

The Relationship between Signs, Symbols, and Emotions in the Song Lyrics *Gala Bunga Matahari*: A Roland Barthes Semiotic Analysis

Riyanto^{1*}

¹Universitas PGRI Palembang

*Corresponding author: riyanto@univpgri-palembang.ac.id

Abstrak

Penelitian ini bertujuan untuk mengungkap hubungan tanda, simbol, dan emosi dalam lirik lagu *Gala Bunga Matahari* karya Sal Priadi dengan menggunakan pendekatan semiotika Roland Barthes. Penelitian menggunakan metode kualitatif deskriptif dengan teknik analisis semiotika Barthes yang terdiri dari pemaknaan denotatif, konotatif, dan mitos. Hasil penelitian menunjukkan bahwa pada tataran denotatif, lirik menggambarkan ungkapan rasa rindu dan pertanyaan terhadap sosok yang telah meninggal dunia. Pada tataran konotatif, simbol-simbol alam seperti bunga matahari, taman, dan bahasa tumbuhan berperan sebagai representasi rasa kehilangan, harapan, dan rasa pasrah dengan keadaan. Selanjutnya, pada tataran mitos, lirik lagu membangun ideologi tentang kehilangan sebagai bentuk perpisahan yang damai serta cinta sebagai relasi emosional tanpa kehadiran seseorang. Dalam lirik *Gala Bunga Matahari*, makna tidak disampaikan secara langsung, melainkan dilambangkan melalui hubungan yang kompleks antara tanda dan simbol yang menunjukkan makna tentang kehilangan dan rasa cinta dalam konteks kehidupan manusia.

Kata kunci: semiotika Roland Barthes, lirik lagu, emosi

Abstract

This study aims to reveal the relationship between signs, symbols, and emotions in the song lyrics *Gala Bunga Matahari* by Sal Priadi using Roland Barthes' semiotic approach. The research employs a descriptive qualitative method with Barthesian semiotic analysis encompassing denotative, connotative, and mythological levels of meaning. The findings indicate that, at the denotative level, the lyrics portray expressions of longing and questioning directed toward a figure who has passed away. At the connotative level, natural symbols such as the sunflower, garden, and the language of plants function as representations of loss, hope, and acceptance of one's circumstances. At the mythological level, the lyrics construct an ideology of loss as a form of peaceful separation and of love as an emotional bond that persists despite physical absence. Overall, meaning in *Gala Bunga Matahari* is not conveyed explicitly but is articulated through a complex interplay of signs and symbols that express themes of loss and love within the broader context of human life.

Keywords: Roland Barthes semiotics, song lyrics, emotion.

1. INTRODUCTION

Song lyrics represent a form of contemporary literary expression that extends beyond mere entertainment to function as a vehicle for emotional articulation, the expression of inner experiences, and the transmission of symbolic meanings. Within literary and popular culture studies, song lyrics are conceptualized as multimodal texts composed of interconnected sign systems, whose meanings are not always directly or immediately accessible to audiences (Renyaa et al., 2020; Fitria, 2024; Vinh, 2025). This perspective is consistent with the view that literary works, including song lyrics, are meaning-making constructions formed through the interaction of language, symbolism, and the emotional experiences of their creators (Harnia, 2021; Morisson, 2019; Buell, 2019).

History:

Received : 22 January 2025

Revised : 23 January 2026

Accepted : 31 January 2026

Published : 31 January 2026

Publisher: Horizon Edukasi Prima Indonesia

Licensed: This work is licensed under a Creative Commons Attribution 4.0 License



In this regard, semiotics offers a particularly relevant analytical framework for examining song lyrics, as it is concerned with the ways in which signs generate meaning. Building on Saussurean semiotics, Roland Barthes developed a multi-layered model of signification that distinguishes between denotation, connotation, and an ideological dimension known as myth (Sinambela, 2020; Charoenpong & Kanokpermpoon, 2023; Oktari & Hukama, 2023). Through this lens, texts are not understood simply as sequences of linguistic units, but as cultural artifacts that embody values, emotions, and ideologies circulating within a given society (Shalekhah & Martadi, 2020; Nurwati, 2023; Dianiya, 2020).

