



Lexical Relations and Related Meanings in NIKI's Buzz Album: A Semantic Analysis

Anisfa Aulia Quratul Aini¹, Rosy Halimatun Rosyidah²

¹anisfaaulia19@gmail.com

²dosen02145@unpam.ac.id

^{1,2}English Department Faculty of Letters, Universitas Pamulang, Indonesia

Abstract

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This study explores the phenomenon of lexical relations and related meanings in NIKI's Buzz album. It aims to identify types of lexical relations found in the album and describe their association with related meanings. This research employs a qualitative method by analyzing the lyrics of 13 songs in NIKI's Buzz album. Utilizing Yule's (2020) theory of lexical relations, this study identifies five types of lexical relations: antonymy, polysemy, metonymy, synonymy, and hyponymy. In addition, Nida's (1975) theory of related meanings is also used to analyze the association between the lexical relations and related meanings in the selected words. The findings reveal that antonymy is the most dominant type, with 17 instances (42.5%), indicating a high level of use of emotional contrast to express the album's theme of trauma, heartbreak, and self-growth. Furthermore, the most frequent related meaning's principle found is the complementary relation, with 17 data (42.5%), showing how oppositional ideas can strengthen the album's narrative structure. This research contributes to the understanding of semantics in song lyrics and highlights the role of linguistics, particularly lexical relations, in conveying meaning through music.

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✉ Corresponding author:

B3 Building, Kampus Viktor, Pamulang, Tangerang Selatan
Indonesia 50229 E-mail: anisfaaulia19@gmail.com

INTRODUCTION

Every utterance in daily life is shaped through language and serves a purpose, which is to convey meaning, whether explicitly or implicitly implied. This meaning is constructed through words, phrases, and sentences formulated in the speaker's mind. To fully grasp the speaker's intended message, it is essential to analyze how linguistic structures are used to express meaning. As stated by Saeed (2016), semantics focuses on how language is used to communicate and carries specific meanings. This field is crucial in revealing how humans interact and share messages effectively through language. Moreover, beyond everyday conversation, people also convey meaning artistically through song lyrics. Unlike everyday speech, song lyrics often employ more complex linguistic structures that can enrich the interpretation of the meaning. Thus, understanding the ways meaning is communicated, both in ordinary and artistic forms, is crucial for fully appreciating the speaker's intent.

Language plays a crucial role in shaping music's message and emotional impact, with lexical choices often reflecting the themes, emotions, and narratives within an artist's work. As Yule (2020) explains, lexical relations analyze the meaning of words in terms of their relationship with each other. The presence of lexical relations in a song enhances its linguistic features and plays a significant role in conveying emotions and intended meanings. There are several relationships among the lexical relations. Yule (2020) has identified synonymy, antonymy, hyponymy, polysemy, homophones and homonyms, prototypes, wordplay, and metonymy as concepts that can reveal the relationship between words and their meaning. Examining these relationships can uncover the underlying patterns and connections that give the lyrics artistic and communicative power. The effective use of lexical relations can also alter simple phrases into poetic and meaningful expressions.

Understanding the meaning of lyrics that contain lexical relations can be quite challenging. The complexity of language and the implicitly expressed meaning that songwriters have created can make the listeners have difficulties interpreting the lyrics. Thus, related meanings can help to determine the relation between each lexical unit and its meaning, which aids the listeners in getting the nuance of the lyrics. Related meanings have four sets of relations: contiguous, inclusion, overlapping, and complementary (Nida, 1975). Each set has a direct relationship with words containing certain lexical relations. By understanding the related meanings behind these lexical relations, listeners can uncover deeper emotions within the lyrics, enhancing their overall experience and engagement with the song.

Many singers and songwriters have been using lexical relations as stylistic devices to arouse and enrich the associative meanings of the lyrics they have written. The phenomenon of lexical relations in song lyrics often goes unnoticed by listeners despite playing a crucial role in conveying meaning and enhancing the emotional and linguistic depth of the songs. Moreover, a song serves as a means for humans to express their emotions. It is artfully conveyed through music and lyrics. Song lyrics hold a deeper meaning for the listeners that goes beyond artistic expression, often touching on spiritual, philosophical, or even life-changing themes (Fosbraey, 2022). Therefore, song lyrics are written to facilitate communication between songwriters and listeners, often conveying messages intended to inspire and motivate listeners. Every line of

lyrics in a song is a way for the songwriter as the speaker to convey their intended meaning to their listeners. The meaning that the songwriter attempts to convey is constructed through the unique and aesthetic language that enhances the interpretative depth.

