

Polysemy Analysis of Song Lyrics In Ed Sheeran's Album "Divide"

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ABSTRAK

Polisemi, yaitu fenomena di mana satu kata memiliki beberapa makna yang saling terkait, merupakan elemen penting dalam semantik dan memainkan peran besar dalam penafsiran bahasa, khususnya dalam konteks artistik seperti lirik lagu. Penelitian ini mengeksplorasi penggunaan polisemi dalam album Divide karya Ed Sheeran, dengan fokus pada bagaimana fitur linguistik tersebut memperkaya kualitas emosional dan puitis dari musiknya. Melalui analisis tekstual terhadap lirik yang dipilih, penelitian ini mengidentifikasi contoh-contoh polisemi di mana suatu kata membawa makna berbeda namun saling berhubungan dan menelaah bagaimana hal tersebut berkontribusi pada kedalaman narasi dan resonansi emosional. Temuan penelitian menunjukkan bahwa Sheeran secara strategis menggunakan polisemi untuk memperkuat penceritaan, menciptakan ambiguitas, dan menghadirkan lapisan-lapisan makna. Studi ini menekankan pentingnya polisemi tidak hanya dalam analisis sastra, tetapi juga dalam

mengapresiasi nuansa artistik dalam teks musik

ABSTRACT

Polysemy, the phenomenon where a single word carries multiple related meanings, is a fundamental aspect of semantics that plays a crucial role in language interpretation. In song lyrics, polysemy allows for layered meanings, enriching the emotional depth and artistic expression of music. This study examines the presence of polysemy in Ed Sheeran's album Divide, analysing how words with multiple meanings contribute to the lyrical depth of his songs. The album features numerous instances of logical polysemy, where words retain different but interconnected meanings, enhancing the storytelling and emotional impact of the lyrics. By analysing various songs from Divide, this study aims to highlight Sheeran's use of polysemy as a stylistic and poetic device. Recognizing polysemy in music not only aids in accurate interpretation but also deepens the emotional connection between the artist and the audience.

INTRODUCTION

Language is sacred to us as human beings. With language, people create communication in the form of conversation with other human beings. It will not be accessible if people do not communicate with each other. For example, if someone needs help from others, he or she must converse first to convey what he or she wants. Besides being able to create communication, language also plays a vital role in our daily lives which is between the speaker and the listener. Language is like a bridge in conversation that connects speakers and interlocutors.

However, in language, many people often experience misunderstanding of their interlocutors. This is because some sentences utter a sentence with intent A, but the listener catches it with intent B, C, or even D. for example "the chicken is ready to eat." It can assume this sentence in several meanings, such as "the chicken is ready to consume" or "the chicken is ready to eat something", the tone and emphasis also can make the sentences meaning be different. It is undoubtedly necessary to pay attention to how people interpret what out interlocutors convey to avoid misunderstandings in a conversation.

Apart from conversational sentences, people can also experience misunderstanding in written sentences, for example, in song lyrics. Nowadays, many people listen to songs. In fact, according to IFPI (International Federation Phonography Industry), people around the world spend 20.7 hours per week listening to music, and according to Nielsen music 360, the number of people who listen to music globally ranges from 90-93%. It is because music is a universal language. Regardless of the large number of songs connoisseurs in the world, of course, only some know the meaning of the lyrics of the songs they hear. The song lyric is one example of literally writing. Kristayanti (2012) stated that song lyrics are someone's expression about something that has been seen, heard, or experienced. In expressing their experience and

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emotions, the songwriter plays figurative (imaginative) words and involves the melody and voice of the singer. Song lyrics are an expression from their mind about something good that been seen, heard, or felt. Some people don't understand the meaning of the song because sometimes people only understand the storyline of the song without knowing the meaning or implied message that the songwriter conveys through the lyrics of the song lyrics. Without realizing it, some songs have a deeper meaning. Therefore, apart from knowing the grammatical aspects of song lyrics, people also have to know the meaning of the song lyrics. One way to overcome this is with polysemy.

There are so many song lyrics that contain polysemy. The polysemy is one of the branches of semantics. Polysemy is the well-known observation that a word has a various different but related meaning. As part of the translation process, polysemy is one of the more intricate meaning relationships. There are two types of polysemy according to Asher (2011), there is logical polysemy and accidental polysemy.

