

Lexical Relations in Billie Eilish's 'Happier Than Ever' Album Lyrics

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Abstract: This article examines the lexical relations present in the lyrics of Billie Eilish's album *Happier Than Ever*. Using Saeed's theory of lexical relations, the study explores various meaning relations, including synonymy, antonymy, polysemy, hyponymy, meronymy, and member collection, as they appear in the album's lyrics. The research adopts a descriptive analysis approach, analyzing the lyrics of all 16 songs in the album to identify and categorize instances of lexical relations. Each song was examined in detail to explore how lexical choices contribute to the overarching themes and emotions conveyed in the album. The analysis revealed 16 instances of polysemy, 13 of antonymy, 12 of synonymy, 5 of hyponymy, 2 of meronymy, and 1 instance of member collection. Polysemy was found to be the most dominant lexical relation, highlighting the complexity and layered meanings in Eilish's lyrics. The findings suggest that the strategic use of lexical relations enhances the thematic depth and emotional resonance of the *Happier Than Ever* album, reflecting themes of mental health, personal struggle, and societal pressures. This study demonstrates that lexical semantics in contemporary music can serve as a powerful tool for conveying nuanced emotional narratives, contributing to the broader field of linguistic studies in music.

Keywords: *Happier Than Ever* Album, Lexical Relations, Saeed's Theory, Semantics, Song Lyrics

Abstrak: Artikel ini menyelidiki hubungan leksikal yang ada dalam lirik album Billie Eilish "Happier Than Ever". Dengan memanfaatkan teori hubungan leksikal Saeed, penelitian ini bertujuan untuk mengeksplorasi berbagai bentuk hubungan makna, seperti sinonimi, antonimi, polisemi, hiponimi, meronimi, dan kumpulan anggota, yang tertanam dalam lirik lagu. Penelitian ini menggunakan pendekatan analisis deskriptif, di mana lirik dari semua 16 lagu dari album tersebut dianalisis untuk mengidentifikasi dan mengategorikan contoh hubungan leksikal. Penelitian ini mengidentifikasi dan menganalisis berbagai hubungan leksikal yang digunakan dalam *Happier Than Ever*, menunjukkan bagaimana elemen linguistik ini merupakan bagian integral dari kekayaan tematik dan emosional album tersebut. Peneliti menemukan bahwa ada, 16 polisemi, 13 antonimi, 12 sinonimi, 5 hiponimi, 2 meronimi, 1 kumpulan anggota. Dominasi polisemi, khususnya, menggarisbawahi sifat multifaset lirik Eilish, yang beresonansi dengan khalayak luas karena kompleksitas dan keterkaitannya. Melalui analisis ini, penelitian ini mengungkap bagaimana pilihan lirik Eilish mencerminkan narasi emosional yang kompleks dan tema kesehatan mental, perjuangan pribadi, dan tekanan masyarakat. Temuan ini menunjukkan bahwa penggunaan hubungan leksikal yang strategis meningkatkan kedalaman tematik dan resonansi emosional album, yang berkontribusi pada dampak artistiknya. Penelitian ini memberikan wawasan tentang bagaimana semantik leksikal dapat digunakan dalam lirik musik untuk menyampaikan makna yang bernuansa, sehingga memperkaya bidang studi linguistik dalam musik kontemporer.

Kata kunci: *Album Happier Than Ever, Hubungan Leksikal, Lirik Lagu, Semantik, Teori Saeed*

1. INTRODUCTION

Words are occasionally referred to as lexical items or lexemes. The meaning of a

word could be defined not only by its individual features but also by its connections to other words. The term for this method is known as lexical relation (Yule, 2022; Septiria,

2022). Lexical relations offer a valuable approach to grasping the genuine meanings of words and their interconnections within English texts like song lyrics. This research would explore the empirical of lexical relations within linguistics. Lexical relations pertain to the field of semantics, which is a branch of linguistics. These relations involve the meanings of words as defined in dictionaries. According to Siregar et al., 2021, lexical relations refer to the connections between words and how their meanings are interconnected. For example, the word "sad" relates to synonyms like "unhappy" and "melancholy." This illustrates how words are linked, showing that word meanings are shaped by their relationships with other terms, not just by their individual definitions. These connections, known as lexical relations, are a key method in the semantic analysis of language (Yule, 2022). Furthermore, there are eight types of lexical relations.