NIKI's lyrics present a highly engaging and interesting subject for in-depth analysis, as their lyrical content demonstrates a rich interplay of words that resonate with audiences globally. NIKI is one of the singers whose lyrics feature many lexical relations. Nicole Zefanya, or NIKI, is a young and popular female singer born in Jakarta, Indonesia, on January 24th, 1999. NIKI is currently based in the USA and under the record label 88rising. NIKI has many popular songs, such as "Backburner" and "High School in Jakarta." On August 9th, 2024, NIKI released her newest album, *Buzz*, which contains thirteen new songs. In these new songs, many types of lexical relations are used as aesthetic devices that aid in delivering intended meaning and emotions. Therefore, the thirteen new songs in NIKI's *Buzz* album will be the data for this study.

This study aims to analyze lexical relations and related meanings as the topic, as it is an important device that creates a rich linguistic feature and enhances a deeper interpretation of the meaning, especially in song lyrics. This study also focuses on analyzing the lexical relations and related meanings in the thirteen song lyrics from NIKI's *Buzz* album. Additionally, there is still no study that analyzes lexical relations and related meanings in NIKI's *Buzz* album by using Yule's (2020) theory and Nida's (1975) theory. Therefore, this study seeks to fill the gap and contribute to the understanding of how songwriters use linguistic strategies to create powerful messages. Moreover, it emphasizes the importance of lexical relations in enhancing the poetic and emotive qualities of music lyrics. In addition, it is expected that this study can give benefits in the form of knowledge about lexical relations, especially in song lyrics, and can also be a suitable reference for readers or other researchers who are intrigued by analyzing the semantic field in linguistics, particularly lexical relations and related meanings.

METHOD

This study employed a descriptive qualitative approach to analyze the types of lexical relations and the principles of related meanings in the data. According to Creswell & Creswell (2018), qualitative research was an approach aimed at exploring and comprehending the meanings individuals or groups attributed to social or human issues, relying on words rather than numerical data. This approach aimed to gain a deeper understanding of specific phenomena rather than to analyze numeric data. Thus, the qualitative approach helped researchers to gain insight into social phenomena in the world. In addition, according to Ary et al. (2010), in qualitative research, descriptive narratives aim to comprehend a phenomenon using various data collection techniques, such as interviews, observations, and the analysis of documents. The goal was to grasp the perspective or experiences of others. Furthermore, the descriptive-qualitative approach was the most appropriate for this study since it focused on analyzing and interpreting social phenomena humans encountered daily by deeply analyzing lexical relations and related meanings in song lyrics, which were formed with words and reported in detailed information.

The data source of this study was taken from NIKI's song lyrics in the *Buzz* album. There are thirteen songs in the *Buzz* album, including: "Blue Moon," "Buzz," "Colossal Loss," "Did You Like Her in The Morning?," "Focus," "Heirloom Pain," "Magnets," "Nothing Can," "Paths," "Strong Girl," "Take Care," "Too Much of a Good Thing," and lastly "Tsunami." These song lyrics were

obtained from Google.

Data collection was conducted by applying the content analysis method. According to Ary et al. (2010), content analysis requires examining and interpreting recorded materials, including public records, letters, books, films, recordings, journals, reports, or other types of documents to understand human behavior. There were several steps taken to collect the data. First, thirteen songs in NIKI's *Buzz* album were listened to, and their lyrics were retrieved from official sources such as Google or YouTube Music. Next, the lyrics were analyzed to identify words or phrases that contained certain types of lexical relations. Then, the Oxford Learner's Dictionary (2024) website was used to find each word's definition. Finally, the association between the lexical relations in the words and the related meanings was described in words.

