



## An Analysis of Lexical Relations in the Song ‘The Man Who Can’t Be Moved’ by The Script

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**Abstract.** *This study analyzes the types of lexical relations found in the song “The Man Who Can’t Be Moved” by The Script and examines how these relations contribute to the song’s overall meaning and emotional message. Employing a qualitative descriptive approach, data were collected through repeated listening to the song and systematic transcription of its lyrics. The analysis draws on the semantic theories of Yule (2010) and Lyons (1977) to identify and interpret three types of lexical relations: repetition, antonymy, and synonymy. The findings reveal that repetition is the most dominant lexical relation, appearing in more than 30 instances across eight distinct recurring phrases, functioning to reinforce the speaker’s emotional persistence and unwavering devotion. Antonymy is found in ten contrasting pairs such as “broke” versus “broken-hearted” and “move on” versus “not moving” which highlight the emotional conflict at the heart of the song. Synonymy is identified in seven sets of near-synonymous words and phrases that create lexical variety while sustaining consistent meaning. These lexical relations collectively construct a rich semantic landscape that amplifies the song’s themes of love, loyalty, and longing. The study concludes that lexical relations are powerful tools for meaning-making in song lyrics and that songs offer valuable material for semantic analysis in linguistics education.*

**Keywords :** *Lexical Relations, Semantics, Song Lyrics*

**Abstrak.** *Penelitian ini menganalisis jenis-jenis hubungan leksikal yang terdapat dalam lagu “The Man Who Can’t Be Moved” karya The Script serta menelaah bagaimana hubungan-hubungan tersebut berkontribusi terhadap makna keseluruhan dan pesan emosional lagu tersebut. Dengan menggunakan pendekatan deskriptif kualitatif, data dikumpulkan melalui pendengaran berulang terhadap lagu tersebut dan transkripsi sistematis liriknya. Analisis ini mengacu pada teori semantik Yule (2010) dan Lyons (1977) untuk mengidentifikasi dan menafsirkan tiga jenis hubungan leksikal: pengulangan, antonim, dan sinonim. Temuan menunjukkan bahwa pengulangan merupakan hubungan leksikal yang paling dominan, muncul lebih dari 30 kali dalam delapan frasa berulang yang berbeda, berfungsi untuk memperkuat keteguhan emosional dan dedikasi yang tak tergoyahkan dari sang penyanyi. Antonim ditemukan dalam sepuluh pasangan kontras, seperti “broke” versus “broken-hearted” dan “move on” versus “not moving”, yang menyoroti konflik emosional di inti lagu. Sinonim diidentifikasi dalam tujuh set kata dan frasa yang hampir sinonim, yang menciptakan variasi leksikal sambil mempertahankan makna yang konsisten. Hubungan leksikal ini secara kolektif membangun lanskap semantik yang kaya yang memperkuat tema-tema lagu tentang cinta, kesetiaan, dan kerinduan. Studi ini menyimpulkan bahwa hubungan leksikal merupakan alat yang kuat untuk pembentukan makna dalam lirik lagu dan bahwa lagu-lagu menawarkan bahan yang berharga untuk analisis semantik dalam pendidikan linguistik.*

**Kata kunci :** *Hubungan Leksikal, Semantik, Lirik Lagu*

### INTRODUCTION

Language serves as a vital means of communication that humans utilize to articulate thoughts, feelings, and concepts. The academic discipline that examines language is referred to as linguistics, which encompasses a variety of areas including phonology, morphology, syntax, and semantics. Among these various fields, semantics is particularly significant because it centers on the exploration of meaning within language. Semantics investigates how words, phrases, and sentences transmit meaning and how that meaning is understood by speakers and listeners across diverse contexts (Yule, 2010). Grasping semantics is crucial not just for linguistic evaluation but also for enhancing understanding and communication capabilities. It aids people in interpreting both direct

and implied meanings, which are often shaped by the connections among words in a specific context.

A fundamental component of semantics is lexical relations, which denote the connections between words within a language. Lexical relations encompass various forms including synonymy (words that share similar meanings), antonymy (words that denote opposite meanings), hyponymy (the hierarchical relationship between general and specific terms), and repetition (the reappearance of words or phrases to highlight meaning) (Lyons, 1977). These connections are essential as they influence the way meaning is organized and perceived in both spoken and written forms. By examining lexical relations, individuals can achieve a greater comprehension of how language conveys thoughts, emotions, and purposes. Particularly, repetition frequently serves a crucial function in highlighting specific meanings, especially in artistic works like songs, where the articulation of emotions is a primary focus.