Different types of lexical relations are categorized, and the ones utilized in this investigation adhere to Saeed (2016) such as synonymy, antonymy, polysemy, homonymy, hyponymy, meronymy, member collection and portion mass. A synonymy refers to words that share comparable meanings or interpretations. An antonymy denotes words that have contrasting meanings or interpretations. A polysemy refers to the phenomenon where a word has multiple meanings, and these meanings could be discerned based on its context within a sentence. A homonymy refers to words that sound alike but have different meanings. A hyponymy is a word that

represents a more specific category within the meaning of a more general word. A meronymy is a word that signifies a specific part of another word. Member collection is referring to the connection between a singular term denoting an individual entity and the corresponding plural term representing a group or assembly of those individual entities. Portion mass describes the association between a mass noun and its standard unit of measurement or subdivision.

Studies on lexical relations extend beyond song lyrics, as demonstrated by Zakiyah (2018) who analyzed five language journal entries using Palmer's theory, identifying 26 lexical relationships, with antonyms being the most frequent. Similarly, Ariska et al. (2020) investigated lexical relations in *Alice in Wonderland*, finding 17 synonymic relations, 13 homonyms, 5 hyponyms, and a significant presence of antonyms in both expressions and words. These studies highlight the prominence of antonyms in various forms of linguistic analysis.

A study by Puspita Febriasari (2018) on the song *Amnesia* by 5 Seconds of Summer identified 243 lexical connections, including 99 synonym relations, 75 antonyms, and 61 polysemy, with no meronymy relations found. Anwar & Tanggoro (2019) analyzed Maroon 5's *Album V* and discovered 34 lexical relations, with antonyms being the most dominant, while polysemy was absent. Halim (2019) focused on lexical ambiguity in Rich Brian's *Sailor Album*, identifying 27 polysemy and 9 homonymy relations but found no evidence of other lexical relations like synonyms or antonyms.

A song lyric is a collection of words or phrases set to music in a particular key. Song lyrics are highly suitable for this research purpose because they contain meaningful content. As a result, this research integrates lexical relations theory with the lyrical content of Billie Eilish's songs, offering insights into the semantic patterns within her music. Billie Eilish first gained recognition in 2015 for the song "Ocean Eyes" and became, in 2020, the youngest person ever to win a Grammy for album of the year, for *When We All Fall Asleep, Where Do We Go?* Her other works include *Happier Than Ever* (2021) and the award-winning song "What Was I Made For?", which was recorded for the *Barbie* (2023) soundtrack. *Happier than ever* album draws inspiration from hip-hop artists such as Childish Gambino and Tyler, the Creator. Her debut album, *When We All Fall Asleep, Where Do We Go?* Was released on March 29, 2019, and reached number one on the Billboard 200 chart. And it later was awarded the Grammy for record of the year. The documentary *Billie Eilish: The World's a Little Blurry* appeared in 2021. Later that year Eilish released her second studio album, *Happier Than Ever*, which was noted for its confessional songs, several of which deal with downside of her celebrity.

This research aims to fill a gap in the existing literature by applying the theory of lexical relations specifically to the lyrics of contemporary music, "Lexical semantics has been broadly investigated in modern tune verses, appearing complex relations in meaning structures" (Johnson & Smith, 2018).

While previous studies have explored lexical relations in various forms of literature, few have focused on modern song lyrics, particularly within the pop and alternative music genres. By examining Billie Eilish's "Happier Than Ever" album, this study offers new insights into how contemporary artists utilize lexical relations to convey complex emotions and themes.

A song combines words with specific tones and rhythms, either sung or played on instruments, typically structured with lyrics in stanzas and choruses, and a bridge as a transition. According to Abrams (2002), lyrics are brief poems where a speaker expresses emotions and thoughts, capturing a particular state of mind. The use of poetic devices and lexical semantics in song lyrics helps evoke deeper emotional responses (Roberts, 2019). Since lyrics are integral to songs, their beauty can enhance the overall impact of the composition, often carrying layered meanings intended by the songwriter.