The data were analyzed through several steps. First, after collecting the song lyrics of NIKI's *Buzz* album, the lyrics were read thoroughly to understand the theme and overall context of the songs. Second, certain words that potentially have lexical relations based on Yule's (2020) theory were highlighted. These words were noted and analyzed individually to determine the specific type of lexical relations, such as synonymy or antonymy, by considering the context of the lyrics. Third, the classified data were then organized into tables to help with the observations of the lexical relations. Fourth, these lexical relations were connected to Nida's (1975) principles of related meanings to understand how the relationships among words contribute to the overall meaning of the lyrics and reinforce the themes of the songs. Lastly, the analysis was conducted manually using a descriptive approach to present the findings systematically.

FINDINGS AND DISCUSSION

In the *Buzz* album, NIKI used several types of lexical relations and related meanings that help to convey the theme of the album. The lexical relations and related meanings used in this album deliver the songwriter's emotional contrast, self-growth, and trauma. Through a detailed explanation of the words that contain lexical relations and related meanings and their relationship with the album's theme, this analysis presents how lexical relations and related meanings can influence the delivery of meaning and emotions intended by the songwriter.

1.1 Antonymy in NIKI's *Buzz* Album

Antonymy refers to the relation between two or more words with opposite meanings. According to Saeed (2016), antonyms are words with opposite meanings and fall under the general label of opposition. There are several examples of antonymy used in NIKI's *Buzz* album.

1. *Ice-cold* & *Burn*

“An *ice-cold* bitch when you *burn* like noon”

In “Blue Moon,” an example of antonymy appears in the pairing of *ice-cold* and *burn*. Yule (2020) describes antonymy as the relationship between two words with opposite meanings. According to Oxford Learner's Dictionary (2024), *ice-cold* means “not having or showing any emotion.” On the other hand, *burn* means “to feel or show a very strong emotion or desire.” Both stand at opposite ends of an emotional scale, where one represents numbness and the other intense passion. The antonymy functions to portray the emotional gap between two people in

a relationship, where one has turned distant and cold, while the other still burns with feeling.

Moreover, the words *ice-cold* and *burn* form an antonymy relation that Nida (1975) considered complementary, as complementary describes a pair of words whose meanings are contradictory and leave no neutral middle ground. The contrast between *ice-cold* and *burn* reflects two emotional states that cannot be experienced at the same time by one person. This diction reinforces the theme of “Blue Moon,” where NIKI reflects on a past relationship with guilt and longing. By portraying herself as *ice-cold* and her partner as someone who *burns like noon*, she reveals how their contrasting emotions drove them apart. Through this opposition, listeners can feel a bittersweet sense of regret, showing the pain of realizing too late that love can fade not only from a lack of feeling, but from feeling too differently.

2. *Benefit & Loss*

“To my *benefit* and your colossal *loss*”

In “Colossal Loss,” the antonymy appears in the use of the pair *benefit* and *loss*. Yule (2020) explains that antonymy refers to two forms that have opposite meanings. According to Oxford Learner’s Dictionary (2024), *benefit* means “an advantage that something gives you.” Meanwhile, *loss* means “the disadvantage that is caused when somebody leaves, or when a useful or valuable object is taken away.” The antonymy functions to strengthen the theme of two drastically different effects that occur after a breakup. Through this opposition, NIKI creates a clear emotional gap between two people, where a breakup can feel like freedom for one and heartbreak for the other.

Moreover, the pair of *benefit* and *loss* forms an antonymy relation that Nida (1975) considered complementary, as complementary describes a pair of words whose meanings are contradictory and leave no neutral middle ground. This can be seen here, where a person cannot simultaneously gain a benefit and suffer a loss within the same context. From a storytelling perspective, this choice of words emphasizes the theme of “Colossal Loss,” which centered in post-breakup emotion. NIKI uses firm diction to convey that the separation brought a victory for her and a significant defeat for her ex-lover. For listeners, this creates an impression of confidence, along with sarcasm that reinforces the songwriter’s character as someone who has successfully risen after the breakup.

3. *Weightless & Heavy*

“Was she *weightless* in just your sweater? And does it feel *heavy* now to look at me instead?”