Previous scholarship has demonstrated the effectiveness of Barthesian semiotics in uncovering emotional meanings embedded in song lyrics. Harnia (2021), for instance, revealed that expressions of love in song lyrics are rarely confined to denotative meanings, but instead evolve into connotative symbols that represent emotional intimacy and affective relationships. Similarly, Kusumawati et al. (2019) showed that natural imagery and metaphorical language function as sign systems through which songwriters articulate emotional experiences. These studies suggest that emotional expression in song lyrics is predominantly indirect, conveyed through symbolic and figurative language rather than explicit statements (Amir Karim, 2020; Erlangga et al., 2024; Adhitya & Novita, 2021).

Further research supports the argument that song lyrics serve as sites of emotional representation intertwined with ideological meaning. Rahma et al. (2024), employing a Barthesian analysis of the song *Diri* by Tulus, demonstrated how motivational discourse and self-acceptance are constructed through the interaction of linguistic signs and psychological symbols, culminating in a myth of self-development. Likewise, Damayanti (2022) found that mythic meanings in song lyrics operate as moral narratives that mediate emotional experiences within everyday social contexts. These findings reinforce the notion that emotional meanings in song lyrics are embedded within broader semiotic and ideological structures (Adika & Budiarsana, 2023; Erlangga et al., 2024; Song et al., 2024).

Moreover, semiotic analyses of songs across diverse cultural contexts highlight the broader applicability of Barthes' framework in examining the relationship between signs and emotions. Saleh et al. (2023) identified cultural symbols in Bugis song lyrics that express collective emotional sensibilities, illustrating how semiotics can uncover the intersection between individual emotional expression and shared cultural values. This view is further supported by Sinaga et al. (2021), who argue that signs in cultural texts function as mediators of social and emotional meanings.

Despite the expanding body of semiotic research on song lyrics, much of the existing literature has concentrated on themes such as romance, motivation, or generalized moral values, often focusing on texts that are already well established within academic discourse (Jaya et al., 2025; Nagara & Machfauzia, 2020; Manurung et al., 2021). Consequently, limited attention has been given to analyses that simultaneously examine the interrelation of signs, symbols, and emotions within a single song, particularly in contemporary Indonesian popular music characterized by nuanced emotional expression. As Mulyana et al. (2022) contends, emotional meanings in texts frequently operate through symbolic networks and mythic structures that are not always consciously perceived by audiences.

The song *Gala Bunga Matahari* by Sal Priadi exemplifies a lyrical composition rich in natural imagery, relational metaphors, and implicit emotional expression. Rather than articulating emotions explicitly, the song constructs affect through symbolic signs that invite multiple layers of interpretation. In this context, a Barthesian semiotic approach is especially valuable for revealing how linguistic signs, poetic symbols, and emotional meanings interact to shape the song's overall significance.

On this basis, the present study aims to address the existing research gap by examining the relationship between signs, symbols, and emotions in the lyrics of *Gala Bunga Matahari* through the lens of Roland Barthes' semiotic theory. This study is expected not only to enrich semiotic scholarship on song lyrics but also to contribute theoretically to a deeper understanding of how emotional values are articulated through sign systems in Indonesian popular music as a form of modern literary expression.

2. METHOD

This study employs a descriptive qualitative approach using Roland Barthes' semiotic analysis method. This approach is selected because the research aims to interpret meanings, symbols, and emotional relationships embedded in song lyrics rather than to measure variables or test statistical hypotheses. Qualitative research enables in-depth interpretation of texts as contextual and interpretative systems of signs (Neuman, 2019; Tisdell et al., 2025; Patton, 2020).

The descriptive approach is applied to systematically describe the forms of signs, symbols, and emotional meanings found in the lyrics of *Gala Bunga Matahari* by Sal Priadi. Accordingly, this study focuses on a deep textual interpretation based on existing sign structures, in line with the characteristics of literary research and cultural semiotics, which emphasize meaning construction, symbolic representation, and contextual analysis (Miall & Kuiken, 2019; Renyaan et al., 2020; Barchiya et al., 2024).

