

"Star" by Nadin Amizah: A semiotic and Semantic Analysis of Meaning Construction, Moral Messages, and Pedagogical Potential

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ABSTRACT

Songs have become an influential aspect of present-day society. In this regard, the researchers examine the significances of song in relation with educational purpose. This study aims to analyze meaning construction, moral messages, and pedagogical potential within the lyrics of the song Star by Nadin Amizah through semiotic and semantic perspectives. This study employs qualitative-interpretive approach, with the integration of semiotic analysis based on Saussure's signifier-signified framework and semantic analysis based on Leech's theory of meaning, particularly in conceptual and affective meanings. The findings show that affective meaning is predominantly found in the song lyrics, reflecting emotional comfort, sincerity, and interpersonal ability to comprehending. The meaning construction is reinforced through the use of symbolic words found in the song lyrics. Moral messages conveyed in Star are aligned with Lickona's moral value theory, particularly reflecting interpersonal relations. In term of pedagogical implications, the researchers have analyzed it through several related studies. This discovery suggest that song lyrics have some significances not merely as poetic and artistic expresions, but also as meaningful medium of literary learning and moral development.

KEYWORDS

meaning construction,
moral messages,
pedagogical potential,
semiotic and semantic, song

ABSTRAK

Lagu telah menjadi salah satu elemen penting dalam kehidupan modern. Pada kesempatan ini, para peneliti menunjukkan bahwa lagu memiliki manfaat yang relevan di dunia pendidikan. Tujuan dari penelitian ini adalah untuk memeriksa pembentukan makna, pesan moral, dan potensi pedagogik yang terkandung dalam lirik lagu Nadin Amizah "Star" dari sudut pandang semiotik dan semantik. Untuk mencapai tujuan ini, penelitian ini menggunakan pendekatan kualitatif-interpretatif dan mengintegrasikan analisis semiotik berdasarkan teori signifier-signified Saussure (1916) dan analisis semantik berdasarkan teori makna Leech (1981), khususnya yang berkaitan dengan makna konseptual dan afektif. Hasil penelitian menunjukkan bahwa makna konseptual dan afektif muncul bersamaan sepanjang lirik lagu, dengan kata-kata simbolik dalam lagu yang menonjolkan makna afektif, merefleksikan kenyamanan emosional, ketulusan, dan pemahaman antarpersonal. Thomas Lickona (1991) memiliki teori nilai moral yang selaras dengan pesan moral dalam "Star", yang secara khusus membahas nilai kepedulian, kepercayaan, empati, dan pengorbanan diri dalam hubungan antarpersonal. Dalam hal implikasi pedagogik, hasil analisis makna dan nilai moral tersebut

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konstruksi makna, pesan moral, potensi pedagogik, semiotik dan semantik, lagu

digabungkan dengan standar pedagogik yang mapan untuk menilai kemungkinan lagu ini sebagai media pembelajaran bahasa dan sastra. Lirik lagu berkontribusi sebagai ekspresi artistik dan puitis serta sebagai media pembelajaran literatur dan pembentukan moral yang penting, seperti yang ditunjukkan dalam temuan ini.

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INTRODUCTION

Song has surpassed boundaries as a powerful medium to transmitting identity, emotion, or cultural connection through the integration of lyrical content and melodic composition (Aslama et al., 2025). In today's society, song can be a medium of communication. As a form of artistic and poetic language, song lyrics may convey deeper meaning both implicitly or explicitly through the use of ambiguous and expressive languages (Pristianingrum & Damayanti, 2022). In addition, song lyrics have an equivalent role as language to interpret moral messages that reflect values, thoughts, and song writer's experiences. For this reason, song lyrics can be considered as a complex medium where semantic meanings, sign representations, and moral messages are interconnected. This statement aligns with the study of Rantung et al., 2023, who also stated that song lyrics presents a useful teaching materials through the use of signs, metaphors, stylistic, and other literary devices applied in song lyrics which are parts of their semantic and semiotic aspects.