The pair of *weightless* and *heavy* in “Did You Like her in the Morning?” appears as an instance of antonymy. Yule (2020) defines antonymy as a relation between words with opposite meanings. According to Oxford Learner’s Dictionary, *weightless* means “having no weight or appearing to have no weight.” On the other hand, *heavy* means “weighing a lot; difficult to lift or move.” These words metaphorically show opposite emotional states, with *weightless* symbolizing the sense of comfort, while *heavy* represents emotional burden and discomfort. The antonymy functions to show a clear emotional change, from something that once felt easy but is now burdensome.

Furthermore, the relation between *weightless* and *heavy* also fits Nida’s (1975) category of complementary antonyms, since complementary describes meanings that are contradictory

and cannot overlap with each other. This pair illustrates a total opposition, as the state of feeling *weightless* or free from burden cannot exist together with the state of feeling *heavy* or emotionally burdened toward the same person at the same time. From the storytelling point, these words reinforce the theme of “Did You Like her in the Morning?” that centers on insecurity and fear that a past relationship will impact the present relationship. Through this diction, NIKI compares the affection her partner once gave to someone else in the past with the emotional distance she feels now. This contrast also emotionally affects the listeners, allowing them to feel the doubt and sadness that come with emotional insecurity.

Thus, antonymy in NIKI’s *Buzz* album highlights the emotional dualities that run through her songs. For example, the opposing pairs of *benefit* and *loss*, *weightless* and *heavy*, *douse* and *fan*, express the constant push and pull between strength and vulnerability, stability and uncertainty, and recovery and relapse. These contrasts not only influence the emotional depth of each song but also reflect the broader idea of self-reflection and growth that comes after emotional hardship. By using antonymy, NIKI transforms opposing words into reflections of internal conflict that allow listeners to sense the tension and growth that accompany love, loss, and healing.

1.2 Polysemy in NIKI’s *Buzz* Album

Polysemy happens when one lexical unit has multiple related meanings. According to Saeed (2016), polysemy refers to multiple senses of the same phonological word. There are several examples of polysemy used in NIKI’s *Buzz* album.

1. *Good*

“Being *good* than being *good* to me”

In “Blue Moon,” an instance of polysemy appears in the use of *good*. Yule (2020) states that polysemy occurs when a single form has multiple related meanings listed under the same lexical entry. According to Oxford Learner’s Dictionary (2024), the first definition of *good* is “morally right; behaving in a way that is morally right.” It also means “able to use something or deal with people well.” These meanings are connected through the concept of positive value, but applied in different contexts. In this line, NIKI repeats the same word to express a shift in meaning, from being a good person in general to being good to someone specific. The polysemy functions to create a layered contrast between moral goodness and emotional goodness, to express how a person can act kindly but still fail to show genuine care in a relationship.

Moreover, as a polysemious word, *good* does not fit Nida’s (1975) categorization, which requires two or more distinct lexical units for overlapping, contiguous, inclusion, or complementary relations, since it is only a single unit. From a storytelling perspective, this repetition is in line with the theme of “Blue Moon,” which revolves around regret and guilt after a painful breakup. By repeating *good*, NIKI expresses the painful irony between being morally good and being emotionally good to one’s partner. This diction gives the lyric a layered emotion, which makes the listeners feel the ache of being with someone who seems kind in others’ eyes, but neglects the tenderness needed in love.

2. *Fall*

“I’m about to *fall* for you”

In “Buzz,” an instance of polysemy is found through the use of *fall*. Yule (2020) describes polysemy as a single form with multiple related meanings. According to Oxford Learner’s Dictionary (2024), *fall* means “to drop down from a higher level to a lower level.” It is also defined as “to pass into a particular state; to begin to be something,” as in the expression of falling in love. These meanings are related through the idea of movement towards a new state, physically or emotionally. In this lyric, *fall* captures the feeling of accepting love, implying both excitement and loss of control. The polysemy functions to highlight how the process of falling in love can feel both natural and inevitable.

Moreover, *fall* also does not fit any of Nida’s (1975) categories of related meanings, as it only involves a single form rather than two separate lexical items. Narratively, within the theme of “Buzz,” where NIKI describes the thrill of falling deeply for a new partner, this diction describes both the spontaneity and uncertainty of new love. This diction choice shows how the layered meanings help to express affection as both an uplifting and weakening experience. For listeners, this word encourages them to sense the songwriter’s emotional transition on how love can pull someone completely, blending pleasure with vulnerability.

