

**Finding Meaning through Gen Z's Vulnerability in
Tomorrow x Together's Album *The Chaos Chapter:*
FREEZE
(A Speech Act and Semantic Analysis of Song Lyrics)**

A Research Paper

Submitted to the English Department of Pasundan University as a Partial
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I hereby declare that the paper entitled “Finding Meaning through Gen Z’s Vulnerability in Tomorrow x Together’s Album *The Chaos Chapter: FREEZE* (A Speech Act and Semantic Analysis of Song Lyrics)” is the result of my own original work. Any ideas, concepts, or statements taken from other sources have been properly acknowledged and cited within the text. This paper has been prepared in accordance with academic integrity standards, ensuring that no element of plagiarism or improper referencing is present. If at any point concerns arise regarding the originality or ethical compliance of this work, I am fully prepared to accept responsibility.

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Approval Page

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Preface

Alhamdulillah, all praise is due to Allah S.W.T, the Most Gracious and Most Merciful. With His guidance and blessing, I was able to complete this thesis entitled “Finding Meaning through Gen Z’s Vulnerability in Tomorrow x Together’s Album *The Chaos Chapter: FREEZE* (A Speech Act and Semantic Analysis of Song Lyrics).” This research aims to examine the types of speech acts and the kinds of meaning expressed in the lyrics of the album.

As a student of the English Department, I found the study of language use in song lyrics, especially through the lens of pragmatics and semantics, to be both meaningful and engaging. Therefore, this study applies Austin’s theory of speech acts to classify the illocutionary forces present in the lyrics, and Leech’s theory of seven types of meaning to interpret the semantic values behind them..

I fully acknowledge that this work has its shortcomings. Hence, I sincerely welcome constructive criticism, suggestions, and feedback from readers for future improvement. I hope that this research will be beneficial for those who are interested in linguistic studies, particularly in pragmatics and semantics, and that it may serve as a reference for further research in similar areas.

Bandung, September 2025

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12. **Herself**, thank you for enduring until this moment and for choosing to keep going.

Putting the writer's gratitude into words would take more than a few lines, for language often feels limited. Yet, the writer holds no regrets from the time spent at Pasundan University and cherishes every memory made along the way. In closing, the writer extends heartfelt thanks to all who have been part of this journey. May our paths cross again when we reach the peak of our dreams.

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Permit the Pasundan University English Department to publish the writer's paper titled "Finding Meaning through Gen Z's Vulnerability in Tomorrow x Together's Album *The Chaos Chapter: FREEZE* (A Speech Act and Semantic Analysis of Song Lyrics)" on the Pasundan University e-repository.

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Abstract

The purpose of this research is to identify the types of speech acts and their meanings found in the lyrics of Tomorrow x Together's (TXT) album The Chaos Chapter: FREEZE. TXT is a South Korean boy group under Big Hit Music, known for their lyrical storytelling that often reflects the struggles and emotions of youth. This album was chosen as the object of study because it presents themes of love, confusion, and identity crisis through poetic and expressive lyrics. The research uses a qualitative descriptive method, with data consisting of 40 lyric lines taken from all eight songs in the album, with five representative lines selected from each song. The analysis applies Austin's (1962) Speech Act Theory to classify illocutionary acts into five categories: verdictives, exercitives, commissives, behabitives, expositives, and Leech's (1981) Semantic Theory to interpret seven types of meaning: conceptual, sconnotative, social, affective, reflected, collocative, and thematic. The findings show that expositive acts are the most dominant type of speech act, appearing in 19 data, indicating that the lyrics often function to explain or state the speaker's condition and beliefs. Behabitives and exercitives also appear frequently, reflecting the expression of emotional attitudes and attempts to influence others. In terms of meaning, affective meaning is the most prominent with 19 examples, showing that the lyrics strongly convey emotions such as love, despair, and vulnerability. These results suggest that TXT's lyrics function not only as artistic expression but also as performative language that communicates layered emotional and semantic messages to listeners.

Keywords: *Speech Acts, Semantics, Song Lyrics, Tomorrow x Together*

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CHAPTER I

Introduction

1.1 Background of the Study

Since ancient times, music has played a central role in human communication. It functions as a medium for storytelling, emotional expression, and social commentary. Both music and literary works share a considerable ability to evoke powerful feelings (Omigie, 2015, p. 2).

In linguistics, song lyrics provide a unique space to explore how language functions on both a structural and communicative level. Lyrics do not only contain meaning in words (semantics), but also perform actions through language (speech acts), whether expressing love, confessing pain, or making subtle critiques. This makes speech act theory and semantic theory particularly valuable for examining how lyrics go beyond their surface function to influence listeners emotionally and intellectually.

In contemporary music, Korean Pop (K-pop) has risen as a global phenomenon, known for its emotionally charged lyrics and symbolic storytelling. Among the leading groups is TOMORROW X TOGETHER (TXT), whose album *The Chaos Chapter: FREEZE* explores themes such as emotional disconnection, identity crisis, and existential uncertainty, such topics that resonate with today's youth. The album's language is poetic and layered,

containing expressions that serve both to convey meaning and to perform communicative actions.

This study focuses on the lyrics from TXT's album *The Chaos Chapter: FREEZE*. The album was chosen for its linguistic richness and thematic diversity, as its songs present a variety of expressions, emotions, and narrative elements that provide relevant data for speech act and meaning analysis. By analyzing their lyrics, this research aims to uncover how modern songwriters use language to perform actions and deliver multi-layered meanings, contributing to the broader study of language use in contemporary media. To achieve this, the study adopts Austin's (1962) Speech Act Theory to identify the types of illocutionary acts, and Leech's (1981) Semantic Theory to explore the various types of meaning conveyed in the lyrics.

1.2 Identification of the Problems

While song lyrics are widely consumed and emotionally impactful, listeners often struggle to fully grasp the intended meanings and communicative acts embedded in them. Many lyrics contain figurative expressions, implied intentions, or poetic distortions that obscure direct interpretation. This gap creates a challenge in understanding how language in music actually functions, whether it's meant to express emotion, persuade, confess, or indirectly act on the listener.

Moreover, lyrics can carry multiple layers of meaning. Such as literal, emotional, cultural, and perform different types of speech acts, such as asserting, questioning, requesting, or expressing psychological states. Without

systematic linguistic analysis, these deeper functions often go unnoticed. Given this complexity, analyzing song lyrics through the lens of speech act theory and semantics becomes essential to understand how language operates both as meaning and as action.

In TXT's album *The Chaos Chapter: FREEZE*, the emotional themes are communicated through carefully constructed lyrical expressions, making the album a rich object for linguistic investigation.

1.3 Research Questions

Based on the above background, this study asks several key questions:

1. What types of speech acts are expressed in the lyrics of TXT's album *The Chaos Chapter: FREEZE*?
2. What are the meaning of speech acts found in the lyrics of TXT's album *The Chaos Chapter: FREEZE*?

1.4 Limitation of the Problem

This study focuses on all eight songs from TXT's album *The Chaos Chapter: FREEZE*, namely *Anti-Romantic*, *0XI=LOVESONG (I Know I Love You) feat. Seori*, *Magic*, *Ice Cream*, *What If I Had Been That PUMA*, *No Rules*, *Dear Sputnik*, and *Frost*. The lyrics are originally written in Korean, and this research uses their English-translated versions as published on *Genius.com*. Furthermore, the analysis of speech acts in this study is limited to illocutionary acts based on Austin's (1962) classification, which includes verdictives, exercitives, commissives, behabitives, and expositives.