For current conceptions of polysemy, the concept of similarity as a general property of the meanings can raise the difficulties. Polysemy occurs when a word has several very closely related meanings. In other words, a native speaker of the language has strong intuitions that the various senses are related in some way. Since, it might be challenging for a translator to accurately interpret a word without understanding the context of the entire phrase. According to Palmer F.R. (1995) who stated that "It is also the case that same word may have a set of different meanings." One term, polysemy, has two distinct meanings, each of which is intimately related to the other, by having a common thread that connects various meanings, this relationship between meanings is demonstrated.

When language is used verbally, meaning is interpreted based on what the speaker wants to say or how they want to say it. This occurs as a result of the speakers' use of tone, movement, emotion, nodding, and viewpoints when speaking. Using written language in music lyrics is another example, when a writer merely uses written language to express ideas, the meanings that emerge will depend on the reader's knowledge and comprehension. One of the common uses of writer's ideas is by a song lyric.

Furthermore, when writing songs, the producers often employ figurative language. There are many messages that can be delivered by a song. However, in song lyrics some people also cannot avoid misunderstandings in it because there are some song lyrics that may be difficult for the reader or listener to understand or interpret. Through song, people can convey their ideas and feelings to others in the form of voice and music. In other words, songs can be used as a way to deliver ideas and feelings, so that people can understand what the producer means. So, when the listeners understand the meaning of the song, they are able to express and develop their ideas and feelings in other forms, especially in polysemy. Therefore, polysemy is very important to observe this time. Thus, the researcher chose Ed Sheeran's song to study its polysemy.

Ed Sheeran is a British singer-songwriter known for his heartfelt acoustic pop songs and impressive songwriting skills. Born on February 17, 1991, in Halifax, West Yorkshire, England, Ed Sheeran showed an interest in music from a young age. He started playing guitar and writing songs as a teenager and quickly gained attention through social media and live performances, and because of his career start in a young age, Ed Sheeran's music often used polysemy style of words that usually used by a young people in his age.

Ed Sheeran's music is characterized by its heartfelt lyrics, infectious melodies, and versatile blend of genres. His style is often described as a fusion of pop, folk, and acoustic elements, with occasional influences from hip-hop and R&B. Sheeran's music is deeply personal, drawing from his own experiences and emotions and contains a lot of polysemy aspect in the lyrics, which resonates with listeners on a profound level. Thus, in this case, the researcher chooses Ed Sheeran album entitled *Divide*.

According to Ed Sheeran Official Website, the album "*÷ (Divide)*" (pronounced "divide") was released on March 3, 2017, and quickly became a massive success both critically and commercially. "*÷ (Divide)*" showcases Ed Sheeran's versatility as a musician, incorporating various musical styles ranging from pop and folk to hip-hop and Irish traditional music. This album is rich with heartfelt and personal lyrics that reflect various aspects of his life, experiences, and emotions. Each song on the album contributes to a narrative that feels authentic and relatable, making it one of the standout features of Sheeran's music. Most of the songs in this album even reach top 100 in the billboard charts with *Shape of you* reach number 1 in the chart 12 weeks straight. Thus, this album can facilitate researcher in obtaining the data because all of the songs is familiar.

One of the illustrations of the data on the song lyrics that contain polysemy are shown in the *Divide* song album that can be taken from the lyrics in the song entitled *Supermarket Flower*.

Here is a sentence or lyric example of logical polysemy in the song lyrics album *Divide* by Ed Sheeran:

"You were an angel in the shape of my mum"

The lyric "You were an angel in the shape of my mum" from Ed Sheeran's song "Supermarket Flowers" is a poignant and metaphorical expression that holds deep emotional significance. The lyric uses metaphor to describe the speaker's deceased mother as an "angel." This metaphor suggests that the mother had qualities of kindness, love, and protection that are often associated with angels. It conveys a sense of admiration and reverence for the mother's nurturing and supportive role in the speaker's life, this is an example of logical polysemy because the word mean in "angel" have a sense related to each meaning that can be portrayed at the same time.

According to Cambridge dictionary angel is a spiritual being in some religions who is believed to be a messenger of God, usually represented as having a human form with wings, someone who is very good, helpful and kind. Moreover, the Oxford dictionary defined angel as a spirit who is believed to be a servant of God, and is sent by God to deliver a message or perform a task. Angels are often shown dressed in white, with wings, on the other side the literal meaning of angel is derives from the Greek Angelos, meaning "messenger." It is used in the Bible to denote God's attendants, with angels often depicted as being guardians of humans, an idea found in ancient Asian cultures as well.