In the realm of acquiring a new language, music is commonly acknowledged as a powerful and captivating resource. Music offers real language examples and enables learners to encounter authentic expressions, pronunciation, and vocabulary within a relevant setting. As noted by Murphey (1992), music can aid in language learning due to its memorable and inspiring qualities, as well as its ability to connect emotionally. Through music, learners gain insights into how language functions in everyday conversations, including the construction of meaning through word choices and structures. Furthermore, music frequently features repeated phrases and significant word relationships, making it ideal for studying lexical connections. Consequently, employing music as an educational tool not only boosts students' enthusiasm but also enhances their understanding of language characteristics.

The song "The Man Who Can't Be Moved" by The Script was chosen for this study because its lyrics are rich in expression and reflect profound emotional experiences, particularly those related to love, sorrow, and resilience. The song presents various instances of lexical relations, notably through repetition, which emphasizes the speaker's feelings and determination. The recurring use of specific words and phrases throughout the song makes it a suitable and relevant material for semantic analysis. In addition, the popularity of this song makes it familiar to many students, which may further increase its effectiveness as a teaching medium in language learning.

Based on the explanations above, this study aims to analyze the types of lexical relations found in the song "The Man Who Can't Be Moved" by The Script and to examine how these relations contribute to the overall meaning and emotional message of the song. Through this analysis, the study is expected to provide a deeper understanding of the role of lexical relations in constructing meaning in song lyrics and to highlight the importance of songs as a medium for learning semantics.

## **LITERATURE REVIEW**

### **2.1 Semantics**

Semantics is a fundamental branch of linguistics that focuses on the study of meaning in language. It examines how words, phrases, and sentences convey meaning and how these meanings are interpreted by speakers and listeners in various contexts. According to Yule (2010), semantics is defined as "the study of the meaning of words, phrases, and sentences," emphasizing its essential role in understanding how language represents thoughts and ideas. Similarly, Lyons (1977) describes semantics as the study of meaning within language systems, highlighting that meaning arises not only from individual words

but also from the relationships between them. These definitions indicate that semantics plays a crucial role in explaining how language functions as a tool for communication.

Furthermore, Kreidler (1998) states that semantics deals with how language structures and expresses meaning, including both lexical meaning, which refers to the meaning of individual words, and grammatical meaning, which arises from sentence structure. This shows that semantics is not limited to vocabulary alone but also involves how words are organized to form meaningful expressions. In addition, Saeed (2003) explains that semantics studies the meaning of linguistic expressions independently of context, although context may still influence interpretation in real communication. These perspectives suggest that semantics provides a systematic framework for analyzing meaning at different levels of language.

The function of semantics in grasping meaning holds great importance, particularly when examining materials like song lyrics, literary pieces, and day-to-day conversations. Semantics assists in recognizing how meaning is formed through the selection of words, arrangements, and the connections among terms. A key element of semantics is lexical relationships, which illustrate how words relate to one another through similarities, distinctions, hierarchies, and repetitions. By grasping these connections, audiences can better interpret both overt and subtle meanings.

Additionally, semantics is crucial for revealing deeper insights that go beyond mere literal interpretations. For instance, in song lyrics, language is frequently utilized in inventive ways to convey feelings, experiences, and complex notions. Without a semantic examination, comprehending the songwriter's true intent may prove challenging. Thus, semantics facilitates a richer understanding of texts by exploring the ways in which meaning is created and communicated through language.

In summary, semantics constitutes a vital branch of linguistics offering a system for examining and comprehending meaning within language. Through the exploration of semantics, especially pertaining to lexical relationships, scholars can investigate how meaning is organized and how it enhances the overarching message of a text. This renders semantics particularly significant for analyzing song lyrics, such as *The Man Who Can't Be Moved* by The Script, where meaning is deeply influenced by word selection and emotional resonance.

## **2.2 Lexical Relations**

As outlined in the earlier section, semantics involves the exploration of meaning in language and the processes of meaning construction and interpretation. A key focus area within semantics is lexical relations, which examine the connections among words and how these connections influence meaning. Lexical relations are crucial since meaning arises not just from single words, but also from the interaction between words within a language framework (Lyons, 1977). Correspondingly, Yule (2010) clarifies that lexical relations indicate the semantic ties among lexical entities, such as likeness and contrast, which aid in understanding the organization and interpretation of meaning.

Lexical relations hold great importance in text analysis, particularly in creative works like song lyrics, where meaning is frequently conveyed through various patterns of word connections. By analyzing lexical relations, scholars can uncover how particular words enhance, oppose, or underscore meaning, thereby allowing for a richer understanding of the text. In the scope of this research, three specific types of lexical relations are highlighted: synonymy, antonymy, and repetition, as these are the most pertinent to the examination of song lyrics.