This study limits its data analysis to selected lyrics from *The Chaos Chapter: FREEZE*, with only 5 lyric lines analyzed per song. The lines are chosen for their clear representation of speech acts and types of meaning, based on Austin's (1962) Speech Act Theory and Leech's (1981) Seven Types of Meaning. Focusing on the most representative lines allows the research to deliver deeper and more detailed insights, rather than a broad but superficial analysis. Consequently, the findings reflect prominent patterns rather than a quantitative overview of all lyrics.

1.5 Research Objectives

This study aims to address the research questions and accomplish its objectives. The primary goals of this study are:

1. To identify the types of speech acts expressed in the lyrics of TXT's album *The Chaos Chapter: FREEZE*.
2. To analyze the meaning of speech acts found in the lyrics of TXT's album *The Chaos Chapter: FREEZE*.

1.6 Research Significances

Theoretically:

1. This research contributes to the field of linguistics, particularly in semantic and pragmatic analysis. It enhances the understanding of how language in music can convey complex messages and emotions through various types of meaning and act.

Practically:

1. For listeners, this study helps to interpret the deeper meanings of TXT's lyricism and can serve as a reference for future studies that analyze how meaning is constructed in contemporary song lyrics.
2. For students and researchers can use this study as a reference for analyzing how meaning is constructed in song lyrics through language.
3. For music enthusiasts may gain a better understanding of the deeper messages conveyed in the lyrics beyond surface-level listening.
4. For songwriters may reflect on how word choices, structure, and linguistic strategies influence the emotional and semantic impact of lyrics, which can potentially enrich their creative writing process.

CHAPTER II

Literature Review

This chapter discusses the theoretical fundamentals to support the research material of “Finding Meaning through Gen Z’s Vulnerability in Tomorrow x Together’s Album *The Chaos Chapter: FREEZE* (A Speech Act and Semantic Analysis of Song Lyrics)”. The theoretical fundamental consists of Language, Linguistics, Semantics, Pragmatics, Music and Lyrics, Kpop as Genre of Music, Tomorrow x Together.

2.1 Language

Language is an essential tool used in human communication. It allows the transfer of thoughts, emotions, and cultural values between individuals and communities. According to Keraf (as cited in Oviogun & Verdee, 2020), language can be understood in two main ways. The first defines it as a means of communication through sound symbols produced by human speech organs. The second explains it as a system for expressing ideas or feelings using agreed symbols, such as sounds or gestures, that carry understandable meanings.

According to this definition, language includes all things that are used as a means of communication, both in the form of verbal and non-verbal signs. Therefore, language can be seen not only as a spoken or written tool, but also as a symbolic system that enables humans to convey complex meanings, emotions, and intentions in diverse forms.

2.2 Linguistics

Linguistics refers to the scientific analysis of language. A scientific approach in this field involves observing language use in ways that can be tested and supported with evidence, based on general theories of language structure. As explained by Sunubi (2016), linguistic research does not prioritize one speech community over another, instead, it aims to study the structure, function, and relationship of all languages. It also examines how languages evolve over time and how they develop into dialects. In line with this, Yule (2023) defines linguistics as the scientific study of human language that focuses on how it is structured and used. Yule explains that linguistics encompasses several core areas, including phonology (sound patterns), morphology (word formation), syntax (sentence structure), semantics (meaning), and pragmatics (language use in context) (Yule, 2023, p. 3–5).

From the explanations above, it can be concluded that linguistics offers a comprehensive understanding of how language works from both structural and functional perspectives. It provides tools to analyze how language is formed, how it operates in communication.

2.2.1 Microlinguistics

Microlinguistics is a branch of linguistics that studies language in a limited way. These areas focus only on the internal aspects of language, such as its sounds, structure, and meaning, without connecting it to social, cultural, or psychological factors outside the language itself (Rohbiah 2020).

According to Vocroix (2021, p. 3), microlinguistics mainly looks at formal language elements such as word structure and sentence patterns without paying attention to outside factors like culture or speaker background. In this way, microlinguistics helps to understand how language works as a system on its own.

According to Rohbiah (2020, p. 21), microlinguistics is a field of linguistics that narrowly studies language. It means language in its position as an independent natural phenomenon. While De Villiers, 2007, as cited in Tetty, 2021 explains the language structure of microlinguistics includes the fields of sound, form, grammar, and sentence as well as meaning. In other words, the language includes the fields of phonology, morphology, and syntax.

2.2.2 Macrolinguistics

Macrolinguistics is a branch of linguistics that looks at language in connection with things outside the language itself. It covers interdisciplinary areas, such as how language relates to psychology, society, and culture, and is often used in applied studies (Vocroix, 2021). These fields examine how people use language depending on who they talk to, where they are, and what they mean.

Vocroix (2021, p. 5) explains that macrolinguistics focuses on language in use, how it changes over time, across regions, and in different social groups. Macrolinguistics is useful for understanding how language is shaped by context, identity, and communication needs in society.

Based on the quotes above, this research belongs to microlinguistics because it focuses on analyzing meaning and language function through semantics and pragmatics, which deal with internal language structure.

2.3 Pragmatics

Pragmatics commonly known as the study of language use and its relation to language structure and context of utterance (Akmajian et al., 1995, as cited in Mahmood, 2016). Pragmatics discuss on how meaning from language is produced and understood between speakers in social contexts. Aitchison through Mahmood (2016) defined pragmatics as a deal with leftovers of semantics. The study of meaning categorized from two senses: narrow, covering the study of meaning arrived at the addresser and the addressee, and broadest, covering the 7 general principles that people follow in their interaction. Lyons (1981, as cited in Mahmood, 2016) stated the role of pragmatics is to investigate utterance meaning contrasted with sentence meaning. Pragmatics based on production of meaning divided into two theories, speech act and politeness. Speech act tells about the locutionary meaning and perlocutionary force of the utterance. It is explained through Austin and Searle's theory. While politeness theory emphasizes ceremonies, manifestations of etiquette, and all forms of behavior which the speaker expresses to the addressee, and impoliteness includes all forms of behavior which the speaker manages to offend the addressee. In real life communication, the meaning of words cannot simply understood by only a word, but also by context and intention. This means pragmatics plays a significant role in understanding how language is used.

Pragmatics is highly relevant for analyzing song lyrics, especially in understanding the deeper communicative functions behind what is being said. In the context of song lyrics of TXT's album *The Chaos Chapter: FREEZE*, pragmatics allows the writer to examine how meaning is shaped not only by words but also by the speaker's implied intentions, emotional tone, and the listener's interpretation. By using speech act theory, this study identifies how the lyrics perform certain actions.

2.3.1 Austin's Speech Act Theory

Speech acts are one of the fundamental aspects of pragmatics, focusing on how speakers and listeners (or writers and readers) perform actions through language. Yule (2023) adds that speech act refers to an action performed through language, where speaking itself is seen as a kind of doing. In other words, when people use language, they are not only producing words and sentences but also carrying out actions such as making requests, giving orders, offering apologies, or making promises.

Therefore, speech acts help us understand how people use language not just to say things, but to do things through communication. Austin (1962) was the first to formally introduce speech act theory, arguing that in speaking, individuals do not merely convey information but also perform actions.

Austin also identified three basic components in a speech act:

A. Locutionary Act

Locutionary Act is the basic act of producing sounds, words, and grammar or the actual utterance and its literal meaning.

Example: "*I'm hungry.*" This sentence literally means the speaker wants food. It is what is said, a statement about physical condition.

B. Illocutionary Act

Illocutionary refers to the intended function behind the utterance, such as making a request, offering, apologizing, or warning.