The phrase "angel in the shape of my mum" contains polysemy, which means it can be interpreted in two ways, first, the lyric could be taken literally as a poetic way of describing the mother's resemblance to an angelic figure due to her caring and loving nature, it can also be interpreted symbolically, suggesting that the mother's presence continues to have a profound impact on the speaker's life, providing comfort and guidance from beyond.

This lyric evokes a sense of longing and nostalgia for the speaker's mother who has passed away. It reflects the deep emotional bond between a child and a mother, highlighting the enduring love and influence of a maternal figure. In summary, the lyric "You were an angel in the shape of my mum" conveys complex emotions in a poetic manner. Its metaphorical language and polysemy allow listeners to interpret and relate to it based on personal experiences, enriching its meaning and emotional impact. The comparison to an angel underscores the mother's cherished qualities and enduring love in the speaker's life.

In this case, the researcher chooses the object of Ed Sheeran's song album entitled Divide because the researcher wants to help the people to understand the meaning that contained polysemy so that the people can listen to the songs and know the true meaning of the lyrics of the songs. Apart from that, the researcher also like all the songs on the album and sometimes often got carried away with the contents of the song lyrics and language in this album and the researcher also wants to describe the overall meaning that is hidden in this album.

METHOD

This research uses a descriptive qualitative method is used to describe the types of polysemy in the song album Divide and analyse it. Cresswell (2014) assumes that qualitative methods use text and images as directions by using unique analysis steps and various designs. Bogdan and Biklen (2007) also argue that qualitative research is descriptive because the data is collected in words or pictures rather than numbers. The data can be received from the interviews, transcripts, photographs, videos, memos, documents, and other official records. Based on some of the opinions above, it can be concluded that qualitative research is a descriptive study that tends to analysis words or pictures rather than numbers or counting.

Therefore, the researcher chose the qualitative method because this research uses a particular from descriptive analysis, and the data in this research is in the form of words on the lyrics of the songs. The qualitative method for this research will be applied by using transcript observation in the form of song lyrics from 10 selected songs on the album "Divide" by Ed Sheeran.

FINDING AND DISCUSSION

Findings

In findings, the researcher writes down some of the data that has been found by the researcher before in the data collection. Apart from that, in this section, the researcher also explained and described the data found in the Divide songs album on its type using theory from Asher (2011).

The purpose of this research is to describe the types of polysemy that existed in the form of Ed Sheeran's song album entitled Divide. This research with the research question What are the types and the meaning of polysemy in the lyrics of Ed Sheeran's album Divide, has been analysed by applying the theory of Asher (2011) related to the form of polysemy that contains two types of polysemy that are logical and accidental polysemy.

Regarding the data findings, the researcher displayed the table of polysemy types and the amount of song lyrics that contains polysemy below.

Polysemy inside "Divide" Album*Table 1. Types of polysemy that have been found in Divide song album*

No	Types of polysemy	Amount
1	Accidental Polysemy	15
2	Logical Polysemy	13
	Total	28

Based on the table above, it can be seen that types of polysemy proposed by Asher (2011) were found in Ed Sheeran song album entitled "Divide". The researcher found 28 (twenty-eight) forms of polysemy and contained two types of polysemy. The most commonly found data is the accidental polysemy with a total of 15 (fifteen) data. On the other hand, logical polysemy contains 13 (thirteen) data in lyrics album song Divide. Below the researcher provides some of the lyrics in Divide album songs which contain polysemy based on the theory from Asher (2011)

In addition, the researcher writes an analysis of each example of polysemy in the song lyrics on Ed Sheeran's album Divide based on the types of polysemy. The discussions use theory from Asher (2011) as a reference material to describe the data that has been found. In addition, the polysemy in the Divide into two types, namely accidental polysemy and logical polysemy.

In this research, the researcher chose 10 out of 15 songs on Divide album to be examined, namely Eraser, Castle on the Hill, Dive, Shape of You, Perfect, Happier, Supermarket Flowers, Galway Girl, New Man, and Barcelona. On the other hand, the researcher did not choose the rest 5 of the songs because the lyrics did not have polysemy and also the songs are not that popular compared to the other songs in the Divide album. Previously, researcher had found 28 data of polysemy based on the theory from Asher (2011). Based on the previous explanation, the findings of this research were analysed.