The novelty of this research lies in its unique focus on a popular and influential artist whose lyrical content resonates with a wide audience. By analyzing the specific lexical relations in Eilish's lyrics, this study not only contributes to the field of semantics but also enhances our understanding of lyrical composition and its impact on listeners. This interdisciplinary approach, combining linguistic theory with contemporary music analysis, provides a fresh perspective and broadens the scope of semantic research.

Therefore, this research aims to provide valuable insights for linguistics scholars, particularly regarding the presence and significance of lexical relations in song lyrics. Such relations enhance the artistic quality of writing and contribute to its aesthetic appeal. Therefore, this study focuses on analyzing the lexical relations found in the lyrics of Billie Eilish's "Happier Than Ever" album, following Saeed's theory of lexical relations.

2. RESEARCH METHODOLOGY

The research employs a mixed-method approach combining descriptive analysis and corpus-based study to uncover the lexical relations present in Billie Eilish's Happier Than Ever album. In collecting data, the process begins with familiarization, where the researchers listened to all 16 songs and watched official music videos on Billie Eilish's YouTube channel. Verified song lyrics were retrieved from the album's liner notes and official sources. The lyrics were then segmented into fragments to identify potential lexical relations such as synonymy, antonymy, polysemy, and others based on Saeed (2016) theory of lexical relations.

The analysis process involves systematically categorizing the lyrics according to the types of lexical relations defined by Saeed. The researchers then analyzed the meanings behind these relationships and identified trends and dominant types of lexical relations across the album. The corpus-based method was applied

to support the descriptive analysis by providing quantitative insights into word frequency and patterns within the lyrics. Computer-assisted tools were utilized to ensure precision in counting word occurrences and identifying patterns. The researchers focused on both the semantic relationships between words and the thematic expressions these relations contribute to, thus linking the linguistic analysis with the emotional and thematic elements of the songs.

Meanwhile, corpus-based study plays an important role in identifying patterns of language use by relying on a broader and more concrete data set. McCarthy & Carter (2014) state that the corpus-based approach allows analysis of language patterns that are more structured and reflect language use in real situations. By using this technique, researcher could find word frequency patterns and trends that may be missed in descriptive analysis.

The descriptive analysis of lexical relations found in Billie Eilish's "Happier Than Ever" album, the researchers employ a descriptive analysis approach to examine how words interconnect within her lyrics. Descriptive analysis allows us to detail these lexical relations systematically, providing a thorough understanding of the meanings and interactions of words in the context of her songs. According to Saeed (1995), lexical relations include various categories such as synonymy, antonymy, polysemy, homonymy, hyponymy, meronymy, member collection, and portion mass. These relationships help in comprehending the nuanced meanings and thematic expressions in the lyrics. For instance, examining the synonymy in Eilish's songs

might reveal how she uses different words to convey similar emotions or states of mind, enhancing the listener's emotional experience. By detailing these connections, descriptive analysis provides valuable insights into the semantic richness of contemporary music lyrics (Yule, 2022; Leeson et al., 2015). Using the descriptive method in this research, the lyrics were analyzed as the focus, uncovering relationships between words within the lyrics. Portions of the lyrics were used as the data for this analysis. Once the data has been gathered and analyzed, it unveils the nature of the lexical relationships within the subject of study. Subsequently, the rationale behind the observed relationships in the data is elucidated by referencing a dictionary or thesaurus.

To ensure the reliability of the findings, the research employed multiple layers of cross-checking. The data was triangulated by comparing the findings from both descriptive and corpus-based methods. The use of verified sources for the lyrics and the application of established linguistic theories (Saeed, 2016; McCarthy & Carter, 2014) further ensured the credibility of the results. The corpus-based approach enhanced the validity by grounding the analysis in actual language use patterns, making the findings more representative and replicable. Additionally, detailed documentation of the methodology allows for replication of the study by other researchers, contributing to the transparency and reliability of the research. By employing both qualitative and quantitative methods, this study ensures a comprehensive and robust analysis of the

lexical relations in Eilish's album. The combination of these two approaches provides a richer and deeper analysis, resulting in a comprehensive understanding of language use in song lyrics.