Example: "*I'm hungry.*" Although it's a statement, the illocutionary act may be a subtle request to be offered food. In this case, the speaker might not just be informing, but hoping the listener will give them something to eat.

C. Perlocutionary Act

Perlocutionary Act is the effect the utterance has on the listener, whether it causes them to believe, feel, or do something.

Example: "*I'm hungry.*" The perlocutionary effect could be: the listener feels sympathy and responds by saying, "*Let me get you some food.*" In this research, Austin's theory is used to identify how song lyrics of TXT's album *The Chaos Chapter: FREEZE* don't just describe feelings or situations, but also perform actions like confessing, asking, warning, or expressing pain.

This research focuses specifically on illocutionary acts, which Austin further categorized into five types (Austin, 1962):

Verdictives: Acts of delivering a judgment or assessment, often in formal settings. Example: *"I find the defendant guilty."*

Exercitives: Acts of giving a decision or command, including orders, warnings, or granting permission. Example: *"You may leave now."*

Commissives: Acts that commit the speaker to a certain course of action, such as promises or threats. Example: *"I'll help you tomorrow."*

Behabitives: Social acts that reflect attitudes or responses, like apologizing, congratulating, or thanking. Example: *"I'm sorry for your loss."*

Expositives: Acts of clarifying or explaining ideas, often used in academic or argumentative contexts. Example: *"I argue that this interpretation is flawed."*

2.3.2 John Searle's Pragmatic Theory

Searle developed Austin's original theory of speech acts by giving it a clearer and more organized structure. He explained that when people speak, they are not just saying words, they are also doing something, like making a request, giving a command, or making a promise.

According to Searle (1969), speaking a language is not merely producing utterances, but performing intentional acts governed by social and linguistic rules. He introduced a more structured framework for

categorizing speech acts and emphasized the central role of speaker intention in communication.

Searle identifies three primary components in speech act theory: utterance acts, propositional acts, and illocutionary acts. Among the three types of speech acts, illocutionary acts are actions performed through speech that carry a specific communicative intention. They are considered the most essential in human interaction because they reflect what the speaker aims to achieve by saying something.

A major innovation in Searle's theory is his taxonomy of illocutionary acts, which consists of five categories, each illustrated with examples:

1. **Assertives:** Statements that express the speaker's belief and commit them to the truth of the proposition.

Example: "*The sky is blue.*" (The speaker asserts a fact.)

2. **Directives:** Attempts by the speaker to get the hearer to do something.

Example: "*Please close the window.*" (The speaker is requesting an action.)

3. **Commissives:** Utterances that commit the speaker to a future course of action.

Example: "*I promise I'll call you tomorrow.*" (The speaker commits to doing something.)

4. **Expressives:** Utterances that express the speaker's psychological state or feelings.

Example: "*I'm sorry for being late.*" (The speaker expresses regret.)

5. Declarations: Utterances that change the external status or condition of the object being referred to, often relying on institutional context.

Example: "*You are hereby fired.*" (The act of saying it causes the action to take effect.)

Searle also proposes three key analytical criteria for speech acts:

- Illocutionary point: the communicative goal of the act,
- Direction of fit: whether the utterance aims to match words to the world (as in assertions) or the world to words (as in commands),
- Sincerity condition: the speaker's genuine psychological state in performing the act (Acheoah, 2017, p. 2–3).

Searle's theory emphasizes intentionality and rule-governed behavior in communication, providing a detailed framework for understanding how language performs actions in social contexts.

Austin and Searle have significantly contributed to the development of speech act theory. Austin introduced the foundational classification of speech acts into locutionary, illocutionary, and perlocutionary acts, emphasizing the performative nature of language. Searle later refined this theory by developing a more detailed taxonomy of illocutionary acts and clarifying the conditions under which speech acts occur.

While both theories provide valuable insights, this research adopts Austin's Speech Act Theory as its primary framework due to its clear and foundational structure, which aligns well with the nature of song lyrics that often contain emotionally charged and action-oriented expressions. Austin's model provides a

more straightforward framework for identifying the functions of utterances in the lyrics, such as expressing pain, confessing love, or pleading, without the need for highly technical classification. This makes it more applicable for analyzing the performative function of language in artistic texts like TXT's album *The Chaos Chapter: FREEZE*.

2.4 Semantics

Semantics is a branch of linguistics that studies meaning in language. In the context of communication, semantics serves to help explain how the meaning of words, phrases or sentences can be understood. Semantics is one of the branches of linguistics. Semantics in English is called semantics. The word semantics comes from the Greek word *sema* (noun) which means 'sign; *semelon* (verb) means 'to mark'. The term semantic dates back to the 17th century. For example, in the word group semantics philosophy. According to Geoffrey Leech, "*Re-Visits the Grand Theory of Geoffrey Leech: Seven Types of Meaning*" In (Yunira, Pradina, Sumbayak, Putri, Derin, 2019:106), Semantics is the study of meaning in language, he realizes that language serves to convey meaning that is understood by other. However, that meaning exist in our minds, and we can express what we think through various forms of communication both verbal and written. Semantic theory also aims to investigate a person's level of understanding in order to understand the meaning in the text and can conclude the real meaning in the text, either in the form of diction choices or long sentences.

From the definitions above, semantics offers a crucial foundation for analyzing how meaning is constructed within language. In this study, semantics is

used to investigate the various layers of meaning embedded in the lyrics of TXT's Album *The Chaos Chapter: FREEZE*. Since semantics focuses on the inherent meaning of expressions, it helps uncover both the literal and emotional content conveyed through the words.

2.4.1 Geoffrey Leech's Semantic Theory

As explained by Yunira et al. (2019), semantics is a branch of linguistics that studies the meaning of words in language (p. 106). Leech's semantic framework remains one of the most influential in linguistic studies because it categorizes meaning into multiple dimensions, showing that language does not carry a single fixed interpretation but instead reflects various layers of understanding (p. 106). This theory emphasizes that to grasp meaning more comprehensively, one must recognize that a word or sentence can simultaneously convey literal definitions, social cues, emotional tones, and more. According to Leech, there are seven types of meaning in language:

A. Conceptual Meaning

Conceptual meaning refers to the basic, core meaning of a word, often found in dictionary definitions. It is logical, cognitive, and essential for language structure.

Example: "Woman" = Human, Adult, Female

The woman is reading a book. (focus on her gender and maturity)

B. Connotative Meaning

Connotative meaning is the associative meaning that a word carries beyond its core definition. It may vary depending on culture, experience, or emotion.

Example: “Snake” might connote danger or betrayal.

He's such a snake. (implies deceitfulness, not a literal animal)

C. Social Meaning

Social meaning is shaped by the social context or register in which a word or phrase is used. It reflects aspects like formality, dialect, or politeness.

Example: “*May I use the restroom?*” vs. “*Can I pee?*” Both sentences have the same conceptual meaning (wanting to go to the toilet), but the first is more polite and formal, while the second is casual and may be seen as impolite in certain situations.

D. Affective Meaning

Affective meaning relates to the emotional tone or attitude of the speaker. It shows feelings rather than facts.

Example: “*You're here.*” vs. “*I'm thrilled you're here!*”

I'm thrilled you're here! (expresses excitement, not just presence) while *You're here* sounds flat and neutral.

E. Reflected Meaning

Reflected Meaning happens when a word brings up a different or unintended meaning because it is strongly associated with another sense of the word often due to cultural or emotional associations.

Example: “*She entered the chapel.*”

The word *chapel* may literally mean a small place of worship (conceptual meaning), but for some people it may reflect sadness or mourning, because chapels are often associated with funerals.

F. Collocative Meaning

This is the meaning a word acquires through regular association with other words (collocations).