Accidental polysemy occurs when a word or phrase unintentionally has multiple meanings due to coincidence or contextual variations. These meanings are not systematically related and often arise from different uses in distinct contexts. According to Asher (2011), who stated that "Words that do not receive the label called as accidentally polysemous." It means that words that have not related to each other are called accidental polysemy. The following is the existential polysemy data found in the Divide song album by Ed Sheeran:

Table 2. The accidental polysemy found in the Divide album

No	Song Title	Words of Accidental Polysemy
1	Eraser	Eraser
2	Castle on the Hill	Castle
3	Dive	Aeroplanes, Rocks
4	Shape of You	Shape
5	Perfect	Barefoot
6	Happier	Park, Nursing
7	Supermarket Flowers	Flowers, Beers
8	Galway Girl	Arthur
9	New Man	Superman
10	Barcelona	Las ramblas, Sangria

In the table above, it can be seen that the accidental polysemy is found in the all of the 10 songs selected with a total amount of 15 data. The following is the explanation of accidental polysemy data found in the album Divide's songs.

Logical polysemy refers to a phenomenon where a word has multiple meanings that are systematically and semantically related, allowing its interpretation to shift dynamically based on context. Unlike accidental polysemy, where meanings are unrelated, logical polysemy involves a predictable relationship between the different senses of a word, for example, the word "book" can refer to both a physical object and the abstract content within, and which meaning is intended depends on the context. Asher (2011) said that "logical polysemy is viewed as a compositional process, where the meaning of a word is resolved through interaction with other elements in the sentence or discourse". This flexibility allows words to carry multiple related senses, enriching communication and enabling nuanced expression.

The following is the existential polysemy data found in the Divide song album by Ed Sheeran

Table 3. The Logical Polysemy found in the Divide album

No	Song Title	Words of Logical Polysemy
1	Eraser	Whisky, Key
2	Castle on the Hill	Driving at 90 (ninety)
3	Dive	Dive
4	Shape of You	Smell
5	Perfect	Eyes, Dark
6	Happier	Smile
7	Supermarket Flowers	Angel, Hallelujah
8	Galway Girl	Fiddle
9	New Man	Jeans
10	Barcelona	Feet

In the table above, it can be seen that the accidental polysemy is found in the all of the 10 songs selected with a total amount of 13 (thirteen) data. The following is the explanation of logical polysemy data found in the album Divide's songs.

Discussion

This section presents the findings of the data analysis, along with comparisons to previous studies. It builds on the analysis of ten songs from Ed Sheeran's Divide album, focusing on the polysemous elements in the lyrics, as outlined in the research question.

Based on the analysis of 28 instances of polysemy, the researcher identified both types of polysemy described by Asher (2011): accidental polysemy and logical polysemy. Accidental polysemy was the most frequently observed, appearing in 15 instances, while logical polysemy was found in 13 instances.

Accidental polysemy refers to cases where a single word has multiple, unrelated meanings. This type was the most prevalent in the Divide album because it often enriches content by adding depth and creativity, making it suitable for mediums such as song lyrics, films, and novels. However, accidental polysemy requires a thorough understanding of the song's context to fully grasp its meaning. As highlighted in Dasinsingon M. (2022), context is critical for interpreting polysemy both literally and figuratively.

For example, in Supermarket Flowers, the lyric "I took the supermarket flowers on the windowsill" can be misunderstood without considering the broader context of the song. On the surface, it appears to describe a mundane act of buying flowers. However, when analysed within the song's emotional framework and cultural references, the phrase reflects the narrator's readiness to say goodbye to a loved one who has passed away. This example underscores the importance of integrating background, culture, and personal references to fully understand accidental polysemy.

Logical polysemy, on the other hand, involves words with multiple related meanings that derive from a common core concept. According to Asher (2011), these meanings are systematically connected and easier for listeners to interpret. This might explain why logical polysemy appeared less frequently in Divide is only 13 instances were identified.

Ed Sheeran's songwriting style tends to favour vivid imagery and emotional storytelling, which may lead to a heavier reliance on accidental polysemy to evoke layered meanings. Logical polysemy, while simpler to grasp, does not provide the same level of complexity and emotional nuance, making it less prominent in his lyrics.