Semantics and semiotics both study meaning in linguistics, but they do so in different ways. Semantics studies how meaning is created through language forms (Yunira et al., 2019), whereas semiotics studies how meaning is created through sign relations (Joseph, 2022). A sign is made up of a signifier, which is the phrase as it appears in the text, and a signified, which is the idea it inspires, according to Saussure (1916, as cited in Joseph, 2022). A poetic statement can have connotative or metaphorical meaning beyond its literal sense since this signified is arbitrary and relational, created by cultural norm and context, rather than just a word's dictionary meaning. Semantics and semiotics work together to make it possible to interpret language for what it states and what it implies.

Prior research on song lyrics has tended to concentrate solely on semantic analysis, stressing literal and contextual meaning (Luthfiani & Heriyati, 2023), leaving the implicit meaning that a semiotic reading can reveal relatively unexplored (Ramdani & Sakinah, 2023). The relationship between how meaning is created and how it embodies moral worth has not been investigated because other studies have looked at moral messages and semantic meaning independently (Rohmiyati et al., 2023; Salim et al., 2025). Rather than being purely cumulative, the link between these three fields of study can be regarded as sequential and complimentary. Semiotic analysis, which is based on the signifier-signified relation, first

determines how meaning is constructed within the song's signs, then categorizes the types of meaning that are constructed, using Leech's (1981) framework. Conceptual meaning is concerned with the logical, denotative content of an expression, while affective meaning is concerned with the attitudes, emotions, or evaluative stance that are conveyed through it.

This study treats these three issues as sequential rather than separated: Saussure's (1916) semiotic analysis shows how meaning is created through sign relations; Leech, (1981) semantic framework then categorizes the resulting meaning as either affective (emotional, attitudinal content) or conceptual (literal, propositional content); and Lickona's (1991) moral value theory explains how that meaning embodies moral understanding, feeling, and action.

Leech's (1981) theory has been applied widely (Fata et al., 2024; Nasution et al., 2025; Salim et al., 2025) or to a single meaning type (Astuti & Antika, 2025; Mawaddah & Rahmat, 2023; Nugraheny & Yuwita, 2023), but none of these studies have connected meaning type to the moral value it represents. To the best of the researchers' knowledge, this study has combined Lickona's (1991) moral value theory, Leech's (1981) semantics, and Saussure's (1916) semiotics into a single analytical model applied to song lyrics, which the novelty this study contributes.

This study aims to present a comprehensive analysis of the song *Star* by Nadin Amizah through semantic and semiotic perspectives intergrated. In particular, this study identified the relations between signifier and signified found in song lyrics based on the framework of (Saussure, 1916), and examines conceptual and affective meaning as the part of Leech's (1981) theory in detail. Once the meanings conveyed in the song lyrics were collected, the researchers identified the embedded moral messages based on the meaning findings align with Thomas Lickona's (1991) theory of moral value.

This study builds on both the meaning and moral value findings and investigates the song's pedagogical potential. By methodologically mapping the identified meanings and moral messages, the authors tend to against established criteria for using literary and song-based texts in language and character education, rather than deriving pedagogical claims solely from previous literature. Through this integration, the study aims to provide a comprehensive explanation of meaning production and make a contribution to the larger field of linguistic and literary analysis, specifically with regard to the use of song lyrics as texts that are both educational and meaningful.

However, this study is limited to the analysis of a single song of Nadin Amizah as its primary object of the study. As a result, neither analysis involving more songs by Nadin Amizah nor a comparison of the outcomes with lyrics from other artists, genres, or social contexts are carried out in this study. In order to provide a more thorough comparative insight into the study of those analytical frameworks across diverse musical works and typical circumstances, future study is urged to conduct a research with a broader corpus of songs.

Determined by the issues and research gap identified above, the researchers emphasize three research questions to accomplish the objective of this study.

1. How are the meanings in the song 'Star' by Nadin Amizah constructed according to semantic and semiotic approaches?
2. What are the moral messages conveyed through the lyrics of the song 'Star' by Nadin Amizah?

3. How can the meanings and moral messages identified in the song 'Star' by Nadin Amizah be systematically translated into pedagogical potential for language and character education?

LITERATURE REVIEW

This literature review presents how song is contributed in literature research. This section is critically synthesizing previous studies on semiotic analysis, semantic analysis, moral messages, and pedagogical contributions of songs while identifying the limitations of analyzing these elements separately.