3. *Light*

“What happened to making *light* of every problem?”

In “Colossal Loss,” an instance of polysemy appears in the use of *light*. Yule (2020) defines polysemy as a single unit with multiple related meanings. According to Oxford Learner’s Dictionary (2024), *light* is “easy to lift; not weighing very much.” Another meaning of *light* is “fun rather than serious and not needing much mental effort.” These meanings are related in terms of the lack of burden. In the lyric, NIKI uses *light* to express irony, where something that was once treated lightly has now turned into something emotionally heavy. The polysemy functions to highlight the shift from emotional indifference to emotional burden.

Moreover, *light* also does not fit any of Nida’s (1975) categories of related meanings, as it only involves a single form rather than two different lexical items. The literal and figurative senses of *light* strengthen the theme of “Colossal Loss,” which delivers the anger after a breakup. NIKI’s choice of using *light* adds a sarcastic tone toward her ex-lover and reflects how one’s attitude towards a problem can change drastically after a breakup. For listeners, this line allows them to sense her confidence and strength that come from accepting emotional pain after the breakup.

Thus, polysemy in NIKI’s *Buzz* album deepens the emotional texture of NIKI’s songwriting by layering meanings within single words. Through words like, *good*, *end*, and *feeling*, NIKI turns ordinary language into sites of ambiguity, where one word holds more than one truth. These double meanings capture the change between morality and affection, closure and loss, sincerity and uncertainty. By allowing her lyrics to hold multiple interpretations, NIKI conveys the emotional complexity of love and heartbreak, showing how feelings can be both clear and confusing, complete and unfinished.

1.3 Metonymy in NIKI’s *Buzz* Album

Metonymy can be understood as a linguistic relation where one term is used to refer to another that is closely associated with it. According to Saeed (2016), metonymy is a way of using language in which someone mentions something closely related to an object or idea to refer to that object or the idea itself. There are several examples of metonymy used in NIKI's *Buzz* album.

1. *Eyes*

“Oh, my *eyes* were glued to yours”

In “Blue Moon,” an example of metonymy appears in the word *eyes*. Yule (2020) defines metonymy as the use of one word to refer to another. According to Oxford Learner's Dictionary (2024), *eye* is “either of the two organs on the face that you see with.” In this line, *eyes* are not only a physical reference but also stand for *focus*. According to Oxford Learner's Dictionary (2024), *focus* means “to give attention, effort, etc. to one particular subject, situation, or person rather than another.” This relation fits Yule's concept of a representative-symbol relationship, where *eye* is used beyond its literal meaning, symbolizing how deeply the speaker was drawn to the other person. The metonymy functions to represent the speaker's emotional fixation, emphasizing how longing can be communicated through gaze.

Moreover, *eye* and *focus* are categorized as a contiguous relation according to Nida's (1975) framework, where contiguous refers to meanings that are closely related to one another. In this lyric, the connection between *eye* and *focus* is natural, as the act of seeing and paying attention both depend on the eyes. From a storytelling perspective, NIKI uses this diction to highlight the intensity of the connection before the breakup, which is the central theme of “Blue Moon.” By choosing *eye*, she turns a body part into a symbol of attachment. For listeners, this lyric brings out an emotional impact, where the imagery of eyes highlights the closeness between the two people and how attention and emotion were once strongly connected.

2. *Adam's Apple*

“It's the words stuck in your *Adam's apple*”

In “Buzz,” an example of metonymy appears through the use of *Adam's apple*. Yule (2020) defines metonymy as a linguistic relation where one term is used to refer to another that is closely associated with it. According to Oxford Learner's Dictionary (2024), *Adam's apple* is “the part at the front of the throat that sticks out, particularly in men, and moves up and down when you swallow.” In this lyric, the *Adam's apple* is not used in its literal sense, but instead represents the *voice* that is restrained due to emotional tension. According to Oxford Learner's Dictionary (2024), *voice* means “the sound or sounds produced through the mouth by a person speaking or singing.” This relation fits Yule's concept, as it shifts meaning from a physical object to an abstract idea that is closely related, which also represents the inability to speak because of emotional pressure. The metonymy functions to illustrate the mental manifestation of attraction and hesitation, showing how physical reactions can reflect a person's emotional state when falling for someone new.