For example, in Galway Girl, the lyric "She got Arthur on the table with Johnny riding shotgun" illustrates accidental polysemy enriched by cultural context. "Arthur" refers to Arthur Guinness (Guinness beer), while "Johnny" refers to John Jameson (Jameson whiskey). These names carry playful connotations in Irish pub culture, which enhance the lyric's imagery. Understanding such references highlights how cultural and contextual knowledge is essential for interpreting polysemous language.

Context plays a vital role in understanding the polysemous elements of the Divide album. Many lyrics draw from cultural, emotional, and personal references. Without this contextual knowledge, listeners might miss the subtle layers of meaning embedded in the songs. For instance, personal songs like Supermarket Flowers and Castle on the Hill include emotional undertones tied to Ed Sheeran's experiences of loss and nostalgia. These layers of meaning become more apparent when the listener considers the songwriter's background and narrative intent.

To achieve a more accurate interpretation of the polysemy in Ed Sheeran's song lyrics, it is essential to delve deeper into the context surrounding the artist and his creative process. This could involve examining interviews where Sheeran discusses his songwriting, as these may provide insights into his intended meanings and the inspiration behind specific lyrics. Additionally, exploring Sheeran's background, including his personal experiences, cultural influences, and the themes he commonly addresses in his music, could shed light on how certain polysemous words are used to evoke layered meanings. By integrating these contextual elements, future research could enhance the accuracy and depth of the analysis, offering a more nuanced understanding of how accidental and logical polysemy contribute to Sheeran's storytelling.

A limitation of this research is its heavy reliance on contextual interpretation, which inherently involves a degree of subjectivity. The analysis of polysemy in Ed Sheeran's *Divide* album required the researcher to draw on cultural, emotional, and personal references that may not be universally recognized or interpreted in the same way by all listeners. While the study attempted to ground its analysis in established linguistic frameworks, such as Asher's (2011) classification of polysemy, the interpretation of song lyrics often depends on the researcher's perspective and background knowledge.

For example, the deeper meanings derived from songs like *Supermarket Flowers* and *Castle on the Hill* are closely tied to Ed Sheeran's personal experiences and cultural context, which may not resonate equally with listeners from different cultural or linguistic backgrounds. This reliance on subjective interpretation could limit the generalizability of the findings, as other researchers or audiences might perceive the polysemous elements differently based on their own understanding and cultural context.

Additionally, the study's focus on a relatively small dataset that is ten songs and 28 instances of polysemy that may not fully capture the diversity and complexity of polysemous expressions in music as a whole. A broader analysis including a larger number of songs or artists might yield more comprehensive insights into the patterns and usage of polysemy in song lyrics.

The comparison between this study and Ahyaroni (2019) research reveals both similarities and differences in focus, methodology, and findings. Both studies explore polysemy in song lyrics and employ linguistic frameworks to identify and classify polysemous expressions, highlighting the cultural and contextual relevance of language in music. However, the scope and approach of the two studies differ significantly. Ahyaroni (2019) research categorized polysemy into grammatical forms such as verbs, nouns, and adjectives, focusing on their presence in Maher Zain's albums, *"Thank You Allah"* and *"Forgive Me,"* and identifying 26 instances of polysemy. In contrast, this study examines 28 instances of polysemy in Ed Sheeran's *Divide* album using Asher's (2011) framework, distinguishing between accidental and logical polysemy. Moreover, while the previous study primarily identifies polysemy without deeply exploring its interpretive meanings, this research delves into the narrative, cultural, and emotional contexts of the lyrics, analysing not only words but also entire phrases and sentences to uncover deeper meanings. The gap between the studies lies in their objectives and depth of analysis: while the previous study focuses on identifying and classifying polysemy, this research emphasizes interpretation, exploring how polysemy enriches the layers of meaning in song lyrics.

Another comparison between this research and the previous research from Dilapanga (2022), the previous research on polysemy in song lyrics share the goal of analysing the phenomenon of polysemy but differ significantly in focus, methodology, and interpretation. This research examines the use of accidental and logical polysemy in Ed Sheeran's *Divide* album using Asher's (2011) framework. It highlights how these types of polysemy contribute to the album's narrative-driven songwriting, emphasizing the vivid imagery and emotional depth in Sheeran's lyrics. The findings reveal 28 instances of polysemy across 10 songs, with accidental polysemy being slightly more prevalent (15 instances) than logical polysemy (13 instances). This study explores how Sheeran's integration of multiple layers of meaning enriches his storytelling, creating a connection between his personal experiences and the audience's emotions.