The main study of this research would be an album Billie Eilish named "Happier Than Ever". "Happier Than Ever" is the second album by Billie Eilish, released on July 30, 2021. The lyrics of the songs in this album often recount Eilish's own experiences, which are frequently found in their reflective and honest lyrics. The album covers a wide range of music genres such as pop, rock, jazz, and acoustic ballads, reflecting Eilish's flexibility and creativity as an artist. In this album, her brother, Finneas O'Connell, also contributed to writing the songs. The production of the album is known for its smooth sound quality and atmospheric background, creating a perfect sonic backdrop for Eilish's distinctive vocals.

3. RESULTS

The data analyzed in this research were taken from Billie Eilish's Happier Than Ever Album. The album consisted within 16 songs in total, Happier Than Ever is the second album by Billie Eilish, released on July 30, 2021. The researcher found that there were, 16 polysemy, 13 antonymy, 12 synonymy, 5 hyponymy, 2 meronymy, 1 member collection.

The study investigates the manner lexical relationships are employed in song lyrics by Billie Eilish. The objective of this

research is to reveal the linguistic patterns and techniques used by Eilish to illustrate her ideas and emotions just by analyzing these relations. This examination not only reveals the specific ways of using lexical relations in the modern songs but also gives the idea about how such tools of language are connected in the song to the emotional expression of the artist.

Table 3.1 Types of Lexical Relations in Happier Than Ever Album

No.	Song Title	Synonymy	Antonymy	Polysemy	Hyponymy	Meronymy	Member collection
1.	Getting Older	√	√	√	√	-	-
2.	I Didn't Change My Number	-	√	√	-	-	√
3.	Billie Bossa Nova	√	-	√	-	-	-
4.	My Future	√	√	√	-	-	-
5.	Oxytocin	-	√	√	√	-	-
6.	Goldwing	-	-	√	√	√	-
7.	Lost Cause	√	√	√	-	-	-
8.	Halleluy's	-	-	√	√	√	-

	Comet						
9.	Not My Responsibility	√	√	√	-	-	-
10.	Overheated	√	√	√	-	-	-
11.	Everybody Dies	√	√	√	-	-	-
12.	Your Power	√	√	√	-	-	-
13.	Nda	√	√	√	-	-	-
14.	Therefore I Am	√	√	√	-	-	-
15.	Happier Than Ever	√	√	√	√	-	-
16.	Malé Fantasy	√	√	√	√	-	-

From the data above it could be concluded that polysemy is the most dominant types that used in Billie Eilish's Happier Than Ever Album follow with antonymy, synonymy, polysemy, hyponymy, meronymy and member collection. The prevalence of ambiguous words or more (polysemy) usage show how these words could be described various layers of meaning in different contexts. In the song, the same word is often used to express feelings or situations that are ambiguous, giving room for the listeners to interpret their own deeper

meaning from the song. The use of synonyms strengthens the nuances of emotions expressed. Synonyms allow for variation in expressing the same feelings or thoughts without appearing repetitive. The use of antonyms is very helpful in creating a sharp contrast in emotional and thematic descriptions. In this album, the contrast between happiness and sadness, love and hatred are often used as a representation of internal conflicts and uncertainties experienced by the singer.

3.1 Getting Older

3.1.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “older” and “aging” in the line “I’m getting older” and “I think I’m aging well”. It could be concluded that the context of the words could be considered synonyms, both describing the process of aging.

3.1.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “enjoyed” and “bored” in the line “things I once enjoyed” and “someday, I’ll be bored of”. It could be concluded that the context of the words could be considered antonymy, both are showing satisfaction versus boredom.

3.1.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “well” in the line “I think I’m aging well”. It could be concluded that the context of this word could be

considered polysemy, the word could mean physically or emotionally. Physically it means aging in good health, while emotionally it could mean aging with maturity or self-acceptance.

3.1.4 Hyponymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “thankful” and “grateful” in the line “there’s reasons that I’m thankful, there’s a lot I’m grateful for”. It could be concluded that the context of the words could be considered hyponymy, both are form of appreciation.

3.2 I Didn’t Change My Number

3.2.1 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “leave” and “stay” in the line “maybe you should leave”. It could be concluded that the context of the words could be considered antonymy, while “stay” is not explicitly mentioned in the lyrics, the context implies the opposite action of “leave”.

3.2.2 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “number” in the line “I didn’t change my number”. It could be concluded that the context of the words could be considered polysemy, “number” could refer to a phone number or metaphorically refer to the list of people the singer contacts.