Furthermore, *Adam's apple* and *voice* fit Nida's (1975) category of contiguous relation, where contiguous explains the meanings that are closely related to one another. Here, the *Adam's apple* is physically and functionally connected to the act of speaking, as it is where the

voice is being produced. Narratively, this diction choice strengthens the theme of “Buzz,” which captures the headrush and excitement of new love. Through this diction, NIKI highlights the physical symptoms of nervousness, which include tightened throats and stuck words when facing someone one is drawn to. The songwriter’s choice to use *Adam’s apple* instead of directly stating *voice* makes the description more relatable. For listeners, this diction allows them to perceive the anticipation and nervousness that often accompany early romantic feelings, deepening their understanding of the song’s portrayal of attraction as both exciting and tense.

3. Heart

“Now your *heart* feels heavy?”

In “Colossal Loss,” *heart* serves as an example of metonymy. Yule (2020) describes metonymy as the use of a word to stand for another that has a close connection with it. According to Oxford Learner’s Dictionary (2024), *heart* means “the place in a person where the feelings and emotions are thought to be, especially those connected with love.” In this lyric, *heart* does not refer to the physical organ but stands for the person’s *emotions*. According to Oxford Learner’s Dictionary (2024), *emotion* means “a strong feeling such as love, fear, or anger; the part of a person’s character that consists of feelings.” This relation fits the concept of metonymy because the *heart* is symbolically connected to human emotions through a representative-symbol relationship. The metonymy functions to show emotional tension, showing that the person’s feelings have shifted from indifference to regret.

Moreover, *heart* and *emotion* are also categorized under Nida’s (1975) contiguous relation, since contiguous explains meanings that are closely linked. Here, the physical *heart* and the abstract idea of *emotion* are related through human internal experience, where people often associate emotional pain with the heart. Since “Colossal Loss” talks about the raging emotions following the ending of a relationship, NIKI’s choice of using *heart* instead of directly saying *emotions* intensifies the emotional burden. This diction also adds an irony, as the songwriter points out her ex-lover’s sudden sense of care after being careless before. For listeners, it creates a more relatable and powerful impact, reinforces the sarcastic tone, and allows them to sense both the bitterness and strength behind the songwriter’s words.

Therefore, the metonymy in NIKI’s *Buzz* album transforms concrete imagery into an emotional symbol that shows the depth of NIKI’s lyrics. Through physical and spatial references like *Adam’s apple*, *lips*, and *path*, abstract emotions such as hesitation, desire, and longing are made tangible. These symbolic associations allow listeners to grasp complex emotional states through everyday objects and actions. Thus, metonymy bridges the physical and the emotional, illustrating how NIKI expresses vulnerability and connection not through direct statement, but through vivid, sensory details that capture what words alone cannot fully express.

1.4 Synonymy in NIKI’s *Buzz* Album

Synonymy can be understood as the relation between two words with nearly the same meanings. According to Saeed (2016), synonymy explains words from different phonologies that have very similar meanings. There are several examples of synonymy used in NIKI’s *Buzz* album.

1. Gazing & Watching

“*Gazin’* out the windows of the bus, *watchin’* Maryland pass by”

In “Strong Girl,” *gazing* and *watching* show an example of near-synonymy. Yule (2020) explains synonymy as a relation between two or more words that share very similar meanings. According to Oxford Learner’s Dictionary (2024), *gaze* means “to look steadily at somebody/something for a long time.” Meanwhile, *watch* means “to look at somebody/something for a time, paying attention to what happens.” Both words describe the act of looking, but they differ slightly in nuance. *Gazing* suggests a moment of letting go, as if the person is lost in thought, while *watching* feels more like acceptance, as she quietly observes things passing by with understanding. The synonymy functions to emphasize the gradual emotional journey of moving from attachment to acceptance. It reflects the inner process of someone who appears strong but is trying to let go of something important.