- Synonymy describes the connection between words that possess comparable meanings. Yule (2010) notes that synonyms are terms that convey similar meanings in specific situations, although they may exhibit slight differences in their application or connotation. This kind of lexical association is crucial as it introduces diversity in language while preserving the underlying meaning. In the realm of song lyrics, synonymy is frequently utilized to enhance expression and prevent sameness, allowing the songwriter to express emotions in a more vibrant and engaging manner.
- Antonymy, in contrast, pertains to the relationship between words with contrary meanings. Lyons (1977) explains that antonyms are lexical terms that differ in meaning, such as stay versus leave or come versus go. This relational aspect is important as it underscores differences and amplifies the significance of meaning. In musical compositions, antonymy is often employed to convey emotional conflict or tension, enriching the profundity of the conveyed message.
- Repetition involves the repeated appearance of the same word or phrase within a piece of writing and is especially notable in song lyrics. While repetition is frequently linked with stylistic elements, it may also be regarded as a type of lexical relationship due to the frequent recurrence of lexical terms that bolster meaning. Murphey (1992) contends that repetition in songs enhances memorization and emotional involvement. Moreover, repetition highlights essential concepts and mirrors the emotional fervor of the speaker. In numerous songs, such as *The Man Who Can't Be Moved*, repetition is instrumental in illustrating themes of persistence, yearning, and emotional bond.

In summary, lexical connections play a significant role in semantics for grasping how meaning is formed through the interactions between words. This research aims to explore how synonymy, antonymy, and repetition reveal the ways these connections enhance the overall significance and emotional sentiment in the track *The Man Who Can't Be Moved* by The Script.

### **2.3 Previous Studies**

Numerous earlier investigations have explored the connections between words as a part of semantic analysis across various text forms, including song lyrics. These investigations serve as essential sources for comprehending how word relationships contribute to meaning and uphold the theoretical concepts mentioned earlier.

To begin with, Putri (2019) carried out an analysis on word connections within English song lyrics through a semantic lens. The research indicated that synonymy and antonymy were commonly utilized to generate variation and contrast in meaning, while repetition was employed to highlight emotional responses in the songs. The results imply that word relationships are crucial in enhancing both the aesthetic appeal and emotional impact of song lyrics. This research supports the notion introduced by Yule (2010) and Lyons (1977) that meaning emerges not solely from individual terms but also from their interconnections.

In a second study, Sari (2020) examined lexical relations in chosen pop songs, concentrating on how these relations aid in the interpretation of meaning. The findings revealed that repetition was the prevailing type of lexical relationship, as it underscored the primary theme and emotional depth of the songs. The research also highlighted that studying lexical relations can enrich learners' grasp of semantics, especially regarding figurative and emotional interpretations. This conclusion aligns with Murphey (1992),

who claims that repetition within songs enhances both memorability and emotional involvement.

Another pertinent investigation conducted by Rahman in 2021 explored the connections between words in literary works and revealed that the use of synonyms and antonyms was prevalent for establishing coherence and cohesion in the text. The research underscored the importance of lexical relationships in comprehending the systematic arrangement of meaning within language. While the focus of the study was on literary works rather than musical compositions, it offers valuable perspectives on the operation of lexical relations in various settings.

Although there are parallels with earlier research, this study possesses a unique emphasis. Previous investigations typically looked at many songs or various forms of texts, whereas this research zeroes in on the lexical relationships present in a single song, *The Man Who Can't Be Moved* by The Script. This focused approach facilitates a more thorough analysis of how lexical relations contribute to the expression of emotional significance. Furthermore, this research highlights the importance of repetition as a central characteristic in reflecting persistence and emotional connection, which serves as a crucial aspect of the analysis. Thus, this study not only reaffirms earlier results but also offers a more comprehensive examination of lexical relations within the context of a particular song.

## **RESEARCH METHODOLOGY**

This research employed a qualitative descriptive research framework to explore the lexical connections present in the song *The Man Who Can't Be Moved* by The Script. A qualitative methodology was chosen because the emphasis of this study is on elucidating and interpreting significance rather than relying on numerical values (Creswell, 2014). This approach is suitable for investigating the role of lexical connections in expressing meaning within the lyrics of songs.

### **3.1 Research Design**

This study adopts a qualitative descriptive research design. According to Creswell (2014), qualitative research is appropriate when the goal is to understand meaning, context, and interpretation rather than to measure variables numerically. A descriptive approach was employed to systematically identify, categorize, and describe the lexical relations found in the song lyrics, without manipulating any variables or testing hypotheses.

The qualitative descriptive design is particularly well-suited for this study because it allows the researcher to closely examine language as it naturally appears in an authentic text in this case, a song and to describe its semantic features in depth. Rather than seeking to generalize findings across a large population, this research aims to provide a thorough and detailed account of how lexical relations function within the specific lyrical context of The Script's song.

This design aligns with the tradition of textual or document analysis in linguistics and discourse studies, where the primary object of inquiry is written or artistic language. The song lyrics were treated as a naturalistic text, and the analysis focused on revealing the semantic richness embedded within them through the lens of lexical relations.

### **3.2 Data Collection**

The primary source of data for this research consisted of the lyrics from *The Man Who Can't Be Moved* by The Script. The lyrics were selected due to their rich expressive quality and numerous instances of lexical relations, particularly the prominent use of

repetition throughout the song. As a result, the song provides ample and pertinent data for semantic analysis.