Song as literature-based language learning

Song lyrics are a distinctive type of literary discourse that combines language and artistic expression to communicate values, human experience, and emotion. According to Kumar et al., 2022, literary discourse serves as a medium for authors to convey experience and include readers in the process of creating meaning. As a result, music lyrics are positioned as texts that convey meaning, significance, and values. Nevertheless, rather than examining how these dimensions interact, the semiotic, semantic, moral, and pedagogical research discussed in the following subsections typically focus on only one of these aspects.

Semiotic perspective on meaning construction

The idea that meaning in song lyrics requires more than cursory reading is shared by semiotic studies. Ramdani & Sakinah, (2023) demonstrated the effectiveness of semiotic analysis in uncovering implied meaning, while Parveen & Radhakrishnan, (2024) focused on the contextual links among signs. Nevertheless, neither links the identified sign associations to particular linguistic meaning categories, leaving implicit meaning "uncovered" but uncategorized. By connecting Leech's semantic categories to Saussure's signifier–signified relation, this paper fills that gap. This study addresses the gap by integrating Saussure's signifier-signified and Leech's semantic framework to present a more comprehensive analysis of meaning construction in "Star" by Nadin Amizah.

Semantic meaning in song lyrics

Using the same five-type Leech framework, Joseph, (2022) found affective meaning to be dominant, while Salim et al., (2025) found conceptual meaning to be dominant. However, Menza & Hariyanto, (2024) emphasized the influence of contextual meaning. These findings do not align. Because meaning types are categorized independently of the sign relations that generate them, none of these studies provide an explanation for why dominance varies among corpora; instead, they provide a descriptive explanation. In order to answer that, this study examines meaning kinds as the results of particular sign relations.

Moral messages in song lyrics

Literary works in general have been demonstrated to promote character development through values like respect, honesty, and empathy, while song lyrics also convey moral ideals. In line with Lickona's approach, Ananta & Zawawi, (2025) viewed literary works as media for moral development. However, much like in the previously mentioned study, moral messages are found here through theoretical interpretation as a last step, without being linked to the semantic and semiotic analysis that generated the underlying meaning the same division

observed in the semiotic and semantic literature. Instead, this study bases its interpretation of moral messages on its own meaning results.

Pedagogical potential of song lyrics

Both Bao, (2023) and Pujiati et al. (2024) defend song lyrics as useful teaching resources for vocabulary, pronunciation, and engagement. However, rather than through the specific meaning of a given song, they do so at the level of songs as a genre (authenticity, engagement). Similar to moral value, pedagogical worth is stated without being linked to a song's true built meaning, which is similar to the pattern mentioned above. Rather, the meaning and moral-value conclusions for Nadin Amizah's "Star" directly provide educational possibilities for this study.

The semiotic, semantic, moral, and pedagogical aspects of song lyrics have all been thoroughly examined, but they have always been done so separately. This study fills this gap by using a single, integrated framework.

METHOD

Research Design

In line with earlier research examining song lyrics for language learning (Rantung et al., 2023), semiotic dimensions (Pristianingrum & Damayanti, 2022), and critical discourse (Neisya et al., 2025), this study used a qualitative-interpretive approach to analyze song lyrics as primary data and interpret their meaning. According to (Creswell & Poth, 2018), qualitative inquiry uses data interpretation to develop a deeper understanding of a phenomenon. Since the goal of this study is to identify the linguistic, emotional, symbolic, and moral layers of meaning in "Star" by Nadin Amizah, a qualitative-interpretive methodology was determined to be suitable. Using the integrated semiotic, semantic, and moral value frameworks outlined below, an interpretive approach was specifically used to examine meaning holistically including literal language, emotional nuance, signals, and rhetorical devices within the songs (Bañez, 2025).

Data Source

The lyrics to "Star" by Nadin Amizah, which were obtained from Spotify compared for accuracy against the artist's official video release, serve as the main source of data. Three factors led to the song's purposeful selection: (1) the song's amount of figurative and symbolic language, which permits meaningful semiotic and semantic analysis; (2) thematic content relevant to self-disclosure, emotional awareness, and personal development, which permits moral values to be examined under Lickona's (1991) framework; and (3) Nadin Amizah's well-known poetic songwriting style, which makes the song a compelling case for combined semantic, semiotic, moral, and pedagogical analysis. As the units of analysis, the transcribed lyrics were divided into words, phrases, and sentences.