In contrast, the previous research on Justin Bieber's songs takes a more linguistically focused approach. It identifies 20 polysemous words across 12 of his songs, dividing them evenly into accidental and logical polysemy categories. The study classifies these words based on their grammatical roles, word classes, and subclasses, emphasizing how polysemy operates structurally within the lyrics. For example, the research notes the presence of polysemous words in abstract nouns like *hand* and *heart*, as well as in words with differing grammatical functions such as *down* and *rain*. This approach focuses on the structural and functional aspects of polysemy rather than its artistic or narrative impact.

While both studies analyse accidental and logical polysemy, their objectives diverge. Connecting this to Asher's (2011) theory of polysemy, we can see how the two studies align with his framework on polysemy's dual nature linguistic and cognitive. Asher emphasizes that polysemy operates not only at the level of linguistic structure but also at the level of cognitive and communicative intentions. In the case of Ed Sheeran's songwriting, polysemy functions as a creative device that adds emotional depth and

resonance to his lyrics, thereby connecting with listeners on a cognitive and emotional level. This aligns with Asher's (2011) view that polysemy can be a strategic tool in communication, engaging the listener's interpretation and emotional response. In contrast, the study of Justin Bieber's lyrics, which examines polysemy through its structural and grammatical roles, aligns with Asher's perspective on the importance of context in determining polysemy's meaning. Asher proposes that the meaning of a polysemous word can shift depending on its contextual use, which is evident in Bieber's lyrics, where words take on different roles within varied linguistic structures. This emphasizes the importance of both linguistic and contextual knowledge in understanding polysemy.

In conclusion, both studies illustrate Asher's (2011) idea that polysemy is multifaceted, serving both artistic and linguistic functions. Sheeran's work highlights polysemy as a tool for emotional storytelling, while Bieber's lyrics demonstrate its structural versatility, showing the broader communicative potential of polysemous words in song lyrics.

CONCLUSION

The researcher identified both types of polysemy that is accidental and logical in the Divide album using Asher's (2011) framework. The findings reveal that accidental polysemy, with its emphasis on creative and layered meanings, is more frequently used, reflecting Ed Sheeran's narrative-driven and emotionally evocative songwriting style. Logical polysemy, while less common, contributes to the album's linguistic richness through its systematic and straightforward connections between meanings. These results highlight the integral role of context, culture, and narrative in interpreting polysemous expressions in song lyrics.

Compared to previous research, such as Ahyaroni (2019) study on Maher Zain's albums, this research extends beyond identifying and classifying polysemy to emphasize interpretive analysis. While both studies explore the use of polysemy in lyrics, the previous study focuses on grammatical categorization and frequency, whereas this study prioritizes contextual and cultural understanding, analysing polysemy at the level of both words and broader narrative structures. This distinction underscores a key research gap, with this study offering a more nuanced examination of how polysemy contributes to the emotional and artistic expression within music.

There is also previous research by Dilapanga (2022) study on polysemy in Justin Bieber's song lyrics, while both of the studies use the theory of Asher (2011), the previous study on Justin Bieber's lyrics focuses on identifying and categorizing polysemous words by grammatical class, without examining their narrative or artistic impact. Additionally, the prior research lacks a theoretical framework and qualitative interpretation, treating polysemy primarily as a linguistic phenomenon. This research addresses this gap by linking polysemy to the creative and emotional aspects of songwriting, providing more depth and balanced analysis of polysemy whether only the words or even in the phrases.

However, this research is not without limitations. The reliance on contextual interpretation introduces subjectivity, as meanings can vary depending on cultural background and personal knowledge. Additionally, the relatively small dataset of ten songs limits the generalizability of the findings, suggesting the need for future studies to explore polysemy in a larger and more diverse corpus of music. Despite these limitations, the study enriches the understanding of polysemy in contemporary song lyrics, providing insights into its role in enhancing narrative and emotional storytelling.

SUGGESTION

This research serves as a reference and inspiration for others studying polysemy, particularly in song lyrics. Future researchers are encouraged to expand on this work by exploring polysemy in other artists' albums or comparing findings across genres and styles. In particular, further investigation into accidental polysemy across various contexts could yield interesting insights into how different songwriters use language to convey layered meanings, by addressing these recommendations, this research hopes to contribute to the broader study of linguistics and inspire continued exploration into the intersection of language, music, and meaning.

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