Data were gathered through the documentation technique. This method involves the careful and systematic examination of written texts to identify relevant linguistic features without requiring direct involvement of human participants (Bowen, 2009). The use of documentation is appropriate in this study because the research object is a fixed, publicly available text that can be consistently examined and re-examined.

The data collection process involved the following steps:

- The full lyrics of the song were obtained from a reliable and verified source to ensure accuracy and completeness.
- The researcher read through the lyrics multiple times to develop a thorough familiarity with the text before beginning formal analysis.
- Words, phrases, and lines were identified as potential instances of lexical relations including synonymy, antonymy, and repetition based on their semantic properties and relationships to other words in the text.
- All identified data were recorded systematically in a data collection table, noting the specific word or phrase, its location in the lyrics, and the type of lexical relation it represents.

The lyrics were chosen not only for their linguistic richness but also because they represent an emotionally expressive text in which meaning is constructed through deliberate language choices, making them ideal for semantic investigation.

### **3.3 Data Analysis**

The analysis of data in this research was carried out through multiple systematic stages, following a qualitative content analysis approach. Content analysis allows the researcher to make replicable and valid inferences from text by identifying patterns, categories, and meanings (Krippendorff, 2004). The stages of data analysis are described as follows:

#### **Stage 1: Data Identification**

In the first stage, the researcher carefully read through the entire lyrics of *The Man Who Can't Be Moved* and identified words and phrases that exhibited potential lexical relationships. For example, the phrase "*I'm not moving*" appears repeatedly throughout the song, indicating a prominent use of repetition as a lexical feature. Similarly, words such as "*come back*" and "*leave*" were identified as potential antonyms because they express opposite meanings related to presence and absence.

#### **Stage 2: Data Classification**

In the second stage, the identified data were organized into categories of lexical relationships specifically synonymy, antonymy, and repetition drawing from semantic theories put forth by Yule (2010) and Lyons (1977). For instance, the repeated phrase "*I'm not moving*" was categorized under repetition, while "*come back*" and "*leave*" were categorized under antonymy due to their contrasting semantic values. Each identified item was placed into a classification table that recorded the lyric excerpt, the lexical relation type, and a brief explanatory note.

#### **Stage 3: Data Interpretation**

In the third and final stage, the categorized data were examined in depth to clarify how these lexical relationships enhance the meaning and emotional content of the song. The researcher analyzed the function and effect of each lexical relation within its lyrical context. For example, the repetition of "*I'm not moving*" was interpreted as a device that emphasizes the speaker's persistence, emotional attachment, and unwavering loyalty. Meanwhile, the use of antonymy such as contrasting "*come back*" and "*leave*", or "*not*

*broke*" and *"broken-hearted"* was found to highlight the emotional conflict and inner tension experienced by the speaker. This interpretive stage sought to deliver a thorough and organized examination of how lexical relations contribute to the overall meaning of the song.

To ensure consistency and rigor in the analysis, findings were cross checked against the theoretical definitions provided by the key scholars referenced in this study, and ambiguous cases were reviewed and reconsidered before final categorization.

### **3.4 Theoretical Framework**

The theoretical framework of this study is grounded in the field of semantics, specifically in theories of lexical relations. Lexical relations refer to the semantic relationships that exist between words in a language, and they constitute one of the foundational areas of inquiry in semantic analysis (Lyons, 1977). The following key theoretical perspectives informed the analysis:

*a. Yule's Framework of Lexical Relations (2010)*

George Yule, in *The Study of Language* (2010), provides a comprehensive overview of how meaning is organized in the lexicon. Yule describes lexical relations such as synonymy (words with similar meanings), antonymy (words with opposite meanings), hyponymy (a hierarchical relation where one word is a subtype of another), and polysemy (a single word carrying multiple meanings). This framework serves as the primary guide for identifying and categorizing lexical relations in the song lyrics, as Yule's definitions are clear, accessible, and widely applied in linguistic research.

*b. Lyons' Semantic Theory (1977)*

John Lyons, in *Semantics* (1977), offers a more formal and systematic treatment of meaning and lexical relations. Lyons distinguishes between different types of antonymy including binary antonymy (e.g., alive/dead), gradable antonymy (e.g., hot/cold), and converseness (e.g., buy/sell) and discusses the structural patterns underlying synonymy and sense relations. His work provides theoretical depth that complements Yule's more accessible framework, enabling a more nuanced analysis of how opposing or related meanings function within the song.

*c. Creswell's Qualitative Research Methodology (2014)*

John W. Creswell's *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (2014) underpins the methodological choices of this study. Creswell argues that qualitative research is best suited to contexts where the researcher seeks to understand meaning, experience, and interpretation in their natural setting. His framework validates the use of document analysis and descriptive categorization as appropriate research tools, reinforcing the methodological soundness of this study.