Example: “Pretty” collocates with “girl,” while “handsome” collocates with “man.”

She has a pretty face. (using “handsome” might sound unusual)

7. Thematic Meaning

Thematic meaning concerns how word order or emphasis affects interpretation. Different structures can imply different focuses.

Example: *Only I told Sarah the truth.* Emphasis on "I" = no one else told her.

I only told Sarah the truth. Emphasis on "only told" = I didn't do anything else (like lie or hide).

From the explanation above, it can be concluded that Leech's theory of meaning offers a detailed framework to understand how language conveys not only literal meaning but also emotional, social, and social nuances. Each of the seven types of meaning which are conceptual, connotative, social, affective, reflected, collocative, and thematic, provide different perspectives to interpret a text. In this research, Leech's semantic theory is applied to analyze the song lyrics of TXT's Album *The Chaos Chapter: FREEZE*, as it helps uncover both surface-level and deeper meanings embedded in the language used.

2.4.2 Frank Palmer's Semantic Theory

Palmer (1976) defines semantics as the technical term used to refer to the study of meaning, emphasizing that language functions as a system for conveying meaning rather than a set of arbitrary symbols. He explains that semantics involves not only how meaning is constructed and conveyed through language but also how it serves as a bridge between linguistic elements and the real world. In this framework, Palmer distinguishes between *sense* and *reference*: *sense* concerns the intra-linguistic relations between words, while *reference* involves the relationship between linguistic elements and entities in the external world (Palmer, 1976, pp. 1, 30).

In addition to these foundational distinctions, Palmer also discusses interpersonal or social meaning, which includes the speaker's tone, intention, and

the way certain lexical choices are evaluated differently across social contexts. For example, the near-synonyms *politician* and *statesman* may share similar conceptual meanings but carry different connotations depending on societal perception (Palmer, 1976, pp. 35–36). Furthermore, Palmer highlights the importance of presupposition, or implicit assumptions embedded in utterances. For instance, the question “*When did you stop beating your wife?*” presupposes that the act occurred in the past. While acknowledging its relevance to understanding meaning, Palmer places presupposition more in the domain of pragmatics than semantics proper.

Although Palmer’s framework does not offer as detailed a taxonomy as later theories like Leech’s, it remains influential for its emphasis on the relational and functional aspects of meaning. His work provides a foundational perspective on how language operates both within itself and in relation to the external world, making it a valuable reference point for semantic analysis.

2.4.3 John Lyons’s Semantic Theory

Lyons is one of the most influential figures in modern semantics. He defines semantics as the study of meaning, focusing on how it is encoded in linguistic expressions and systematically interpretable through the structures of language (Lyons, 1977, p. 1). He emphasizes that semantics must address both *sense* and *reference*. *Sense* refers to the internal content or conceptual relations of words and phrases, while *reference* concerns the relationship between linguistic expressions and the entities they denote in the real world (Lyons, 1977, pp. 174–175). This distinction highlights that meaning is found not only within language itself but also in how language connects to the external world.

Lyons further suggests that complex meanings can be traced back to simpler sentence structures through transformational processes, allowing semantic interpretation to be grounded in syntax. He posits that a relatively small set of kernel sentences with concrete vocabulary could account for the wide range of meanings in a language (Lyons, 1977, p. 468). Ambiguity is also identified as a core issue in semantics. For instance, the word *cry* may mean either “shout” or “weep,” depending on context, which illustrates how meaning may be ambiguous, polysemous, or unspecified (Lyons, 1977, p. 404).

In addition, Lyons introduces a tripartite structure of sentence meaning consisting of the **neustic** (the speaker’s commitment to the truth or desirability of the proposition), the **phrastic** (the propositional content), and the **tropic** (the illocutionary force). For example, in the sentence “*You must leave now,*” the neustic conveys the speaker’s strong commitment that the action is necessary, the phrastic expresses the proposition “you leave now,” and the tropic marks the illocutionary force as a command (Lyons, 1977, p. 725). This framework provides a richer account of how meaning operates beyond literal content by integrating semantics with grammar, modality, and speech acts.

While these theories provide valuable insights and enrich the understanding of semantics, this research adopts Leech’s semantic theory as the primary framework. Leech’s classification of meaning, particularly his distinction between conceptual, connotative, affective, and social meanings offers the most comprehensive and practical tools for analyzing how meaning is constructed in linguistic expressions. His seven types of meaning provide a flexible yet detailed

approach that captures both literal and contextual dimensions of language. Compared to other semantic frameworks that tend to focus more on structural, logical, or historical aspects of meaning, Leech's theory is especially suitable for analyzing song lyrics, where layers of emotional, social, and stylistic meaning often coexist within a single line. Therefore, Leech's model is the most appropriate for examining the lyrical and expressive nature of TXT's The Chaos Chapter: FREEZE album.

2.5 Music & Lyrics

Music is more than a form of entertainment, it is a complex cultural and communicative phenomenon. According to Kokkidou (2021), music is a symbolic system that conveys meanings through structured sounds intentionally created by humans. It holds various roles, from aesthetic experience to cultural expression, from emotional regulation to political statement. Music interacts with bodies, emotions, and social structures, shaping how people understand themselves and the world around them.

One of music's core characteristics is its function as a communication tool. Hargreaves, MacDonald, and Miell (as cited in Kokkidou, 2021) describe music as a "fundamental channel of communication" capable of sharing emotions, ideas, and values. This communicative quality places music in the same realm as language, making it a rich subject for linguistic study. Music is also deeply intertwined with memory, identity, and ideology (Kokkidou, 2021). In this context, song lyrics become particularly significant. Lyrics serve as verbal extensions of musical emotion and meaning, functioning as both literary texts and linguistic data. They

offer structured language that can be analyzed for semantic meaning (what is said) and pragmatic function (what is meant or intended in context).

2.6 Tomorrow x Together

Tomorrow X Together, stylized as TXT and pronounced “Tomorrow by Together,” is a South Korean boy band formed by Big Hit Entertainment (now part of HYBE). As described on their official company profile, the group consists of five members; Soobin, Yeonjun, Beomgyu, Taehyun, and Hueningkai. Each member brings unique qualities that, when combined, form a cohesive and vibrant team. The group is presented as a “bright and youthful” band with a shared dream of becoming a new global breakthrough artist (BigHit, n.d.).

TXT debuted on March 4, 2019, with their first EP *The Dream Chapter: STAR*. Their debut track “Crown” topped Billboard’s World Digital Song Sales chart, and the EP entered the Billboard 200 at No. 140, marking the highest-charting debut album by a male K-pop group at the time (Soompi, 2019). Their early success was followed by a steady expansion in sound and themes, which now include introspective reflections on youth, alienation, love, and personal identity. TXT’s lyrics are often narrative and metaphorical, transforming personal emotion into vivid storytelling.

What makes TXT especially relevant for linguistic analysis is their lyrical style. Their songs frequently address the struggles and emotional turbulence of adolescence, often with metaphorical expressions and performative language. The use of English phrases alongside Korean lyrics also adds a layer of cross-cultural

communication that deepens their reach and resonance. These traits make their lyrics an ideal subject for both semantic and pragmatic analysis in this study.