3. RESULT AND DISCUSSION

Result

The results and discussion of this study focus on the relationship between signs, symbols, and emotions in the lyrics of *Gala Bunga Matahari*, performed by Sal Priadi.

a. Denotative Analysis of Signs

At the denotative level, the lyrics of *Gala Bunga Matahari* present a series of questions addressed to the figure referred to as "you." Implicitly, the pronoun "you" is positioned as someone who has departed and is no longer physically present. This is evident in the line "*Mungkinkah kau mampir hari ini?*" ("Is it possible for you to stop by today?"), which denotatively conveys a hope for the person's return in the near future.

Other signs that appear explicitly include "*sunflower,*" "*garden,*" "*the language of plants,*" as well as depictions of a new space or environment expressed through metaphors such as "*your new place to live*" and "*rivers flowed with milk.*" At the denotative level, these elements refer to natural objects and imagined spaces that, linguistically, appear neutral and descriptive.

Thus, at the first level of meaning, the song lyrics can be read as an expression of longing and curiosity toward the condition of someone who has moved to another place or can no longer be encountered physically.

b. Connotative Analysis: The Symbolization of Loss and Longing

At the connotative level, the signs in the lyrics no longer function as literal objects but operate as symbols of emotion and inner relationships. The repeated use of the word "*mungkinkah*" ("is it possible") which appears three times signals emotional uncertainty. This repetition conveys a sense of fragile hope, uncertainty, and longing without assurance of

fulfillment. Within Barthes' semiotic framework, repetition serves as an affective intensifier that reinforces the emotional charge of a sign.

The symbol of the *sunflower* at the connotative level refers to the figure of "you," who is imagined as possessing qualities of beauty, warmth, and vitality. As a plant known for constantly turning toward the light, the sunflower symbolically represents hope, steadfastness, and the endurance of affection. When "you" is equated with a sunflower that "*suddenly blooms in the garden*," the lyric evokes an imaginative form of longing—suggesting a presence that can only exist within memory or imagination.

The line "*Meski bicara dengan bahasa tumbuhan*" ("Even if I speak in the language of plants") further emphasizes the rupture in communication between the lyrical "I" and "you." The "language of plants" symbolizes a mode of communication that is no longer human, connotatively marking the limitations of interaction between the living and the deceased. It is at this point that the emotion of loss becomes implicitly articulated.

Furthermore, references to "*rivers flowing with milk*" and a body that "*no longer feels pain*" function as symbols of a space free from suffering. These connotations point toward an imagined afterlife or a peaceful, eternal realm. As a result, the emotional tone extends beyond longing to include resignation and an implicit prayer for the happiness and serenity of the one who is missed.

c. Myth Analysis: The Ideology of Loss and the Romanticization of Death

At the level of myth, the lyrics of *Gala Bunga Matahari* construct an ideological narrative in which loss is accepted with gentle patience and emotional romanticization. According to Roland Barthes, myth operates as a second-order semiotic system that naturalizes particular cultural values and ideologies, making them appear universal and self-evident. In this song, loss is not framed as a tragic or devastating event, but rather as a calm, affectionate, and peaceful separation.

This myth is articulated through the depiction of the world inhabited by "you" as a space free from pain, filled with laughter, and populated by people who are "young again." Such imagery reinforces the idea that death or departure is not an end to be feared, but a transition to a better and more harmonious realm. Consequently, grief is transformed into a reflective and contemplative emotion, characterized by acceptance rather than despair.

The closing line, "*Kan kuceritakan padamu bagaimana hidupku tanpamu*" ("I will tell you how my life is without you"), further reinforces the myth of love and emotional connection that transcends physical presence. Loss does not erase emotional bonds; instead, these bonds persist through storytelling, memory, and symbolic language. This represents a myth of eternal love an emotional ideology frequently found in literary works and Indonesian popular music where affection endures beyond death and absence.