Moreover, *gazing* and *watching* are categorized as overlapping, in which, according to Nida (1975), overlapping happens when two words have similar meanings but differ in emotional level. The pair of *gazing* and *watching* fits this category because both involve the act of looking, but from a different emotional perspective. *Gazing* reflects the process of release, while *watching* represents the quiet stage of acceptance. This word choice connects directly with the theme of “Strong Girl,” where NIKI expresses how it feels to be expected to always be strong, even when things feel heavy. The overlapping meaning helps show that strength is not only about resilience, but also about learning to let go. For listeners, this use of near-synonymy creates an emotional effect of empathy and understanding, allowing them to sense that letting go is also a form of strength.

2. Sink & Fall

“*Sink* into the God-honest truth Fuck, I think I’m *falling* for you”

In “Tsunami,” *sink* and *falling* illustrate an example of near-synonymy. Yule (2020) explains synonymy as the relationship between two or more words that have similar meanings. According to Oxford Learner’s Dictionary (2024), *sink* means “to move downwards, especially by falling or sitting down.” On the other hand, the root of *falling*, which is *fall*, means “to drop down from a higher level to a lower level.” Both words describe a downward movement, whether physically or emotionally. However, they differ slightly in nuance. *Sink* suggests a deeper and slower motion, while *fall* expresses a more sudden and uncontrollable movement. The synonymy functions to emphasize the overwhelming feeling of surrendering to love.

Furthermore, *sink* and *fall* are categorized as overlapping, in which, according to Nida (1975), overlapping occurs when two words have similar meanings but differ in emotional level. The pair *sink* and *fall* belong to this category because both describe the act of moving downward, but from a different emotional perspective. In the context of “Tsunami,” *sink* represents the gradual realization and acceptance of love, while *fall* intensifies the moment when those feelings reach their peak and cannot be controlled anymore. This diction choice connects deeply with the theme of “Tsunami,” where NIKI compares love to a tidal wave that comes slowly but then crashes with full force. Through these overlapping meanings, NIKI illustrates a vivid imagery of the intensity and inevitability of being in love, like a tsunami wave that comes slowly but suddenly and overpoweringly. For listeners, it also strengthens the lyrics’ poetic tone and enriches how the experience of falling in love is conveyed, making them feel both overwhelmed and powerless.

Therefore, synonymy in NIKI's *Buzz* album is used to emphasize emotional change within the songs. Although it does not appear very frequently, the repetition of similar words such as *gazing* and *watching*, or *sink* and *fall*, works effectively to show a subtle change in feeling and emotional intensity. These slight differences in meaning reflect the gradual process of letting go as well as the sudden realization of love, which is in line with the album's theme. Thus, synonymy is not merely a repetition of similar words, but a thoughtful diction choice that helps convey the complexity of emotions and emotional growth.

1.5 Hyponymy in NIKI's *Buzz* Album

Hyponymy explains the idea of inclusion. According to Saeed (2016), a hyponymy occurs when the meaning of a word is included in the meaning of a more general word. There are several examples of hyponymy used in NIKI's *Buzz* album.

1. *People & Kids*

"People fall in love and fuck up and have kids who fall in love and fuck up"

In "Heirloom Pain," *people* and *kids* illustrate hyponymy. Yule (2020) defines hyponymy as a relationship where a more specific word (hyponym) is included in the meaning of a broader word (superordinate). According to Oxford Learner's Dictionary (2024), *people* mean "human beings; men, women, and children." Meanwhile, *kids* refer to "a child or young person." Based on these definitions, *kids* function as the hyponym that falls under the broader category of *people* because it represents a more specific subset within the category of humans. This hyponymy functions to illustrate the transmission of emotional pain across generations, showing that what happens to adults (*people*) inevitably shapes the experiences of their children (*kids*).