The theoretical frameworks and earlier research that are relevant to the topic of this study make up secondary data. The signifier-signified relationship in the lyrics and how meaning is created beyond the literal layer were examined using Saussure's (1916) semiotic theory. In order to compare literal and deeper layers of meaning, Leech's (1981) semantic theory was explicitly applied to conceptual and affective meaning. The lyrics' moral messages were

examined using Lickona's (1991) moral value theory. Preliminary analysis revealed values like self-reflection, emotional awareness, empathy, and personal growth, which the coding scheme below treats as contextualizing categories rather than fixed conclusions.

At last, based on the study's own meaning and moral value findings, the song's pedagogical potential was evaluated using pedagogical criteria based on Bao, (2023) and Pujiati et al. (2024), such as linguistic authenticity, thematic relevance to learners' socio-emotional development, and alignment with character-education values.

Instruments

In line with qualitative-interpretive research, the researchers were the main (human) instrument, gathering, evaluating, and interpreting the data (Xu & Storr, 2012). This made it possible to examine the lyrics' social and artistic aspects through the artist's perspective (Kevinia et al., 2024). Subjectivity was addressed in three ways because this places the researcher interpretation at the center of the analysis: (1) peer debriefing, in which preliminary interpretations were discussed with the research supervisor to evaluate and refine the researcher's findings before they were finalized; (2) recording each interpretive step, from identifying the signifier–signified relation and meaning type within *Table 1* to the following narrative linking that meaning to a moral value, so that each conclusion could be traced back to its supporting excerpt; and (3) ensuring that each interpretive argument is backed by an explicitly cited textual excerpt (signifier) so that conclusions are not based on unsupported reading but rather can be traced back to the facts.

Five steps were used to collect the data: (1) repeatedly listening to and reviewing the lyrics in order to become familiar with the analytical frameworks; (2) transcribing the lyrics into textual form; (3) systematic close reading in order to divide the text into words, phrases, and sentences; (4) coding textual units in accordance with the analytical scheme outlined below; and (5) compiling and organizing the coded data for analysis.

Coding Procedure

Deductive and inductive components were implemented in the coding system. Three sets of a priori codes were identified from the study's frameworks: (a) semiotic codes that indicate signifier–signified pairs (Saussure, 1916); (b) semantic codes that indicate conceptual and affective meaning (Leech, 1981); and (c) moral value codes that indicate examples of values like introspection, empathy, and personal development (Lickona, 1991). Each lyrical unit was coded deductively against the semiotic and semantic codes to fill the *Table 1*, and separately against the moral value codes in subsequent narrative analysis linking each excerpt's meaning to values it convey.

Inductively, codes were refined subsequently as new patterns emerged from the data. Before being finalized, uncertain or unclear codings were reviewed with the study supervisor through peer reviewing sessions, in accordance with the previously mentioned trustworthiness measures.

Data Analysis

The data derived were analyzed employing the interactive qualitative data analysis model proposed by (Miles et al., 2014). As this study employed qualitative-interpretive research design, the research conducted through systematic textual analysis and interpretation as it following stages.

The raw textual data was chosen, condensed, and divided into units that could be examined. Lyrics that had been segmented and transcribed were then coded iteratively and methodically in accordance with the two predetermined analytical dimensions: semiotic elements (signifier and signified) and semantic meaning (conceptual and affective), allowing for overlapping interpretations where needed.

Each poetic line was listed with its recognized signifier, signified, conceptual meaning, and affective meaning in a meaning-analysis table created from the coded excerpts (see Table 1). Each excerpt's recognized meaning was then explained in narrative style, and a paragraph that followed connected that meaning to the moral values it expressed. The following identification of moral lessons and teaching potential from the lines whose meanings came up sufficiently to cause debate was made possible by this display, which enabled shifts across excerpts to be systematically analyzed rather than interpreted in separate ways.