Table 1. Roland Barthes' Semiotic Analysis

Lyric Data	Denotative Meaning	Connotative Meaning (Symbols & Emotions)	Myth (Cultural Ideology)
" <i>Mungkinkah? Mungkinkah? Mungkinkah / Kau mampir hari ini?</i> "	A question about the possibility of someone visiting on that day.	Repetition of "mungkinkah" signals emotional uncertainty, longing, and an unfulfilled hope for the return of someone who has departed.	Loss is perceived as a condition that still leaves inner hope, even though it is realistically unattainable.
" <i>Bila tidak, mirip kau</i> "	A request for "you" to	The sunflower	The departed figure is

<i>jadilah bunga matahari</i>	become like a sunflower.	symbolizes warmth, vitality, and an emotionally illuminating presence for the lyrical “I.”	mythologized as an ideal person who continues to give meaning despite physical absence.
“ <i>Yang tiba-tiba mekar di taman</i> ”	A sunflower blooming in a garden.	Sudden blooming symbolizes imaginative presence and memories that emerge unexpectedly.	The presence of the loved one is believed to persist through memory and symbolic imagination.
“ <i>Meski bicara dengan bahasa tumbuhan</i> ”	Speaking using the language of plants.	The language of plants symbolizes disrupted communication; interaction is only possible symbolically, not directly.	Emotional relationships can continue without direct communication or physical presence.
“ <i>Ceritakan padaku / Bagaimana tempat tinggalmu yang baru?</i> ”	Asking about a new place of residence.	The “new place” connotes an eternal realm or the afterlife.	Departure is interpreted as a transition to a better and acceptable space.
“ <i>Adakah sungai-sungai itu benar-benar dilintasi dengan air susu?</i> ”	A question about rivers flowing with milk.	Milk symbolizes purity, comfort, nourishment, and a life free from suffering.	The afterlife is mythologized as a peaceful and serene realm.
“ <i>Juga badanmu tak sakit-sakit lagi?</i> ”	Asking whether the body is no longer in pain.	Expresses empathy, care, and a prayer for freedom from suffering.	Death or separation is interpreted as liberation from worldly pain.
“ <i>Kau dan orang-orang di sana muda lagi?</i> ”	Asking whether everyone is young again.	Youth symbolizes happiness, peace, and eternity.	The other world is imagined as timeless and eternally joyful.
“ <i>Hati yang gembira, sering kau tertawa</i> ”	Describes a joyful heart that often laughs.	Reinforces imagery of emotional happiness and serenity.	Loss is represented as leading to calm acceptance rather than pure sorrow.
“ <i>Kan kuceritakan padamu / Bagaimana hidupku tanpamu</i> ”	The speaker will tell their life story without “you.”	Emotional bonds persist through memory and storytelling.	Love is mythologized as transcending physical presence and death.

Discussion

The findings of this study demonstrate that the lyrics of *Gala Bunga Matahari* operate through a layered semiotic structure in which denotative meanings serve as entry points to deeper emotional and ideological interpretations. At the denotative level, the song appears to narrate a simple act of questioning and imagining the condition of someone who is no longer physically present. However, as Morrel (2022) and Nadira (2018) emphasizes, denotation is never neutral; it functions as the foundation upon which connotative and mythic meanings are constructed. In this song, seemingly descriptive references to nature and space such as sunflowers, gardens, and rivers become affective cues that guide listeners toward an interpretation centered on loss and longing.

At the connotative level, the analysis reveals that emotional meaning is primarily articulated through symbolic language rather than explicit emotional statements. The repetition of “*mungkingkah*” acts as an affective marker of uncertainty and fragile hope, aligning with Barthes’ notion that repetition intensifies signification and emotional resonance. Similar to Harnia (2021) findings, love and longing in song lyrics are not expressed directly but are mediated through symbols that invite interpretation. The sunflower, for instance, functions as a connotative sign of warmth, constancy, and emotional illumination, reflecting how natural imagery often serves as a metaphor for inner emotional states (Kusumawati et al., 2019). This suggests that emotional expression in the song is constructed through associative imagery that relies on shared cultural understandings of nature and affect.