Moreover, the hierarchical relationship between *people* and *kids* also fits Nida's (1975) classification of inclusion relation, where inclusion explains a relationship where the meaning of one or more lexical units is contained within the meaning of another unit. Here, the concept of *kids* is included in *people*, forming a vertical relation between the general and the specific. Through this diction choice, NIKI captures the repetition of human experiences of love, mistakes, and trauma, which reinforces the theme of repeated generational pain in "Heirloom Pain." By narrowing the focus from *people* to *kids*, NIKI highlights how inherited trauma and emotional habits are passed down unconsciously. For listeners, this transition creates a quiet emotional weight, where they can sense the inevitability of repeating the same struggles as the older generation, which deepens the song's reflection on growth, responsibility, and emotional inheritance.

2. *Day & Noon*

"And I look like a tough shot in the dark on a good day, intentions clear and stronger than the noon sky"

In "Too Much of A Good Thing," an instance of hyponymy is found in the use of *day* and *noon*. Yule (2020) describes hyponymy as the relationship in which the meaning of one word is included in the meaning of another, typically expressing a "kind of" relationship. According to Oxford Learner's Dictionary (2024), *day* means "a period of 24 hours." On the other hand, *noon* refers to "12 o'clock in the middle of the day." Here, *noon* represents a more specific concept

within the broader category of *day*, making it a hyponym of the latter. This relation illustrates a movement from the general to the specific, symbolizing a transition from uncertainty to clarity, as the brightness of *noon* marks the most visible and certain point of the *day*. The hyponymy functions to express the person's emotional state, reflecting a growing awareness and confidence in her feelings despite the unpredictability of love.

Furthermore, *day* and *noon* are identified as an inclusive relation according to Nida's (1975) framework, in which inclusion explains that one meaning is contained within another. The meaning of *noon* is included in the meaning of *day*, forming a hierarchical relationship. Narratively, this diction not only indicates a particular time but also conveys the sense of clarity and emotional certainty, strengthening the theme of "Too Much of A Good Thing," where NIKI portrays the willingness to embrace the intensity of love despite being aware of its fragility. By moving from *day* to *noon*, NIKI mirrors how emotions in love can progress from uncertain beginnings to moments of full clarity and intensity. For listeners, this word choice allows them to feel the songwriter's understanding of how passion and vulnerability coexist in a relationship, describing that embracing love fully also means accepting its risks.

Thus, in NIKI's *Buzz* album, the hyponymy only appears in a few examples, but its presence is still very impactful. The movement from *people* to *kids*, and from *day* to *noon*, shows how general experiences of love and struggle become more intimate when viewed through a particular generation or a precise moment. This lexical relation draws listeners closer to the emotional core of the songs by making inherited pain and a sudden clarity feel more personal. Through this careful narrowing of meaning, NIKI suggests that emotions often feel more real when they are specific and lived.

CONCLUSION

This study's analysis revealed 40 data of lexical relations found in the lyrics of NIKI's *Buzz* album, which consists of five types of lexical relations that appear in the album: 17 antonymy, 10 polysemy, 9 metonymy, 2 synonymy, and 2 hyponymy. The three most dominant, which are antonymy, polysemy, and metonymy, play the strongest role in shaping the emotional meaning of the lyrics. Antonymy is used to express emotional contrast, especially when NIKI writes about the tension between strength and vulnerability or confidence and uncertainty. Polysemy allows one word to hold more than one meaning, giving space for emotional complexity and multiple interpretations. Metonymy turns concrete images into symbols for abstract feelings, helping the lyrics convey intimacy, regret, and attachment in a more tangible way. Therefore, these lexical relations shape how the emotional narrative of the album unfolds.

Furthermore, this study reveals that the lexical relations found in NIKI's *Buzz* album connect closely with the principle of related meanings. Antonymy most frequently aligns with complementary meanings because many opposing pairs in the lyrics describe emotional states that cannot exist at the same time. Polysemy, on the other hand, does not fall into any of the related meanings principle since it involves a single lexical unit. Meanwhile, metonymy commonly reflects contiguous related meanings, as concrete images like body parts are used to represent abstract emotions. Thus, these connections show that NIKI's lyrical choices rely on meaningful associations between words to express internal conflict, vulnerability, and the complexity of emotional change. Since this study only focused on the types of lexical relations and associated them with related meanings in the song lyrics of NIKI's *Buzz* album, future

researchers are encouraged to explore lexical relations and related meanings using different semantic theories, approaches, and objects of analysis.

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