Conclusion drawing and verification were the two final steps of analyzing meaning in this research. The researchers made inferences about the lyrics' significance and moral lessons based on the data display. The coherence and validity of the results were improved by cross-referencing these interpretations with the original coded excerpts in Table 1 and by peer viewing with the study supervisor (Creswell & Poth, 2018).

FINDING AND DISCUSSION

Meaning Construction based on Semantic and Semiotic Approach

This study analyzes meaning conveyed in the song 'Star' by Nadin Amizah through the use of semantic and semiotic approaches to enhance listener's comprehension of implicit or emotional meanings and messages embedded. In this process, researchers apply three stages analysis of meaning through the interpretation of conceptual meaning, affective meaning, and the contribution of signified-signifier relations. The lyric excerpts in the previous table were selected based on their relevance to the analyzed aspects. Repeated lyrics were also presented only once to avoid redundancy while maintaining clarity.

Table 1: Meaning analysis

Lyrics Excerpt	Signifier	Signified	Conceptual Meaning	Affective Meaning
<i>"Lend me your palm"</i>	"palm"	Part of the hand	Asking for the palm of someone's (intended person's) hand.	The songwriter showing affection to the adored person.
<i>"I have brought you a star"</i>	"star"	Calestial object	Bringing someone (intended person) a calestial object.	The songwriter gives hope, love, sincerity, and heartfelt desire to the adored person.

<i>"They can grant me a wish"</i>	"wish"	Desire / Hope	The star can permit a wish.	The songwriter's search for hope and emotional desire.
<i>"Guide me home when I have to"</i>	"home"	Place where it belongs / A dwelling	Someone / something guiding the songwriter into her home.	The songwriter's need of guidance for emotional security and comfort.
<i>"But you're the only one I pray for"</i>	"pray"	To ask earnestly	Praying for the beloved person.	The songwriter's devotion to the adored person.
<i>"The sanctuary I will go back to"</i>	"sanctuary"	Safe place / Place of refuge	Safe place for her going back.	The adored person as a source of songwriter's emotional comfort.
<i>"I might have to return you to the sky tonight. But now it feels like you make everything alright"</i>	"sky"	Calestical space	Possibility to returning someone to the sky. The positive influence given to the songwriter.	The songwriter's emotional conflict between willingness to relinquish the adored person and the emotional comfort she got.
<i>"I might have never told you but with you. Feels like everything is right"</i>	"right"	Correct	The songwriter never expressed her feeling to the beloved person.	The songwriter's unspoken feeling of emotional comfort towards the adored person.

<i>"Wishper me a kiss"</i>	"kiss"	Affection / Love	Asking for a kiss silently.	The songwriter asking for affection to the adored person.
<i>"You can draw me your dreams"</i>	"draw" "dreams"	Draw: make a visual representation; Dreams: vision	Allowing to draw their dreams.	The songwriter expressing her willingness to get involved emotionally with the adored person.
<i>"It's safe inside this tiny house. Where we both understand of who we are"</i>	"tiny house"	Small dwelling	The small house remains safe when they know eachother.	The songwriter's sense of comfort and safety in the presence of the adored person.

As indicates in the analysis table, it presents how each lyric excerpt contains its significance, ranging from the most fundamental layer of meaning to the emotional / implicit meaning the lyric conveys. Across the eleven excerpts analyzed, every conceptual meaning identified was accompanied by a corresponding affective meaning, such as affection, comfort, hope, and guidance, among others. Moreover, various symbolic words such as *"star," "sanctuary,"* and *"home,"* analyzed through the signifier-signified relations, were particularly central to this affective development, reccuring accros excerpts to build a cumulative emotional atmosphere throughout the song.

The analysis of the selected lyric excerpts unfolds how the lyrics convey emotions through poetic diction and symbolic words throughout the song. This stage highlights the integration of literal meaning and emotional meaning reflected in the lyrics, which contribute to interpreting the development of the whole meaning and atmosphere of the song. The data were analyzed by examining the contextual relations between each line in the song lyrics.