Furthermore, the symbol of the “language of plants” signifies a breakdown of conventional communication, connoting a separation that cannot be bridged through ordinary human interaction. This supports Anjani (2023) argument that signs in literary texts often point to absence and limitation rather than presence. In this context, loss is not dramatized through overt grief but is subtly encoded in the impossibility of dialogue, reinforcing the idea that emotions in literary texts are frequently implied rather than stated. The imagined descriptions of a painless body and rivers flowing with milk further extend the connotative field toward notions of peace, purity, and transcendence, resonating with Damayanti (2022) observation that mythic symbols in song lyrics often function as moral and emotional consolations.

At the level of myth, the song constructs an ideological narrative that normalizes and romanticizes loss as a calm and meaningful transition rather than a traumatic rupture. Shalekhah and Martadi (2020) defines myth as a system that transforms culturally specific values into seemingly natural truths. In *Gala Bunga Matahari*, death or separation is mythologized as a passage into a harmonious realm characterized by youth, joy, and freedom from suffering. This finding is consistent with Rahma et al. (2024), who argue that popular songs often build myths of acceptance and self-reconciliation through symbolic language. The persistence of emotional bonds through memory and storytelling reinforces a widely circulated cultural myth of eternal love, in which affection transcends physical absence and mortality.

Overall, the discussion confirms that the emotional power of *Gala Bunga Matahari* lies not in explicit narration of grief, but in its semiotic complexity. By mobilizing signs at the levels of denotation, connotation, and myth, the song constructs a reflective emotional space where loss is reimagined as enduring connection and peaceful acceptance. This supports broader semiotic studies suggesting that song lyrics function as modern literary texts in which emotions are embedded within symbolic and ideological systems rather than conveyed directly (Sinaga et al., 2021; Saleh et al., 2023). Consequently, Barthes’ semiotic framework proves effective in revealing how signs, symbols, and emotions interact to shape meaning in contemporary Indonesian popular music.

4. CONCLUSION

Drawing on the findings generated through Roland Barthes’ semiotic model, *Gala Bunga Matahari* constructs meaning through a stratified system of signs comprising denotation, connotation, and myth. At the denotative stage, the lyrics articulate a sense of longing manifested through a sequence of questions addressed to a figure who is no longer present. This surface level frames loss as an explicit narrative of absence and remembrance, situating emotional separation as the central thematic concern.

At the connotative level, linguistic expressions and natural imagery most prominently the sunflower operate as symbolic devices that encode complex emotional states such as loss, hope, and emotional surrender. Rather than communicating meaning in a literal or direct manner, the song relies on metaphorical associations and interwoven signs to evoke affective resonance. Through these symbolic configurations, emotions including longing, acceptance, and enduring devotion are conveyed implicitly, inviting listeners to actively participate in the interpretative process.

At the mythic level, *Gala Bunga Matahari* advances an ideological construction that redefines loss as a serene and meaningful separation, while positioning love as an emotional continuity that exceeds physical presence. The lyrics transform the experience of loss into a narrative of calm acceptance, patience, and compassion, thereby elevating personal grief into a culturally intelligible emotional framework. Consequently, the song functions not merely as an expression of individual sentiment, but as a representation of collective emotional values embedded within social and cultural life. Through its symbolic language, the lyrics naturalize an ideology in which love persists beyond absence and mortality, reflecting shared sensibilities characteristic of Indonesian popular music.

5. REFERENCES

Adhitya, N., & Novita, J. (2021). Students' Responses Towards Self-Selected Reading in Extensive Reading Class. *JELA (Journal of English Language Teaching, Literature and Applied Linguistics)*, 3(2), 1–7. <https://doi.org/10.37742/jela.v3i2.53>

Adika, D., & Budiarsana, P. A. (2023). Exploring Semantics and the Utilization of Figurative Language in the Song Lyrics of “21 Guns” by Green Day. *Pulchra Lingua: A Journal of Language Study, Literature & Linguistics*, 2(1), 17–31. <https://doi.org/10.58989/plj.v2i1.22>

Amir Karim, M. (2020). Analisis Nilai Motivasi Dalam Lirik Lagu “Meraih Bintang” Karya Parlin Burman Siburian (Analisis Semiotika De Saussure). *Jurnal Muara Ilmu Sosial, Humaniora, Dan Seni*, 4(2), 402. <https://doi.org/10.24912/jmishumsen.v4i2.8821.2020>

Anjani, S. A. (2023). *The representation of main character ideological hegemonies in Disney's Cruella by Craig Gillespie (2021) through Antonio Gramsci's Lens : A sociological literary approach*. UIN Sunan Gunung Djati Bandung.

