direction in which a boat is coming from the sea. In the culture of the Madura people, usually the families of fish hunters (fishermen) always see that the boat on which their families are riding has begun to be seen or not. In the word *ajhelling* There is also a very deep meaning signifying a form of attention and expectation. This is a form of family concern of a (fisherman) who always wants his safety and the process of his return from the sea. Both words play a role in describing the activities of fishing families. On the lyrics *ambhet pajhelenah* (the slow pace) indicates that the fish hunters (fishermen) have succeeded in returning with a large catch. This means that they made it back safely and generated a proud smile from their family.

Lagu kedua yang berjudul **Pajjher Laghu** ditemukan dua sinonimi pada lirik:

Atatamen manbenyak hasel bhumina

Mama'mor naghene tor bengsanah

Furthermore, data that includes the lexical meaning of synonyms can be seen in the phrase *Mama'mor* (prosper) and *mabenyak hasel bhuminah* (increase yield). Both phrases have the same meaning that is oriented towards the progress of the country by increasing crop yields. The availability of sufficient food can meet food needs. Because food is one of the basic human needs, fulfilling it is one of the most important things (Atasa & Nugroho, 2021), this is the central role of a farmer. In the lyrics *mabenyak hasel bhumina* depicts the persistence of a farmer in Madura in producing crops. They are very concerned about the welfare of their country by providing sufficient food availability. This is an

example of how big things start from small things.

The third song titled *Kembheng Malate Pote* is found in the lyrics:

Kembheng malate pote
Beunah ro'omah ngapencote
Benya' kembheng se sae
Ta' sedhhep akadhi malate
Menangka kasoghen ka ator ka potre
Se seddhep akadhi malate.

The two phrases in the lyrics above are categorized as synonymous lexical meaning relationships. Phrases *beunah ro'omah ngapencoteh* (the fragrant smell makes others captivated) and *se seddhep* (it smells good to smell). Both phrases describe the alluring beauty of jasmine flowers. These lyrics reflect hope for his daughter who is likened to a white jasmine flower. They hope that their daughter is not only beautiful outwardly but also attractive inwardly. According to (Hidayah, 2013) Parents' expectations can be a motivator for children to always become a better person The white color is a symbol of sincerity of love, the fragrance presents an irreplaceable attraction. As expressed in the next lyrics *tak sedhhep akadhi malate* (not as fragrant as jasmine) which explains that nothing can beat the beauty of jasmine flowers.

4. CONCLUSION

This research shows that there is a relationship of meaning in Madura regional songs in the form of antonyms, meronymy, hyponymy and synonyms. This research not only contributes to the understanding of the semantic study of meaning relations in a song lyrics, but this research can motivate readers related to social, moral, and religious values inherent in Madura society. This research can also be a reference in preserving the cultural richness of works of art in the form of regional songs. The richness of meaning contained in Madura regional songs is one of the reasons for the importance of analyzing regional songs using semantic studies.

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