3.2.3 Member Collection

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “text” in the line “I love a “You mad at me?” text”. It could be concluded that the context of the word could be considered member collection, “text” could refer to member of the collection “messages”.

3.3 Billie Bossa Nova

3.3.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “obsession” and “impression” in the line “it might be more of an obsession” and “you really make a strong impression (A strong impression)”. It could be concluded that the context of the words could be considered synonymy, both refer a powerful emotional impact.

3.3.2 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “lock” in the line “you better lock your phone” and “you better lock your door”. It could be concluded that the context of the word could be considered polysemy, “lock” could refer to the action of securing both the phone and the door, showing related but distinct meanings.

3.4 My Future

3.4.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings

related to word usage within the text “lonely” and “unhappy” in the line “I know supposedly I’m lonely now (lonely now) and know “I’m supposed to be unhappy”. It could be concluded that the context of the words could be considered synonymy, both refer to negative emotional states.

3.4.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “future” and “past” in the line “with my future”. It could be concluded that the context of the word could be considered antonymy, though “past” is not explicitly mentioned, the concept of looking forward (future) inherently implies a contrast with the past.

3.4.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “home” in the line “could’t you hear me? I’m not comin’ home”. It could be concluded that the context of the word could be considered polysemy, “home” could refer to both a physical place and a sense of belonging or comfort.

3.5 Oxytocin

3.5.1 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “bad” and “good” in the line “I wanna do bad things to you (to you)”. It could be concluded that the context of the word could be considered antonymy, while “good” is not explicitly mentioned in the

lyrics, the context implies the opposite action of “bad”.

3.5.2 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “motion” in the line “could’t take it back once it’s been set in motion”. It could be concluded that the context of the word could be considered Polysemy, “motion” could refer to both physical movement and the initiation of an action or process.

3.5.3 Hyponymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “Sunday” and “Monday” in the line “if you only pray on Sunday could you come my way on Monday”. It could be concluded that the context of the words could be considered hyponymy, both are hyponymy of “day”.

3.6 GOLDWING

3.6.1 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “art” in the line “and their art is gettin’ dark”. It could be concluded that the context of the word could be considered polysemy, “art” could refer to a piece of artistic work or artistic skill. In this context, “art” refers more to a piece of artistic work that depicts something dark or negative.

3.6.2 Hyponymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “angel” in the line “Gold-winged angel”. It could be concluded that the context of the word could be considered hyponymy, the word “angel” could refer of heavenly beings.

3.6.3 Meronymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “Gold-winged” in the line “Gold-winged angel”. It could be concluded that the context of the word could be considered meronymy, the word “gold-winged” indicates a part of the angel, namely the gold wings.

3.7 Lost Cause

3.7.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “lost cause” and “outlaw” in the line “you ain’t nothin’ but a lost cause (cause, cause)” and “I know you think you’re such an outlaw”. It could be concluded that the context of the words could be considered synonymy, in the context of the lyrics, both could be seen as having similar connotations. Both suggest someone who is rebellious and not conforming to societal norms.

3.7.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “care” and

“didn’t care” in the line “did you even care?” and “wish I didn’t care”. It could be concluded that the context of the word could be considered antonymy, both words are direct antonyms, expressing opposite attitudes towards concern and indifference.

3.7.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “flowers” in the line “I sent you flowers” It could be concluded that the context of the word could be considered polysemy, “flowers” could have the literal meaning of the physical flowers sent as a gift, but it could also imply an act of affection or an attempt to mend a relationship.

3.8 Halley’s Comet

3.8.1 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “break” in the line “but you’re all it takes for me to break a promise”. It could be concluded that the context of the word could be considered polysemy, the word “break” could mean to violate or to cause something to stop functioning.

3.8.2 Hyponymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “comet” in the line “Halley’s Comet”. It could be concluded that the context of the word could be considered hyponymy, the word “comet” is a hyponym of the broader category “celestial body”.

3.8.3 Meronymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “Sleepless nights” in the line “but my sleepless nights are better”. It could be concluded that the context of the word could be considered hyponymy, the word “sleepless nights” are a part of the broader concept of “nights”.

3.9 Not My Responsibility

3.9.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “opinions” and “perception” in the line “you have my opinions about my opinions” and “is my value based only on your perception?”. It could be concluded that the context of the words could be considered synonymy, both refer to how others view or think about the speaker.