2.6.1 TXT's Album The Chaos Chapter: FREEZE

The Chaos Chapter: FREEZE is Tomorrow X Together's second full-length album, released on May 31, 2021 under Big Hit Music. This album marks a pivotal moment in TXT's artistic growth, shifting from idealistic narratives of youth to more complex portrayals of confusion, isolation, and emotional survival. According to Big Hit Music (2021), *The Chaos Chapter: FREEZE* depicts a boy whose life has been shattered and frozen by chaotic realities, such as the pandemic, until someone appears ("you"), whose presence and love allow him to see again and believe in connection. This storyline emphasizes the emotional contrast between isolation and the healing power of love. Musically, the album blends genres such as rock, synth-pop, emo-pop, and alt-pop, showing TXT's increasing versatility and willingness to take creative risks. The Chaos Chapter: FREEZE consists of eight tracks:

1. Anti-Romantic
2. 0X1=LOVESONG (I Know I Love You) feat. Seori
3. Magic
4. Ice Cream
5. What if I had been that PUMA
6. No Rules
7. Dear Sputnik
8. Frost

Each track explores different aspects of the emotional chaos that youth experience during periods of transition or crisis, particularly Generation Z, those who were born between 1997 and 2012 (Arum et al, 2023). According to Big Hit Music (2021), *The Chaos Chapter: FREEZE* tells the story of a boy whose life becomes frozen by the chaos of reality until the appearance of “you” brings warmth and meaning. Billboard (2021) notes that the album spans diverse genres, including pop, rock, punk, alternative, and disco. The songs illustrate various emotional states: “*Anti-Romantic*” conveys fear and hesitation toward love, “*0XI=LOVESONG*” expresses desperate attachment to someone who gives meaning to an otherwise meaningless world, “*Magic*” contrasts bright melodies with themes of emotional numbness, and “*Frost*” reflects the confusion and instability of growing up through fragmented lyrical imagery and intense musical delivery.

Lyrically, the album emphasizes metaphoric expressions and emotional extremes ranging from existential longing to euphoric escapism. These expressions make the album especially appropriate for linguistic analysis using semantic and pragmatic frameworks. Semantic analysis can reveal the conceptual and affective meanings behind phrases like “*I know I love you in this world of zero,*” while pragmatic approaches, such as Austin’s speech act theory, help analyze the performative function of lyrics that express promises, fears, or emotional declarations.

2.7 Previous Studies

Several previous studies have examined song lyrics through linguistic lenses, particularly using semantic and pragmatic theories. These studies provide valuable reference points and methodological guidance for the current research, which applies semantic and pragmatic analysis to the lyrics of TXT's *The Chaos Chapter: FREEZE*.

A study by Nasution et al. (2025) analyzes Taylor Swift's song lyrics using Leech's seven types of meaning. The research reveals that affective meaning is the most dominant type, particularly in emotionally charged tracks such as "Fortnight". The study concludes that Swift's lyrics are rich in semantic complexity, especially in their interplay between emotional tone and conceptual message, making them a useful model for exploring affective and thematic meaning in song lyrics. Similarly, Damanik et al. (2025) applied Austin's speech act theory to analyze illocutionary acts in the lyrics of *Tafsir Mistik* by The Panturas. The study identifies five types of illocutionary acts: verdictive, exercitive, commissive, behabitive, and expositive. Among these, exercitive and expositive acts were found to be the most dominant, since the lyrics frequently deliver warnings, influence perspectives, and provide clarification on social issues. This demonstrates how song lyrics function not only as artistic expression but also as communicative action that conveys emotions, ideas, and social criticism, reflecting the speaker's intentions and perspectives on contemporary society.

In another semantic-oriented study, Fauziyah et al. (2024) conducted a connotative meaning analysis on Ben Howard's lyrics. The study found that

associative and affective meanings were frequently used, especially in songs dealing with youth, vulnerability, and existential themes. The results demonstrate that connotative language in music plays a significant role in shaping the emotional impact and depth of lyrical content. While this research emphasizes the semantic layer of meaning, other studies have approached song lyrics from a pragmatic perspective. For instance, Hidayat and Agustina (2021) examined deixis in Anne-Marie's *Speak Your Mind* album, identifying the dominant use of temporal deixis. Their findings revealed that deixis in lyrics reflects both real and imagined contexts of the speaker and highlights the relationship between language, time, and personal emotion in music. Both studies show how both semantics and pragmatics contribute to a fuller understanding of how meaning operates in song lyrics.

These previous studies affirm that song lyrics are a rich source of linguistic data, suitable for both semantic and pragmatic analysis. The use of Leech's semantic theory and Austin's speech act framework has proven effective in uncovering layers of meaning in lyrics across various genres. These findings provide a strong foundation and justification for applying similar approaches to "Finding Meaning through Gen Z's Vulnerability in Tomorrow x Together's Album *The Chaos Chapter: FREEZE* (A Speech Act and Semantic Analysis of Song Lyrics)".

CHAPTER III

Research Methodology

In this chapter, the writer discusses research design, object of the research, data collection technique, and data analysis technique.

3.1 Research Design

Research design is presented to investigate a study. There are three different types of designs, such as quantitative, qualitative, or mixed methods. According to the Journal of Research Design: Qualitative, Quantitative, and Mixed Methods Approaches (Creswell, 2014, p. 60), quantitative method is more into complex experiments with many variables and treatments such as experimental research, non-experimental research as surveys, and longitudinal designs. As opposed to the previous method, qualitative is a method that is more into narrative research, phenomenology, grounded theory, ethnographies, and case study. Whereas mixed methods approach combining both quantitative and qualitative designs. This method conducted when the research has complex designs with embedded core designs, convergent, explanatory sequential, and exploratory sequential.

In this research, the writer uses a qualitative descriptive approach to analyze and interpret the language meaning found in Tomorrow x Together's album *The Chaos Chapter: FREEZE*. A research design is essential to guide the process of collecting and analyzing data in order to answer the research questions. According to Creswell (2014, p. 302), research design is a plan that outlines how a study will be conducted, including the specific steps for gathering and analyzing data, to

ensure the findings are relevant to the research objectives. Berg (2009) also stated that this type of research method can be conducted by collecting, analysing and interpreting data through observing what people say and do (Muzari, Shava, & Shonhiwa, 2022, p. 16).

The qualitative descriptive method is applied because this study focuses on understanding and interpreting the illocutionary speech acts (Austin, 1962) and the types of meaning (Leech, 1981) found in song lyrics. Qualitative research emphasizes the analysis of descriptive data rather than numbers, aiming to explore phenomena in depth through interpretation (Cleland, 2017, as cited in Oranga and Matere, 2023, p. 2). This approach is suitable because the data of this research are English-translated song lyrics, which require contextual and semantic interpretation rather than statistical measurement.

In qualitative research, context plays an important role in understanding meaning. By using this approach, the writer can describe and interpret how TXT's song lyrics express meaning and perform speech acts based on semantic and pragmatic analysis. According to Alam and Adelina (2024, p. 4–7), qualitative research has several characteristics that are relevant to this study. It emphasizes a comprehensive approach that considers the full context of the research object, prioritizes the writer's perspective and interpretation, is flexible and adaptable, and relies on descriptive data.

Therefore, the qualitative descriptive method is the most appropriate approach for this study, as it allows the data to be presented and explained in

descriptive writing aligned with the objectives of the research. These characteristics align with this study because the object of research consists of written song lyrics that require contextual and interpretive analysis rather than numerical measurement. By applying these principles, the writer can produce findings that are deeply connected to the context of the lyrics and present them in a clear, descriptive manner.

3.2 Object of the Research

This study applies a qualitative descriptive approach that focuses on the textual structure and meaning of song lyrics to identify illocutionary speech acts and interpret their semantic meanings. In qualitative research, the writer acts as the main instrument, responsible for determining the research focus, selecting data sources, collecting and evaluating data, analyzing and interpreting the findings, and drawing conclusions (Sugiyono, 2013). The findings are presented descriptively in the form of words, as the main goal is to interpret meaning in context rather than measure it quantitatively.