Together, these theoretical frameworks form a cohesive foundation that guides the entire analytical process from the identification and classification of lexical relations to their interpretation in terms of meaning and emotional expression within the lyrics.

## **FINDING AND DISCUSSION**

### **4.1 Findings**

Before the analysis, the entire text of *The Man Who Can't Be Moved* by *The Script* is provided below as the main source of information. The lyrics were written down by carefully and repeatedly listening to the original track. Each of the 40 lines is numbered and arranged by the sections of the song to aid in organized referencing during the analysis.

**Table 1.** Complete Lyrics of "The Man Who Can't Be Moved" by The Script

No.	Song Section	Lyric Line
1	Verse 1	<i>Going back to the corner where I first saw you</i>
2		<i>Gonna camp in my sleeping bag, I'm not gonna move</i>
3		<i>Got some words on cardboard, got your picture in my hand</i>
4		<i>Saying, "If you see this girl can you tell her where I am?"</i>
5		<i>Some try to hand me money, they don't understand</i>
6		<i>I'm not broke, I'm just a broken-hearted man</i>
7		<i>I know it makes no sense but what else can I do?</i>
8		<i>How can I move on when I'm still in love with you?</i>
9	Chorus	<i>'Cause if one day you wake up and find that you're missing me</i>
10		<i>And your heart starts to wonder where on this earth I could be</i>
11		<i>Thinking maybe you'll come back here to the place that we'd meet</i>
12		<i>And you'll see me waiting for you on the corner of the street</i>
13		<i>So I'm not moving, I'm not moving</i>
14	Verse 2	<i>Policeman says, "Son, you can't stay here"</i>
15		<i>I said, "There's someone I'm waiting for if it's a day, a month, a year"</i>
16		<i>Gotta stand my ground even if it rains or snows</i>
17		<i>If she changes her mind this is the first place she will go</i>
18	Chorus	<i>'Cause if one day you wake up and find that you're missing me</i>
19		<i>And your heart starts to wonder where on this earth I could be</i>
20		<i>Thinking maybe you'll come back here to the place that we'd meet</i>
21		<i>And you'll see me waiting for you on the corner of the street</i>
22		<i>So I'm not moving, I'm not moving</i>
23	Bridge	<i>People talk about the guy who's waiting on a girl</i>
24		<i>There are no holes in his shoes but a big hole in his world</i>
25		<i>Maybe I'll get famous as the man who can't be moved</i>
26		<i>Maybe you won't mean to but you'll see me on the news</i>
27		<i>And you'll come running to the corner</i>
28		<i>'Cause you'll know it's just for you</i>
29		<i>I'm the man who can't be moved</i>
30		<i>I'm the man who can't be moved</i>
31	Chorus (Final)	<i>'Cause if one day you wake up and find that you're missing me</i>
32		<i>And your heart starts to wonder where on this earth I could be</i>
33		<i>Thinking maybe you'll come back here to the place that we'd meet</i>

34		<i>And you'll see me waiting for you on the corner of the street</i>
35		<i>So I'm not moving (I'm not moving)</i>
36		<i>I'm not moving (I'm not moving)</i>
37		<i>I'm not moving (I'm not moving)</i>
38		<i>I'm not moving (I'm not moving)</i>
39	Outro	<i>Going back to the corner where I first saw you</i>
40		<i>Gonna camp in my sleeping bag, I'm not gonna move</i>

*Note.: Transcribed by the researcher through repeated listening to the original song recording (The Script, 2008).*

Based on systematic listening to and transcription of the song, three types of lexical relations were identified: repetition, antonymy, and synonymy. The findings are presented in detail below, organized by type of lexical relation, with each instance supported by the relevant lyric line(s) and an analysis of its semantic function.

#### **4.1.1 Repetition**

Repetition is the most dominant lexical relation found in *The Man Who Can't Be Moved*. Through listening, the researcher identified eight distinct recurring phrases or words, collectively appearing in more than 30 instances across the song's four minutes. Repetition in this song functions not merely as a musical device but as a powerful semantic tool that reinforces the speaker's emotional state, underscores key thematic ideas, and creates a cumulative sense of unwavering devotion. Table 2 presents all instances of repetition identified through listening.