"Lend me your palm" in conceptual lens, this line reflects the act of asking for someone's hand, supported by the signifier-signified relations in which *"palm"* is interpreted as a part of the hand. In affective meaning, this line can be interpreted as expressing the lyrical persona's affection toward the addressed figure. The expression suggests emotional closeness conveyed through th symbolic gesture.

"I have brought you a star" conceptually, this lyric refers to the act of bringing star to the addressed figure. In the semiotic approach, the word *"star"* is signified as a calestical object. It contributes to the interpretation of its affective meaning; this can be interpreted as the lyrical persona's expression of giving hope and sincerity.

"They can grant me a wish" this lyric conceptually refers to the star that can permits a wish. The signifier *"wish"* is signified as desire and hope. However, affectively the lyric can be interpreted as the lyrical persona's need for emotional guidance, comfort, and safety.

“*Guide me home when I have to*” conceptually, this line refers to being guided home by someone / something. In semiotic approach, the word “*home*” is signified as a dwelling or the place of origin. It is integrated in developing affective meaning and can be interpreted as the lyrical persona’s need for emotional guidance, comfort, and a sense of being safe, as it may symbolically represents home.

“*But you’re the only one I pray for*” conceptually, the lyric refers to the act of praying for someone. In semiotic approach, the word “*pray*” is signified as an act of making prayer or asking earnestly. Affectively, the lyric may interpret as the lyrical persona’s devotion toward the addressed figure. Suggesting that figure’s motional significance within the persona’s experience.

“*The sanctuary I will go back to*” this line conceptually refers to a safe place the lyrical persona returns to. The word “*sanctuary*” is signified as a place of protection. This word contributes in developing affective meaning which the addressed figure may be portrayed as a source of emotional comfort for the persona.

“*I might have to return you to the sky tonight. But now it feels like you make everything alright*” in conceptual lens, this line refers to the possibility of returning someone to the sky while acknowledging the positive influence received. The word “*sky*” as caelestial space, contributes on affective meaning development that can be interpreted as the lyrical persona’s emotional conflict between willingness to let go and the emotional comfort she got from the adored person. This part enforcing the emotional complexity conveyed in the song.

“*I might have never told you but with you. Feels like everything is right*” this lyric conceptually refers to an unexpressed feeling to the addressed figure. The signifier “*right*” is signified as correct or valid condition, in relation with the affective meaning that can be interpreted as emotional comfort that remains unspoken.

“*Wishper me a kiss*” conceptually, this line refers to act of gently asking for a kiss. The word “*kiss*” is signified as act of affection, align with the affective meaning that suggests the lyrical persona’s desire of affection to the addressed figure.

“*You can draw me your dreams*” in conceptual approach, this lyric refers to an action of allowing someone to draw their dreams. The word “*draw*” is signified as creating a visual representation while the word “*dreams*” as visions. Affectively, this part may reflect as the lyrical persona’s willingness to become emotionally involved with the addressed figure.

“*It safe inside this tiny house. Where we both understand of who we are*” this lyric conceptually refers to a small and safe space where both individuals know each other well. The signifier “*tiny house*” is signified as a small dwelling. However, in affective meaning this whole lyric may interpreted as emotional connection build on comfort and safety. This suggests that emotional connection can be developpt through simplicity and mutual acceptance.

Moral Messages Conveyed through the Song Lyrics

Following Lickona’s (1991) framework, four moral values were identified as embedded in the meanings constructed above, each linked to specific textual evidence rather than to the songwriter’s biography..

Caring, the lyric “*I have brought you a star,*” can be interpreted as expressing sincere affection through the act of giving, suggesting that caring for another person, as Lickona (1991) frames it, involves prioritizing a meaningful relationship over one’s own desire.

Trust and emotional support, the lyrics “*Guide me home when I have to,*” and “*The sanctuary I will go back to,*” reflect the role of emotional support and comfort in interpersonal relationship. Read through Lickona’s (1991) conception of caring as concern for other’s well-being. These lines may indicate that the presence of dependable figure offers emotional stability and certainty. In the case of analyzing “Star”, the addressed figure is portrayed not merely as a romantic partner, but also as an emotional refuge in time of emotional uncertainty.