The object of this research is the English-translated lyrics of all eight songs from Tomorrow x Together's album *The Chaos Chapter: FREEZE*, namely:

1. Anti-Romantic
2. 0X1=LOVESONG (I Know I Love You) feat. Seori
3. Magic
4. Ice Cream
5. What If I Had Been That PUMA

6. No Rules

7. Dear Sputnik

8. Frost.

This album was released in 2021 and was selected as the research object because it contains rich emotional expressions, metaphorical language, and diverse linguistic structures, which are highly relevant for semantic and pragmatic analysis. Moreover, the themes in this album strongly resonate with youth, particularly Generation Z (born between 1997 - 2012), who often experience similar struggles with identity, love, and emotional instability. The English translations of the lyrics are sourced from Genius.com, a widely recognized platform that provides accessible and reliable lyric translations.

The object study would be analyzed into two main stages. First, the writer identifies the illocutionary speech acts performed in the selected song lyrics based on Austin's (1962) speech act theory. Then each speech act identified is analyzed using Leech's (1981) semantic theory to determine which of the seven types of meaning it conveys. This process allows the writer to explain how the lyrics of TXT's The Chaos Chapter: FREEZE communicate meaning, emotion, and speaker intention through language.

3.3 Procedures of Data Collection

The technique of data collection refers to the steps taken by writers to gather the necessary data for a study. According to Kabir (2016, p. 202), data collection is the process of gathering and measuring information on variables of interest in a

systematic manner, which enables researchers to answer stated research questions, test hypotheses, and evaluate outcomes. In qualitative research, especially in textual or document-based studies, the data collection process focuses on identifying, selecting, and organizing textual materials relevant to the research problem.

In this research, the data are the English-translated lyrics of songs from Tomorrow x Together's album *The Chaos Chapter: FREEZE*. The data are analyzed to first identify illocutionary speech acts based on Austin's (1962) theory and then the speech acts found are analyzed using Leech's (1981) semantic theory to interpret the meaning.

The steps of data collection in this study are as follows:

1. First, the writer selected all eight songs from the album *The Chaos Chapter: FREEZE* that has been English-translated as data for analysis.
2. Second, the English-translated lyrics were collected from *Genius.com*, a widely recognized platform for verified and accessible song lyric translations.
3. Third, the writer read the lyrics to understand the context, emotional tone, and potential speaker intentions expressed in the songs.
4. Fourth, phrases or lines that contain clear illocutionary acts or semantically rich expressions were marked and extracted as research data.
5. Finally, the data were first classified based on Austin's illocutionary act types. Then, each speech act identified is analyzed for its meaning using Leech's seven types of meaning.

This research also applies library or documentary research, as the data are obtained from existing sources rather than field observation. As Ahmed (2010) explains, documentary research is a qualitative method that uses existing documents, such as texts, archives, and media sources as the main data, which are then systematically selected, analyzed, and interpreted to answer research questions.

3.4 Techniques of Data Analysis

Data analysis is the process of reviewing, classifying, and interpreting all the data collected during the research. In qualitative descriptive studies, this process focuses on explaining and interpreting textual information to answer the research questions. In this study, the analysis follows two main stages using the selected linguistic frameworks. First, the writer applies Austin's (1962) Speech Act Theory, specifically focusing on illocutionary acts, to identify the communicative function of each lyric line. Second, the writer analyzes the semantic meaning of the identified speech acts using Leech's (1981) theory of seven types of meaning, which include conceptual, connotative, social, affective, reflected, collocative, and thematic meaning.

The analysis process begins with selecting lyric lines from the song that contain clear illocutionary acts while omitting repetitive or linguistically irrelevant lines to maintain focus. Each lyric line is then examined to determine its illocutionary function according to Austin's five categories: verdictives, exercitives, commissives, behabitives, and expositives. After identifying the speech act, the same line is interpreted using Leech's semantic framework to determine the type of

meaning it conveys and to uncover the emotional, contextual, and linguistic implications behind the utterance.

Finally, the findings are interpreted to identify recurring patterns of speech acts and dominant semantic meanings, providing insight into how the lyrics of TXT's *The Chaos Chapter: FREEZE* communicate messages, emotions, and speaker intentions. This structured and sequential analysis allows the writer to answer the research questions systematically while presenting the findings in a clear descriptive form.

Chapter IV

Data Analysis and Discussions

This chapter presents the analysis, findings, and discussion of Austin's speech act and semantics' Leech found in Tomorrow x Together's Album *The Chaos Chapter: FREEZE*, namely *Anti-Romantic*, *OXI=LOVESONG (I Know I Love You)* *feat. Seori*, *Magic*, *Ice Cream*, *What if I had been that PUMA*, *No Rules*, *Dear Sputnik*, and *Frost*. The findings are shown using data from the lyrics of these songs to answer the research questions stated in the first chapter.

4.1 Data Analysis

This section presents the analysis of speech acts and language meaning found in TXT's album *The Chaos Chapter: FREEZE*. The analysis is guided by two main theoretical frameworks: Leech's (1981) theory of semantics and Austin's (1962) Speech Act Theory. The songs were selected based on their rich use of figurative and expressive language, which reflects different layers of meaning and communicative function.

This study applies two linguistic theories to analyze the lyrics: Austin's theory of speech acts and Leech's semantic theory. The primary focus is on identifying illocutionary acts, which refer to the intended function behind an utterance, what the speaker is doing through language. According to Austin (1962), these acts include categories such as **verdictives**, **exercitives**, **commissives**, **behabitives**, and **expositives**. By identifying these illocutionary acts in selected lyric lines, the study explores how language is used to perform actions such as

expressing feelings, making decisions, or conveying judgments. After identifying the illocutionary acts, each lyric is further analyzed using Leech's seven types of meaning: **conceptual, connotative, social, affective, reflected, collocative, and thematic**. This semantic analysis helps uncover the deeper emotional, social, and contextual meanings carried by each utterance, providing a richer understanding of how language functions in the lyrics.

This analysis applied all three components where relevant, to examine how language functions as an act within the lyrics. The lyrics analyzed in this research are the English-translated versions of the songs, as published on *Genius.com*, a popular online platform that provides annotated song lyrics and translations contributed by both fans and verified artists. It is widely used as a reference source for music lyrics and their interpretations. Each lyric line is selected based on its potential to reflect a specific type of speech act and meaning in accordance with the theoretical frameworks used in this study.

The analysis is conducted song by song, with each data point examined and discussed. This section directly addresses the research questions presented in Chapter One. A more detailed explanation of the findings and their meanings in each song is given after the table below.