**Table 2.** Instances of Repetition in "The Man Who Can't Be Moved"

<b>Repeated Phrase / Word</b>	<b>Line(s)</b>	<b>Freq.</b>	<b>Semantic Function &amp; Meaning</b>
<i>I'm not moving / I'm not gonna move</i>	2, 13, 22, 35, 36, 37, 38, 40	8+	Emphasizes the speaker's absolute refusal to leave; symbolizes unwavering emotional commitment and loyalty to lost love.
<i>Going back to the corner where I first saw you</i>	1, 39	2	Frames the song with a circular structure; the place symbolizes origin of love and hope of reunion.
<i>Gonna camp in my sleeping bag</i>	2, 40	2	Reinforces the physical act of waiting; the literal camping becomes a metaphor for emotional steadfastness.
<i>'Cause if one day you wake up and find that you're missing me</i>	9, 18, 31	3	The recurring conditional clause sustains hope; each repetition deepens the emotional plea directed at the absent beloved.
<i>And your heart starts to wonder where on this earth I could be</i>	10, 19, 32	3	Repeating 'heart' and 'wonder' emphasizes emotional searching; the beloved's potential longing mirrors the speaker's own.

<i>Thinking maybe you'll come back here to the place that we'd meet</i>	11, 20, 33	3	Repetition of 'come back' and the shared place reinforces the speaker's hope and the significance of their reunion spot.
<i>And you'll see me waiting for you on the corner of the street</i>	12, 21, 34	3	Anchors the speaker physically and emotionally at the corner; the recurring image becomes a symbol of devotion.
<i>I'm the man who can't be moved</i>	25, 29, 30	3	The title phrase repeated as a self-declaration; shifts from description to identity the speaker defines himself through his refusal to give up.

*Note: Line numbers refer to the transcription in Table 1. Frequency counts reflect the total number of times the phrase is heard across the entire song.*

As shown in Table 2, the most frequently repeated phrase is "I'm not moving" and its variant "I'm not gonna move," which together appear more than eight times throughout the song (Lines 2, 13, 22, 35, 36, 37, 38, 40). On the first listening, this phrase establishes the speaker's physical and emotional position. With each subsequent repetition particularly in the final chorus where it appears four consecutive times the phrase transforms from a simple statement into an anthem of unwavering loyalty. The listener experiences the intensification of the speaker's determination with every recurrence, which is precisely the semantic function of repetition: to compound meaning through restatement.

The chorus lines (Lines 9–12, 18–21, 31–34) are also repeated in full three times each, which is a structural form of repetition common in songs but semantically significant here because the repeated chorus is addressed directly to the absent beloved. Each time these lines are heard, they carry greater emotional weight, as the context shifts from the first plea to an increasingly fervent declaration. The chorus thus functions as a repeated lyrical argument an emotional case the speaker makes again and again for the beloved's return.

The title phrase, "I'm the man who can't be moved" (Lines 25, 29, 30), begins in the bridge as a third-person observation ("maybe I'll get famous as the man who can't be moved") and then becomes a first-person self-declaration ("I'm the man who can't be moved"). This progression through repetition shows a semantic shift from external description to internal identity, marking a key moment in the song's emotional arc.

#### **4.1.2 Antonymy**

Antonymy is the second most prominent lexical relation found in the song. Through listening, the researcher identified ten sets of antonymous words and phrases embedded within the lyrics. These contrasting pairs serve to sharpen emotional tensions and highlight the central conflict of the song: the rational expectation to move on versus the irrational but deeply human insistence on staying. Table 3 presents all instances of antonymy identified through listening.

**Table 3.** Instances of Antonymy in "The Man Who Can't Be Moved"

Word / Phrase 1	Word / Phrase 2 (Antonym)	Line	Type	Context (Lyric)	Semantic Meaning
<i>not broke</i>	<i>broken-hearted</i>	6	Complementary	<i>"I'm not broke, I'm just a broken-hearted man"</i>	Juxtaposes financial wholeness with emotional devastation; the speaker is physically fine but internally shattered highlighting that his suffering is purely emotional.
<i>move on</i>	<i>not moving / stay</i>	8, 13	Gradable	<i>"How can I move on... So I'm not moving"</i>	Contrasts the expected behavior (moving on after heartbreak) with the speaker's stubborn refusal; reinforces the song's central emotional tension.
<i>missing</i>	<i>finding / being found</i>	9	Complementary	<i>"find that you're missing me"</i>	The co-occurrence of 'find' and 'missing' creates an ironic antonymy: discovering someone is present implies finding their absence.
<i>come back</i>	<i>leave / go</i>	11, 17	Directional	<i>"maybe you'll come back here"</i>	Opposes arrival and departure; 'come back' carries hope of reunion while 'leave' (implied) represents the loss that started the speaker's vigil.
<i>rains</i>	<i>snows</i>	16	Gradable	<i>"even if it rains or snows"</i>	Though both are weather conditions, they represent opposite seasons (warm/cold) and collectively mean 'under any circumstance' reinforcing total commitment.
<i>no holes (in his shoes)</i>	<i>big hole (in his world)</i>	24	Complementary	<i>"no holes in his shoes but a big hole in his world"</i>	Sharply contrasts physical completeness with emotional emptiness; outer appearance is intact but inner life is devastated a powerful antithesis.