Empathy and honesty, the lyrics could additionally highlight the significance of emotional transparency and empathy between individuals, it implies in the lyric “*It’s safe inside this tiny house, Where we both understand of who we are,*”. Which align with Lickona’s (1991) treatment of honesty and empathy as core moral value. Here expressed as encouraging emotional closeness and genuineness within basic human interactions while disregarding perfection and other material concerns.

Selflessness and responsibility, a further moral message reflected in “Star” is relate to selflessness and willingness to let go on someone cherished. “*I might have to return you to the sky tonight, but now it feels like you make everything alright,*” This corresponds to Lickona’s (1991) view of responsibility as extending concern beyond the self. This lyric may suggest that emotional connection may sometimes entails acceptance and sacrifice for another’s sake.

Pedagogical Potential of Star

Expanding upon the meaning and moral-value conclusions mentioned above, “Star” offers a number of options for literary learning. The lyrics may inspire students to look beyond literal interpretation and engage with deeper conceptual and emotional significance, potentially supporting literary comprehension, language skills, and critical textual analysis, according to the identified signifier-signified relations through symbolic expressions like “*star,*” “*home,*” and “*sanctuary*”, as well as their affective meanings.

In the same manner, the moral qualities found in the song’s lyrics, such as caring, trust, empathy, and selflessness, indicate that the song might be used as a starting point for conversations on interpersonal connections, emotional support, and respect for others in a language-learning setting.

It should be noted that these are not effects shown through actual classroom implementation, but rather educational potentials assumed from textual analysis. It would be necessary to conduct classroom-based research, for example, by watching how students interact with and react to the song in an educational setting to determine whether “Star” achieves the comprehension, language, or character development outcomes proposed here. This is outside the limits of the current textual analysis.

DISCUSSION

Meaning Construction based on Semiotic and Semantic Approach

The findings indicate that rather than one meaning type fading as the other becomes more prominent, meaning in “Star” is consistently produced through the integration of conceptual and emotional layers. In this analysis, the conceptual meaning describing the specific circumstances and interactions between the lyrical persona and the addressed figure remained consistently present alongside, rather than subordinate to, the affective meaning it gave rise to.

This contradicts Joseph's (2022) assertion that conceptual meaning tends to fade into the background when affective signs are more prominent. This implies that conceptual and emotional meaning may work in harmony rather than in opposition to one another in poetic texts like song lyrics, with the conceptual layer acting as the foundation for affective interpretation.

This complementary relationship is supported by the signifier-signified analysis, analyzing the relationships between the song's symbolic words enables affective meaning to be interpreted beyond surface level (Menza & Hariyanto, 2024), resulting in a more contextual and thorough understanding of "Star" as a whole. In line with Parveen & Radhakrishnan's (2024) assertion that a sign's meaning remains fluid, shaped by interpretation and context rather than fixed to its literal sense, symbolic words like "star," "home," and "sanctuary" maintain their literal denotation while their contextual usage reinforces the song's emotional depth and atmosphere. This fluidity suggests that "Star" intentional diction goes beyond simple poetry expression to convey emotional portrayal.

This pattern can even be seen in seemingly straightforward sentences like "*Lend me your palm,*" which the findings show it has deeper emotional significance when their signifier-signified relationship is analyzed. This frequent pattern throughout passages implies that the song's emotional meaning is constructed progressively through subtle linguistic choices rather than through explicit emotional assertions. When considered collectively, these results imply that "Star" serves as a sign of hope and emotional fulfillment presented to the addressed figure in the lyrics, representing the lyrical persona's expression of affection, sincerity, and emotional engagement.

Moral Messages Conveyed through Song Lyrics

In according with Lickona's (1991) definition of moral value as exhibited through attitudes and behaviors that establish positive interpersonal connection, "Star" transmits moral values linked with care, trust, empathy, and selflessness, building on the meaning findings above. The moral values found in this study are each traceable to the particular signifier-signified relations and meaning types established in the findings. In contrast with studies that identify moral messages primarily through thematic interpretation applied independently of semiotic and semantic analysis. This provides a more textually grounded view of how these values are constructed rather than asserting them as a distinct final interpretation.