Barchiya, A., Suciarti, S., & Fatimah, S. (2024). Konflik Batin Tokoh Utama Dalam Novel Sebening Syahadat Karya Diva SR: Kajian Psikologi Sastra Sebagai Alternatif Bahan Ajar Di SMA. *Bahasa Dan Pendidikan*, 4(1), 10–26.

Buell, L. (2019). *The future of environmental criticism: Environmental crisis and literary imagination*. Wiley.

Charoenpong, A., & Kanokpermpoon, M. (2023). *Metaphor analysis in Mark Tuan's songs*. Thammasat University.

Damayanti, I. K. (2022). Makna mitos dalam lirik lagu “Takut” karya Idgitaf: Kajian semiotika Roland Barthes. *Deiksis: Jurnal Pendidikan Bahasa dan Sastra Indonesia*, 9(1), 31–40.

Dianiya, V. (2020). Social Representation of Society in the Parasite Film: Roland Barthes'

Semiotic Study. *Profetik Jurnal Komunikasi*, 13(2), 1–226.
<https://doi.org/10.1057/9780230604193>

Erlangga, C. Y., Utomo, I. W., & Anisti, A. (2024). Konstruksi Nilai Romantisme Dalam Lirik Lagu (Analisis Semiotika Ferdinand De Saussure Pada Lirik Lagu “Melukis Senja”). *Linimasa : Jurnal Ilmu Komunikasi*, 4(2), 149–160.
<https://doi.org/10.23969/linimasa.v4i2.4091>

Fitria, T. N. (2024). Creative Writing Skills in English: Develop Students’ Potential and Creativity. *EBONY: Journal of English Language Teaching, Linguistics, and Literature*, 4(1), 1–17. <https://doi.org/10.37304/ebony.v4i1.10908>

Harnia, N. T. (2021). *Analisis semiotika makna cinta pada lirik lagu*. *Jurnal Metamorfosa*, 9(2), 224–238.

Jaya, A., Hartono, R., Wahyuni, S., & Yulianto, H. J. (2025). Los efectos de la estrategia de aprendizaje basado en proyectos con actividad física en función del género sobre el rendimiento escolar y la confianza en sí mismos de los estudiantes. *Retos: Nuevas Tendencias En Educación Física, Deporte y Recreación*, 66, 349–360.
<https://doi.org/10.47197/retos.v66.110067>

Kusumawati, H. S., Rahayu, N. T., & Fitriana, D. (2019). Analisis semiotika model Roland Barthes pada makna lagu “Rembulan” karya Ipha Hadi Sasono. *Jurnal Klitika*, 1(2), 105–116.

Manurung, R. M., Ginting, S. A., & Tangkas, I. W. D. (2021). Semiotic in Milk Advertisements. *Linguistik Terapan*, 17(3), 281. <https://doi.org/10.24114/lt.v17i3.22460>

Miall, D. S., & Kuiken, D. (2019). Aspects of literary response: A new questionnaire. *Research Teaching in English*, 29(1), 37–58.
<https://doi.org/https://doi.org/10.58680/rte199515356>

Morisson, T. (2019). *Playing in the Dark: Whiteness and the Literary Imagination*. Vintage.

Morrel, C. C. (2022). *TikTok as Art: Visual Culture Art Education in an Afterschool Art Program*. *TikTok as Art: Visual Culture Art Education in an Afterschool Art Program*.

Mulyana, R., Wasta, A., & Apriani, A. (2022). Analisis Semiotika Roland Barthes pada Pelapalan Mantra Kesenian Bebegig Sukamantri. *Jurnal Pendidikan Seni*, 5(1), 221–231.