3.9.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “hate” and “praise” in the line “some people hate what I wear” and “some people praise it”. It could be concluded that the context of the words could be considered antonymy, both are direct antonyms, expressing opposite feelings toward the speaker’s appearance.

3.9.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “judge” in the line “though you’ve never seen my body you still judge it”. It could be concluded that the

context of the word could be considered polysemy, the word “judge” refers to form an opinion or to criticize.

3.10 Overheated

3.10.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “flirty” and “seductive” in the line “stop bein’ flirty”. It could be concluded that the context of the word could be considered synonymy, though the word “seductive” is not explicitly mentioned in the lyrics.

3.10.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “defeated” and “undefeated” in the line “couldn’t be defeated”. It could be concluded that the context of the word could be considered antonymy, though the word “undefeated” is not directly mentioned in the lyrics, the context implies opposite means to “defeated”.

3.10.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “overheated” in the line “I’m overheated”. It could be concluded that the context of the word could be considered polysemy, the word “overheated” could have multiple meanings, including a literal sense of being too hot and a metaphorical sense of being overwhelmed or agitated.

3.11 Everybody Dies

3.11.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “cry” and “fold” in the line “but it’s okay to cry and it’s alright to fold”. It could be concluded that the context of the words could be considered synonymy, both indicate expressions of vulnerability.

3.11.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “alone” and “not alone” in the line “we might not be alone” and “you are not alone”. It could be concluded that the context of the words antonymy, the word “alone” and its negation “not alone” are direct antonyms, expressing opposite states of being.

3.11.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “cry” in the line “I don’t wanna cry some days I do”. It could be concluded that the context of the word could be considered polysemy, the word “cry” could mean shedding tears or expressing deep emotional pain.

3.12 Your Power

3.12.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “power” and “control” in the line “try not to abuse your

power” and “does it keep you in control? (in control)”. It could be concluded that the context of the words could be considered synonymy, both refer to the ability to influence or direct others.

3.12.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “hero” and “devil” in the line “she said you were a hero” and “like it was my fault, you were the devil”. It could be concluded that the context of the words could be considered antonymy, both representing good and evil respectively.

3.12.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “power” in the line “try not to abuse your power” and “you might not wanna lose your power”. It could be concluded that the context of the word could be considered polysemy, the word “power” refers to both physical or authoritative control and influence.

3.13 NDA

3.13.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “secret” and “private” in the line “I bought a secret house when I was seventeen (Ha)”. It could be concluded that the context of the words could be considered synonymy, though the word “private” not explicitly mentioned in the lyrics.

3.13.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “save” and “let go” in the line “You couldn't save me, but you could 't let me go, oh, no” You couldn't save me, but you could not let me go, oh, no”. It could be concluded that the context of the words could be considered antonymy, both refer the opposite meanings.

3.13.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “stars” in the line “I saw stars”. It could be concluded that the context of the word could be considered polysemy, the word “stars” could refer to both literal stars in the sky and the metaphorical experience of seeing stars when hit hard.

3.14 Therefore I Am

3.14.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “friend” and “companion” in the line “I’m not your friend or anything, damn”. It could be concluded that the context of the words could be considered synonymy, though the word “companion” not explicitly mentioned in the lyrics, the word “friend” could be considered synonymous with “companion”.

3.14.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “real” and “ideal” in the line “top of the world, but your

world isn't real" and "your world's an ideal". It could be concluded that the context of the words could be considered antonymy, both refer opposite meanings.

3.14.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text "name" in the line "get my pretty name out of your mouth". It could be concluded that the context of the word could be considered polysemy, the word "name" could refer to both a person's actual name and their reputation.

3.15 Happier Than Ever

3.15.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text "wish" and "desire" in the line "wish I could explain it better". It could be concluded that the context of the words could be considered synonymy, although "desire" not explicitly mentioned in the lyrics, the word "wish" could be considered synonymous with "desire".

3.15.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text "happier" and "miserable" in the line "I'm happier than ever". It could be concluded that the context of the words could be considered antonymy, although "miserable" not explicitly mentioned in the lyrics, the word "happier" could be considered is the opposite with "miserable".