No	Song Title	Lyrics	Type of Illocutionary	Type of Meaning
1	Anti-Romantic	"I know that you love me" (verse 2, line 22)	Expositive	Conceptual Meaning
		"Sorry, I'm an anti-romantic" (chorus 1, line 12)	Behabitive	Affective Meaning
		"I want to run away, far away" (chorus 1, line 13)	Commisive	Affective Meaning
		"So let's end it here" (verse 2, line 28)	Exercitive	Conceptual Meaning
		"I don't believe anymore in being romantic" (chorus 1, line 16)	Expositive	Affective Meaning
2	0X1=LOVESONG ft. Seori	"In this world of zero I know you're my one and only" (verse 1, lines 2-3)	Expositive	Reflected Meaning
		"I'm full of problems, love sick" (chorus 1, line 18)	Expositive	Affective Meaning
		"Please use me like a drug" (chorus 1, line 25)	Exercitive	Affective Meaning
		"Say you love me, say you love me" (post-chorus 1, line 26)	Exercitive	Affective Meaning
		"All or nothing, I want all of you" (post-chorus 1, line 28)	Commisive	Affective Meaning
		"Remember how I used to be so / Stuck in one place so cold" (verse 1, lines 1-2)	Expositive	Connotative Meaning
		"Cause baby, you're a real one, real one" (pre-chorus 1, line 9)	Expositive	Connotative Meaning

3	Magic	"Oh, it's just like magic" (chorus 1, line 12)	Expositive	Reflected Meaning
		"If you've got a broken heart just take a chance" (bridge, line 46)	Exercitive	Affective Meaning
		"I say everybody clap your hands" (bridge, line 47)	Exercitive	Social Meaning
4	Ice Cream	"I'm like the good guy cliché" (verse 2, line 15)	Expositive	Connotative Meaning
		"Let's all be doomed, let's all be doomed" (pre-chorus, lines 32)	Exercitive	Affective Meaning
		"I scream, you scream / We all scream for ice cream" (chorus, lines 36-37)	Expositive	Collocative Meaning
		"Unhappy, like ice cream, yeah" (chorus, line 38)	Expositive	Reflected Meaning
		"For my slightly mean wish / I'm going to pray for being able to do small evil things" (verse 3, lines 42-43)	Commisive	Affective Meaning
5	What If I Had Been That PUMA	"One tricky palette of choices from which I don't know my color" (chorus, line 5)	Expositive	Connotative Meaning
		"I need you to tell me if you feel the same" (chorus, line 7)	Behabitive	Affective Meaning
		"My EXP is still zero (Zero)" (verse 1, line 9)	Expositive	Connotative Meaning
		"Whatever the result is, I don't	Behabitive	Affective Meaning

		"care" (pre-chorus, line 20)		
		"I'm at the crossroad, Probability is fifty-fifty" (refrain, line 30)	Expositive	Reflected Meaning
6	No Rules	"I also don't know why this is like this" (verse 1, line 4)	Expositive	Affective Meaning
		"I wanted to be a punk" (verse 1, line 9)	Expositive	Connotative Meaning
		"I'm confused because all of the broken patterns" (pre-chorus, line 12)	Expositive	Conceptual Meaning
		"Can I please go back to where I was before?" (pre-chorus, line 24)	Exercitive	Affective Meaning
		"Oh my, oh my, it's a big mess, a big mess" (refrain, line 24)	Behabitive	'Affective Meaning
7	Dear Sputnik	"Oh my Sputnik / It's my fate, I finally found you" (chorus, lines 25-26)	Behabitive	Affective Meaning
		"You are my orbit / You're my one and only" (chorus, lines 27-28)	Expositive	Reflected Meaning
		"We met like it was a miracle" (chorus, line 29)	Behabitive	Affective Meaning
		"I need you, my love / Don't let it get rusty" (chorus, line 30-31)	Exercitive	Affective Meaning

		“Let’s engrave eternity in a starlight” (chorus, line 32)	Commissive	Connotative Meaning
8	Frost	“Spring’s here but warmth is nowhere to be found” (verse 1, line 3)	Expositive	Connotative Meaning
		“Voices calling me, I’m in chaos now”(chorus, line 18)	Expositive	Connotative Meaning
		“Really lost my mind / Really, really, really lost it”(chorus, lines 22 - 23)	Behabitive	Affective Meaning
		“At the tip of my tongue, I call out that name” (verse 2, lines 21)	Exercitive	Conceptual Meaning
		“Fateful shipwreck / Suspended time within it, I’m dying” (verse 2, lines 36-37)	Behabitive	Reflected Meaning
TOTAL		19 expositive	19 affective meaning	
		8 behabitive	1 social meaning	
		4 commisive	9 connotative meaning	
		4 commisive	4 conceptual meaning	
		4 commisive	1 thematic meaning	

		5 reflected meaning
	9 exercitive	1 collocative meaning

Table 4.1.1

4.1.1 Anti-Romantics Speech Act and Meaning Analysis

The song *Anti-Romantic* reflects the feeling of self-denial and hesitation toward love. The selected lyric lines show how the speaker expresses emotional conflict and distance in a straightforward yet impactful way. Each line highlights the song's core theme and reveals the emotions and intentions conveyed through the lyrics.

Data 1

"I know that you love me" (verse 2, line 22)

Data Analysis

According to its literal meaning, the sentence "*I know that you love me*" communicates the speaker's awareness of another person's affection. The verb "know" expresses certainty and possession of knowledge, while the phrase "love me" indicates an emotional state directed at the speaker. Within the context of the song, however, this statement reveals more than a factual acknowledgment. It subtly conveys emotional distance, as the speaker recognizes the presence of love but does not necessarily accept or reciprocate it. This nuance reflects the overarching theme of hesitation in *Anti-Romantic*. The emotional weight of the line lies in the phrase

“love me”, which serves as the central marker of feeling despite the overall factual tone. From a speech act perspective, the lyric can be classified as an **expositive** act because it asserts knowledge of the other person’s feelings, functioning as a declaration rather than a request or expression of emotion. According to Austin (1962), expositive acts are utterances used to explain, clarify, or state a fact.

Semantically, the lyric demonstrates **conceptual meaning**, since it conveys straightforward information without figurative language. As described by Leech (1981), conceptual meaning refers to the literal or denotative meaning of words. The focus remains on the core propositional content that the speaker is aware of being loved, making the line a clear example of how language transmits factual awareness in the song.

Data 2

"Sorry, I'm an anti-romantic" (chorus 1, line 12)

Data Analysis

According to its literal meaning, the phrase begins with “*Sorry*”, which is conventionally used to apologize or express regret, followed by the clause “*I'm an anti-romantic*”, a straightforward self-description that characterizes the speaker as someone who rejects or distances themselves from romantic ideals. In the context of the song, this utterance illustrates the speaker’s internal conflict, as they acknowledge regret while simultaneously affirming emotional resistance to love. The word “*Sorry*” functions as the primary emotional marker, while the label “*anti-romantic*” reinforces the sense of distance and reluctance toward intimacy. From

the perspective of speech act theory, this line is classified as a **behabititive** speech act, since, as Austin (1962) explains, behabitives are utterances that express social attitudes or psychological states such as apologizing, thanking, or congratulating. The apology here demonstrates a social act of regret, while the self-identification reflects an attitudinal stance toward love.

In terms of semantics, the lyric carries **affective meaning**, because, as Leech (1981) defines, affective meaning reflects the speaker's personal feelings and attitudes. The combination of an apology with a declaration of self-identity communicates not only regret but also emotional withdrawal, showing how the language functions less as neutral information and more as a direct expression of inner emotional states.

Data 3

"I want to run away, far away" (**chorus 1, line 13**)

Data Analysis

According to its literal meaning, the sentence "*I want to run away*" communicates the speaker's personal desire to physically leave a situation, while the intensifier "*far away*" specifies the extent of the escape, emphasizing distance. Within the context of the song, however, this expression carries a figurative meaning that extends beyond physical movement. It symbolizes the speaker's wish to detach emotionally and mentally from circumstances that cause discomfort or pain. The emotional emphasis lies in the phrases "*run away*" and "*far away*," which highlight desperation and the need for separation. From the perspective of

speech act theory, this line represents a **commisive** speech act. As Austin (1962) explains, commisive utterances commit the speaker to a future course of action, such as promising, intending, or vowing. Here, the statement functions as a commitment to the idea of escape, revealing the speaker's psychological state through the articulation of intent.

Semantically, the lyric expresses **affective meaning**. According to Leech (1981), affective meaning reflects the emotions and personal attitudes of the speaker rather than objective information. This line does not simply describe a potential action but instead foregrounds the speaker's feelings of distress and longing for release, making the emotional content more significant than the literal proposition.