Nadira, R. (2018). *Roland Barthes’ Denotation, Connotation, and Myth in the Change of Four Starbucks Logos: A Study Of Semiotics* [Universitas Darma Persada]. <http://repository.unsada.ac.id/550/>

Nagara, M. M. C., & Machfauzia, A. N. (2020). *The Meaning of Qualisign, Sinsign, and Legisign of Gejog Lesung Art “Mukti Lestari” in Sewon Bantul*. 444(Icaae 2019), 168–173.
<https://doi.org/10.2991/assehr.k.200703.034>

Neuman, W. L. (2019). *Social research methods: Qualitative and Quantitative approaches*. In *Pearson* (Seventh Ed). Pearson New International Edition. <https://www.amazon.co.uk/Social-Research-Methods->

Quantitative/dp/0205786839/ref=sr_1_5?s=books&ie=UTF8&qid=1461496914&sr=1-5&keywords=social+research+methods+qualitative+and+quantitative+approaches

Nurwati, D. (2023). Analisis Semiotika Roland Barthes Pada Terapi Zikir Menghadapi Pandemi Covid 19 di Pondok Pesantren Singa Putih Munfaridin. *Jurnal Heritage, 11*. <https://jurnal.yudharta.ac.id/v2/index.php/HERITAGE/article/view/3651>

Rahma, K. dkk (2024). *Representasi makna self-improvement pada lirik lagu Tulus "Diri"* (Analisis semiotika Roland Barthes). *Karimah Tauhid, 3*(4), 4903–4916.

Oktari, I., & Hukama, T. (2023). Analisis Semiotika Barthes Pada Motif Kain Songket Palembang. *Jurnal Seni Rupa Dan Desain, 1*(1), 1–10. <https://doi.org/10.61930/visart.v1i1.180>

Patton, M. . (2020). *Qualitative research & evaluation methods: Integrating theory and practice*. Sage Publications.

Renyaan, P., Muzrifah, R. A., & Herawati, F. (2020). Makna Dan Nilai Budaya Yang Terkandung Dalam Lagu-Lagu Daerah Evav Di Maluku Tenggara Kajian Antropology Sastra. *Jurnal Disastri (Jurnal Pendidikan Bahasa Dan Sastra Indonesia), 2*(2), 44–52. <https://doi.org/10.33752/disastri.v2i2.845>

Saleh, F., dkk (2023). Interpretasi makna lagu Bugis "Alosi Ripolo Dua": Analisis semiotika Roland Barthes. *Jurnal Idiomatic, 6*(2), 185–195.

Shalekhah, A., & Martadi. (2020). Analisis Semiotika Roland Barthes Pada Poster Film Parasite Versi Negara Inggris. *Deiksis, 2*(03), 54–66. <https://ejournal.unesa.ac.id/index.php/JDKV/>

Sinaga, P. S., Djunaidi, B., & Diani, I. (2021). Semiotika umpasa Bahasa Batak Toba: Pendekatan Roland Barthes. *Jurnal Ilmiah Korpus, 5*(1), 81–92.

Sinambela, L. S. (2020). *An Analysis of Metaphor in the Bruno Mars Lyrics Songs* [Universitas HKBP Nommensen]. <https://repository.uhn.ac.id/handle/123456789/4937>

Song, Y., Xing, W., Li, C., Tian, X., & Ma, Y. (2024). Investigating the relationship between math literacy and linguistic synchrony in online mathematical discussions through large-scale data analytics. *British Journal of Educational Technology, 55*(5), 2226–2256. <https://doi.org/10.1111/bjet.13444>

Tisdell, E. J., Merriam, S. B., & Struckey-Peyrot, H. L. (2025). *Qualitative research: A guide to design and implementation*. John Wiley & Sons.

Vinh, V. H. (2025). An analysis of the conceptual metaphors in the song lyrics "Yesterday" by Paul McCartney. *International Journal of Scientific and Research Publications, 15*(1), 13–17. <https://doi.org/10.29322/IJSRP.15.01.2025.p15704>