This is in line with Wang's (2022) finding that moral lessons are usually conveyed indirectly through texts rather than explicitly stated. This pattern is also seen in "Star," where none of the previously stated moral values are mentioned directly in the lyrics but are instead deduced from their underlying signifier-signified relations and affective meaning. This highlights the importance of an integrated semiotic-semantic approach over thematic reading alone in revealing the true construction of moral messages.

Pedagogical Potential of Star

The results suggest that "Star" could be used as a literary and linguistic learning tool. The four fundamental language skills which are listening, speaking, reading, and writing have been found to be supported by songs in general (Saricoban & Metin, 2000, as cited in Kumar et al., 2022; Tavadze et al., 2021). Nonetheless, researchers suggest that the pedagogical implication

of any song should be adjusted with the student's level of comprehensions and skills especially when interpreting symbolic and emotional expressions (Nonthasen et al., 2025).

Beyond language competency, songs have been shown to foster a positive learning environment by lowering learning anxiety and assisting with spontaneous vocabulary acquisition (Kumar et al., 2022). They may also encourage implicit language learning through the recognition of unconscious patterns that support communicative competence (Tavadze et al., 2021). When applied to "Star," these results imply that the song might similarly support an emotionally stimulating learning environment.

According to other research on the function of song lyrics in this domain (Bao, 2023; Pujiati et al., 2024), the poetic diction used throughout "Star" could also be beneficial in vocabulary acquisition while enhancing learners' overall understanding of language interpretation. This is consistent with the findings of Nonthasen et al. (2025), who discovered that folk songs, to which many of Nadin Amizah's songs, including "Star," shape lexical variety in ways that are relevant to vocabulary development. More generally, "Star" may promote multiliteracy practice through its use of symbolic and emotionally interpretative language, since literary texts and songs are recognized to foster multiliteracy and interpretive competence alongside language competency (Bao, 2023).

Through lyrical interpretation and emotional engagement, songs have been found to promote empathy, emotional awareness, and interpersonal understanding from a Social Emotional Learning (SEL) viewpoint (Slakmon et al., 2026). By encouraging students to consciously interpret meaning and take attention to the emotional values the song expresses, the poetic and emotional quality of "Star" may also improve students' critical thinking and emotional literacy.

The effectiveness of song-based learning may also depend on the age of the learner (Zhang et al., 2023), indicating that implementation should be modified appropriately. "Star" might be more appropriate for Indonesian junior and senior high school students due to its theme related and poetic language. Despite the song's learning potential, using "Star" in an Indonesian educational setting could be difficult because some of the vocabulary used in the lyrics might not be familiar to regular Indonesian pupils. This is consistent with the findings of Lestari & Sriwulandari, (2024), who noted that recurrent challenges in literature education include educator facilitation skills, a lack of literary culture, and generally lacking in literature-learning demands.

CONCLUSION

This study analyzes selected lyrics of "Star" by Nadin Amizah through semiotic and semantic approaches to address three research questions. Regarding to the first research question, the findings show that literal (conceptual) meaning, which is captured by signifier-signified relations, and emotional (affective) meaning, which is represented through attachment, longing, and comfort, consistently occur together in "Star" to create meaning. Symbolic terms like 'star,' 'home,' and 'sanctuary' were essential to this structure which is their contextual usage enhanced the song's emotional importance while maintaining their literal meaning. In general, "Star" can be understood as the lyrical persona's statement of desires and emotional comfort that have already been by the addressed figure's presence.

For the second research question, according to Lickona's (1991) framework of moral values, "Star" was found to communicate moral lessons of caring, trust, empathy, and

selflessness. According to the meaning mentioned above, these messages arise from emotional support, sincerity, understanding, and willingness to sacrifice for one another.

As for the third research question, while its implementation would need to be adjusted according to learners' age and familiarity with song's diction, mapping these meaning and moral value findings against established pedagogical criteria shows that "Star" holds potential as language and literary learning material, which supporting vocabulary development, the examination of meaning and emotional expression, and a supportive learning environment.

When these aspects are considered as one unified unit rather than separately, this study shows that song lyrics may convey moral lessons, express complex semiotic and semantic meaning, and have academic value. In order to capture more diverse patterns of meaning development, future research is invited to expand this analytical framework to a wider range of literary works, musical genres, cultural contexts.

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