3.15.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text "passin' through" in the line "when you said you were passin' through". It could be concluded that the context of the word could be considered polysemy, the word "passin' through" could refer physically passing through a place or emotionally going through a phase in life.

3.15.4 Hyponymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text "internet" and "websites" in the line "and I don't talk shit about you on the internet". It could be concluded that the context of the words could be considered hyponymy, although the word "websites" not explicitly mentioned in the lyrics, but the word "internet" refers to parts of the web.

3.16 Male Fantasy

3.16.1 Synonymy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text "hate" and "dislike" in the line "I hate way she looks at me". It could be concluded that the context of the words could be considered synonymy, though the word "dislike" not explicitly mentioned in the lyrics, the word "hate" could be considered synonymous with "dislike".

3.16.2 Antonymy

From analyzing the lyrics data, the researcher identified significant findings

related to word usage within the text “loved/love” and “hate” in the line “cause I loved you then and I love you now” and “be alright, convince myself I hate you”. It could be concluded that the context of the words could be considered antonymy, both refer the opposite meanings.

3.16.3 Polysemy

From analyzing the lyrics data, the researcher identified significant findings related to word usage within the text “fantasy” in the line “that’s satisfied, it’s a male fantasy”, it could be concluded that the context of the word could be considered polysemy, the word “fantasy” in this context could mean fantasy as imagination or an unrealistic desire, or in a sexual context as an erotic imagination.

3.16.4 Hyponymy

From analyzing the lyrics data, the researchers identified significant findings related to word usage, particularly in the phrase “I’m goin’ back to therapy.” Though the word “treatment” is not explicitly mentioned in the lyrics, “therapy” can be categorized as a type of “treatment,” which makes this an example of hyponymy. In this case, “treatment” is the broader term (hypernym), while “therapy” is the more specific concept (hyponym) within this lexical relation.

The findings on hyponymy in Billie Eilish's *Happier Than Ever* album align with previous studies on lexical relations in song lyrics, where artists often use specific terms that implicitly suggest broader concepts. In this context, the word “therapy” stands as a more relatable and emotionally charged term than “treatment,” providing greater resonance with

listeners who may connect with the personal struggles conveyed in the lyrics. Saeed (2016) also highlights how hyponyms, like “therapy,” enhance semantic depth by giving specificity to otherwise general concepts.

Furthermore, the relationship between “therapy” and “treatment” in this lyric exemplifies how Eilish’s lyrics use nuanced lexical relations to convey complex emotional narratives. By using the more personal term “therapy,” the song may evoke stronger emotional responses, as therapy is often associated with mental health and self-care, themes that are prominent throughout the album. The lexical choice thus adds to the thematic exploration of personal growth and emotional healing.

These findings contribute to the broader literature on the linguistic techniques employed by contemporary songwriters, particularly in the use of lexical semantics to heighten emotional impact. McCarthy and Carter (2014) also emphasize that the careful selection of lexical relations in texts, particularly those related to personal experience, can foster greater engagement from audiences. Eilish’s lyrics, in this case, provide a meaningful example of this linguistic strategy.

Future studies could further explore the role of lexical relations, such as hyponymy, in different genres of music or cultural contexts. While this study focused on Billie Eilish's *Happier Than Ever* album, comparative analysis with other artists or across different languages could reveal whether these patterns are widespread or unique to specific artistic styles.

4. CONCLUSION

This study found that polysemy is the most common lexical relation in *Happier Than Ever*, showing Billie Eilish's talent for creating lyrics with layered meanings that add depth to their emotional and artistic impact. Antonymy and synonymy were also significant, highlighting her use of language to express complex emotional states and themes. Less frequent lexical relations, such as hyponymy, meronymy, and member collection, further contributed to the album's overall richness. These findings show how linguistic choices can shape the emotional and thematic depth of contemporary song lyrics. Eilish's use of these tools demonstrates how language can be a powerful way to create meaningful and impactful music.

Future research could explore lexical relations in other music genres or cultural settings to expand on these insights. It would also be valuable to examine how listeners engage with these linguistic features and their role in influencing audience interpretation and emotional responses. In summary, this study successfully analysed the lexical relations in *Happier Than Ever*, showing their importance in building the album's thematic and emotional layers. The results highlight the value of linguistic analysis in understanding contemporary music and its role in linguistic and literary studies.

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