<i>first place</i>	<i>last place (implied)</i>	17	Gradable	<i>"this is the first place she will go"</i>	Emphasizes priority and certainty; the corner is not random but the definitive first destination, implying the depth of the connection.
<i>can't stay</i>	<i>not moving</i>	14, 13	Complementary	<i>Policeman: "you can't stay" / Speaker: "I'm not moving"</i>	The policeman's command to leave is directly opposed by the speaker's self-determination to stay; this dialogue of antonyms defines the speaker's defiance.
<i>famous</i>	<i>unknown / ordinary</i>	25	Gradable	<i>"Maybe I'll get famous as the man who can't be moved"</i>	Ironic contrast: becoming well-known for a private act of love; the extreme of fame is invoked to underscore how extraordinary his loyalty is.
<i>sense</i>	<i>no sense</i>	7	Binary	<i>"I know it makes no sense"</i>	Binary antonymy between rationality and irrationality ; the speaker acknowledges the illogic of his actions, underscoring that love transcends reason.

*Note. Types of antonymy follow Lyons' (1977) classification: Binary (complementary), Gradable, and Directional (conversive).*

The most semantically striking antonymy in the song is found in Line 6: "I'm not broke, I'm just a broken-hearted man." When heard in the song, this line immediately stands out because of the deliberate contrast between "broke" (financially ruined) and "broken-hearted" (emotionally shattered). The two words share the same root and sound nearly identical when sung, yet their meanings are entirely opposed in the domain of wellbeing. This complementary antonymy creates a powerful contrast: the speaker is physically and financially whole, yet emotionally devastated a distinction that humanizes his vigil and explains why passersby (who try to hand him money, as noted in Line 5) misunderstand his situation.

The antonymy between "move on" (Line 8) and "not moving" (Line 13) is particularly significant because these two phrases are not simply opposites they represent the song's entire emotional thesis. "How can I move on when I'm still in love with you?" acknowledges the socially expected behavior while immediately and passionately rejecting it. The subsequent chorus declaration "So I'm not moving" delivers the answer: love, not logic, governs the speaker's actions. This antonymic pair drives the entire narrative of the song.

Similarly, the antonymy in Line 24 "no holes in his shoes but a big hole in his world" creates a powerful antithesis between physical completeness and emotional emptiness. Heard in the bridge, this line is sung from the perspective of the people observing the speaker, and the contrast makes his emotional suffering all the more visible: he appears outwardly fine, but internally his world has been hollowed out by loss.

#### 4.1.3 Synonymy

While synonymy is less immediately audible than repetition or antonymy, careful listening reveals seven sets of near-synonymous words and phrases distributed across the song. These synonymous expressions function to maintain lexical variety avoiding the monotony of exact repetition while sustaining consistent meaning. They also reflect the natural way in which a speaker under emotional stress might return to the same concept through different words. Table 4 presents all instances of synonymy identified through listening.

**Table 4.** Instances of Synonymy in "The Man Who Can't Be Moved"

Word / Phrase	Near-Synonym(s) in Song	Line(s)	Semantic Analysis
<i>corner</i>	<i>place / street</i>	1,11, 12, 34	All three words refer to the same specific location where the speaker waits. They are near-synonyms in context, each adding a slightly different spatial detail to the same location.
<i>waiting</i>	<i>not moving / camping</i>	2, 12, 15	All three describe the speaker's sustained physical and emotional vigil. 'Waiting' is temporal, 'not moving' is physical resistance, and 'camping' implies extended duration all convey the same act of staying.
<i>girl</i>	<i>she / her</i>	4, 17	All refer to the beloved woman the speaker is waiting for. The shift from 'this girl' (on the cardboard sign) to the pronoun 'she/her' reflects increasing intimacy and personal connection.
<i>wonder</i>	<i>think / missing</i>	10, 11, 9	These words all describe the beloved's potential emotional searching. 'Wonder,' 'think,' and 'missing' are near-synonymous expressions of longing and mental searching for the absent speaker.
<i>moved</i>	<i>move on / go</i>	8, 25	'Move,' 'move on,' and 'moved' carry related meanings of departure and emotional progression. Used in different contexts but semantically linked to the idea of leaving behind the past.

<i>man</i>	<i>guy / son</i>	6, 23, 14	All three refer to the speaker. 'Man' is self-referential and dignified, 'guy' is how others describe him, and 'son' is the policeman's address all denoting the same individual from different social angles.
<i>earth</i>	<i>world</i>	10, 24	Both refer to the totality of existence and space. 'Earth' in "where on this earth I could be" and 'world' in "a big hole in his world" are near-synonyms used to convey vastness and emotional scope.

*Note. Synonymy here refers to near-synonymy or contextual synonymy, as perfectly identical meanings between distinct words are rare in natural language use (Yule, 2010).*

The most structurally important example of synonymy involves the words used to refer to the physical location where the speaker waits: "corner" (Line 1), "place" (Line 11), and "street" (Line 12). Through listening, the listener perceives these as referring to the same specific location. The alternation between these near-synonymous spatial terms creates the sense that the location is fixed and meaningful it is always the same corner, the same place, the same street while the varied vocabulary prevents lyrical monotony.

Similarly, the near-synonymy between "waiting" (Line 12, 15), "not moving" (Lines 2, 13), and "camping" (Line 2) is semantically rich. All three describe the same sustained act of remaining in place, yet each word carries a slightly different shade of meaning: "waiting" implies temporal expectation, "not moving" implies stubborn resistance to departure, and "camping" implies extended and deliberate habitation. Together, these near-synonyms paint a complete picture of the speaker's vigil emotional, physical, and temporal.

#### 4.2 Discussion

The analysis of *The Man Who Can't Be Moved* through systematic listening reveals a semantically rich lyrical text in which lexical relations are not incidental but purposefully deployed to construct meaning and emotional intensity. The findings confirm the theoretical positions of Yule (2010) and Lyons (1977) that meaning in language arises not from individual words in isolation but from the relationships between words their similarities, contrasts, and patterns of recurrence.

Repetition emerges as the dominant lexical relation, consistent with the findings of Sari (2020) and Murphey (1992), who observe that repetition is characteristic of song lyrics and functions to enhance memorability and emotional engagement. In this song, repetition operates at multiple levels: phonological (the repeated sounds of "moved" and "moving"), structural (the three full iterations of the chorus), and thematic (the sustained insistence on staying). The cumulative effect of repetition heard across the song's duration is that the listener gradually experiences the speaker's emotional state as inevitable and absolute by the fourth time "I'm not moving" is heard in the final chorus, there is no doubt whatsoever about the speaker's resolve.

Antonymy functions as the song's primary device for creating emotional tension. Following Lyons' (1977) framework, the antonyms identified span three types binary, gradable, and directional reflecting the varied nature of the contrasts the songwriter employs. The most significant antonymic pair, "broke" versus "broken-hearted," exploits

a near-homonymic relationship to create a paradox: two words that sound similar carry meanings that are worlds apart. This line exemplifies the sophisticated semantic craftsmanship embedded in the song's seemingly simple lyrics.

Synonymy, though less immediately striking than repetition or antonymy, contributes importantly to the song's coherence and richness. The near-synonymous terms for location (corner, place, street), for the act of waiting (waiting, not moving, camping), and for the people involved (man, guy, son) prevent lexical monotony while reinforcing the same core realities. This finding aligns with Putri (2019), who found that synonymy in song lyrics generates variety while preserving meaning.

From a pedagogical perspective, these findings support the use of song lyrics particularly emotionally resonant and lyrically deliberate songs such as this one as authentic material for teaching lexical semantics. The rich interlocking of repetition, antonymy, and synonymy makes the song an ideal text for learners to explore how meaning is constructed through word relationships.

**Table 5.** Summary of Lexical Relations Found in the Song

Type of Lexical Relation	Total Instances Found	Primary Function in the Song
Repetition	8 distinct phrases (30+ occurrences)	Reinforces emotional persistence, loyalty, and the speaker's refusal to give up; creates musical and thematic cohesion throughout the song.
Antonymy	10 pairs / sets	Highlights emotional conflict and contrast (broke vs. broken-hearted; staying vs. leaving); deepens the sense of inner tension and devotion.
Synonymy	7 sets	Creates lexical variety while sustaining meaning; different words for the same person, place, or act add nuance and avoid redundancy.

*Note.* Frequency counts are based on systematic listening and transcription by the researcher.

## CONCLUSION AND SUGGESTION

This study has analyzed the lexical relations present in the song "The Man Who Can't Be Moved" by The Script through a qualitative descriptive approach based on systematic listening. Three types of lexical relations were identified and analyzed: repetition, antonymy, and synonymy. Repetition is the most dominant, with more than 30 instances heard across eight distinct recurring phrases, serving to reinforce the speaker's emotional persistence and devotion. Antonymy is found in ten contrasting pairs that sharpen emotional tensions, most notably in the opposition between "not broke" and "broken-hearted" and between "move on" and "not moving." Synonymy is present in seven sets of near-synonymous expressions that maintain semantic consistency while providing lexical variety.

Together, these lexical relations construct a semantically layered text in which meaning accumulates through repetition, is sharpened through contrast, and is enriched through varied expression of the same ideas. The findings confirm that lexical relations

are powerful tools for meaning-making in song lyrics, and that listening to songs is a valid and productive method for semantic data collection in linguistics research.

On the basis of these findings, it is suggested that future researchers examine a broader range of lexical relations including hyponymy, polysemy, and collocation in song lyrics to provide an even more comprehensive semantic analysis. It is also suggested that language educators integrate song-based semantic analysis activities into their teaching, as songs provide authentic, emotionally engaging, and linguistically rich texts that effectively illustrate how meaning is constructed through lexical relations.

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