Data 4

"So let's end it here" (verse 2, line 28)

Data Analysis

According to its literal meaning, the phrase "*end it here*" communicates a proposal to bring something to a conclusion, in this case the relationship. The use of "*let's*" signals inclusivity, indicating that the decision is not unilateral but invites the other person's agreement. In the broader context of the song, this line conveys both resolution and emotional detachment, as the speaker actively voices the desire to terminate the romantic connection. The emotional marker is found in "*end it here*", which carries finality and a sense of closure that reinforces the speaker's reluctance to continue. From a speech act perspective, the lyric can be identified as an **exercitive** speech act. As Austin (1962) defines, exercitives are utterances that

influence the actions or decisions of others, including commands, advice, or proposals. In this case, the statement functions as a proposal that requires the interlocutor's acceptance, demonstrating the speaker's attempt to guide the course of action.

Semantically, the lyric expresses **conceptual meaning**. According to Leech (1981), conceptual meaning refers to the literal, core sense of an expression, independent of connotation or figurative nuance. The phrase directly communicates the intended action, which is ending the relationship without relying on metaphor, making the meaning straightforward even though the emotional context of the song adds weight to the utterance.

Data 5

"I don't believe anymore in being romantic" (**chorus 1, line 16**)

Data Analysis

According to its literal meaning, the statement "*I don't believe anymore in being romantic*" communicates the speaker's rejection of romance, presenting a direct negation of a previous belief or value. The phrase "*don't believe anymore*" signals a change in perspective, emphasizing a transition from former acceptance to current refusal. In the context of the song, this utterance reflects not just a declaration of disbelief but also the lingering emotional consequences of disappointment and hurt that have shaped the speaker's attitude. The emotional weight lies in "*don't believe anymore*", which reveals resignation and loss of hope. From the perspective of speech act theory, this line exemplifies an **expositive** act.

Austin (1962) defines expositives as utterances that clarify, explain, or state how something is understood, often in relation to knowledge or belief. Here, the lyric serves to articulate the speaker's stance toward romance, functioning as an explicit statement of changed belief.

Semantically, the line carries **affective meaning**. As Leech (1981) explains, affective meaning reflects the speaker's personal feelings and attitudes rather than purely objective content. While the sentence is structured as a factual claim, the underlying emotion such as disappointment and emotional fatigue is foregrounded, showing how language conveys both cognition and affect in the song.

4.1.2 0x1=LOVESONG (I Know I Love You) Speech Act and Meaning Analysis

0x1=LOVESONG (I Know I Love You) is considered the main track of the album *The Chaos Chapter: FREEZE*. This song represents the core theme of the album, which is the emotional tension between love, loneliness, and self-doubt. The lyrics reflect the speaker's intense emotional dependency on love as a source of meaning in an otherwise empty and chaotic world.

Data 1

"In this world of zero I know you're my one and only" (verse 1, lines 2–3)

Data Analysis

On literal level, the phrase “*world of zero*” describes a situation of emptiness or nothingness, while “*my one and only*” points to someone who is unique and irreplaceable. The line, therefore, expresses how the speaker sees the other person as the only source of meaning in an otherwise empty world. In the

context of the song, this creates a contrast between despair and fulfillment, showing how love becomes the central point of hope. The emotional emphasis is found in “*one and only*”, which highlights exclusivity and deep affection. From a speech act perspective, this utterance can be categorized as an **expositive act**. Austin (1962) explains that expositive acts are used to state or clarify a belief, and here the speaker makes a clear statement of conviction about the listener’s importance.

In terms of meaning, this line can be explained through **thematic meaning**. Leech (1981) defines thematic meaning as the way the order of words in a sentence emphasizes certain ideas. In this lyric, the line begins with “*world of zero*”, which gives a feeling of emptiness, and then moves to “*one and only*”, which points to someone very important. Because of this order, the focus of the lyric becomes clear, even in emptiness, there is one person who gives life meaning.

Data 2

“I’m full of problems, love sick” (**chorus 1, line 18**)

Data Analysis

On the literal level, the phrase “I’m full of problems” describes someone who has many difficulties, while “love sick” refers to a state of illness or discomfort caused by love. Taken together, the line conveys a condition where the speaker feels burdened and emotionally weakened. However, the lyric expresses not physical illness but an emotional struggle, combining personal problems with the pain of love, which intensifies the sense of vulnerability.

The emotional emphasis is found in the expression “*love sick*”. This phrase highlights how the speaker’s struggles are not only practical or external but also deeply tied to their feelings of affection and longing. It transforms the lyric into a confession of emotional fragility rather than a simple statement of fact. From a speech act perspective, this lyric can be categorized as an **expositive act**. According to Austin (1962), expositive acts are used to state or clarify beliefs, and here the speaker directly asserts their current condition. The line is not meant to influence the listener’s behavior or express a social courtesy, but to explain the speaker’s personal state.

In terms of meaning, this lyric is best understood through **affective meaning**. Leech (1981) explains that affective meaning is the aspect of language that conveys the speaker’s emotions and attitudes, beyond the literal content of the words. In other words, it is not just about what is being said, but how the speaker feels while saying it. For example, the phrase “*I’m full of problems*” could be taken as a neutral statement, but when followed by “*love sick*”, it becomes emotionally charged. The listener does not only learn that the speaker has “problems”; they also sense the sadness, exhaustion, and vulnerability that come with them. This is what makes the meaning affective.

Data 3

"Please use me like a drug" (chorus 1, line 25)

Data Analysis

On the literal level, the phrase “*use me like a drug*” compares the speaker to a substance that people consume for stimulation or relief. A drug is something that creates dependency, often altering emotions or states of mind. Taken literally, the image is unsettling because it suggests the speaker wants to be treated as an object rather than a person. However, the line expresses the speaker’s willingness to be a source of emotional comfort or even obsession for the other person. By likening themselves to a drug, the speaker suggests that their love or presence could be as powerful, irresistible, and potentially harmful as an addictive substance. This reveals the depth of their longing to be needed, even at the cost of being “used.” From a speech act perspective, this lyric can be categorized as an **exercitive act**. According to Austin (1962), exercitives are utterances that influence the actions of others through requests, permissions, or commands. In this case, the speaker gives the listener explicit permission and encouragement to depend on them, functioning as a direct attempt to shape the listener’s behavior.

In terms of meaning, this lyric falls under **affective meaning**. Leech (1981) explains that affective meaning deals with the emotions and attitudes expressed by the speaker, rather than the literal content alone. Here, the focus is not really on the mechanics of being “used like a drug” but on the emotions behind the statement: desperation, obsession, and self-sacrifice. This framework, it helps to see affective meaning as the “emotional color” of words. For example, while the literal words describe an unhealthy comparison, the affective layer communicates the speaker’s willingness to give up their autonomy in exchange for intimacy. The power of the

line lies not in its factual accuracy but in the way it conveys the speaker's emotional intensity and need for connection.

Data 4

"Say you love me, say you love me" (post-chorus 1, line 26)

Data Analysis

This line represents another **executive** speech act. The speaker directly requests verbal affirmation from the listener by repeatedly urging them to say the words "*I love you.*" The repetition amplifies the urgency and emotional dependency of the request, showing that the speaker's sense of security in the relationship relies heavily on hearing this declaration.

The meaning carried by this lyric is **affective meaning**. The emotional tone of desperation dominates the utterance, as the speaker is seeking reassurance and validation of love. This line is not categorized as conceptual meaning because its main function is not to convey a straightforward fact, but to express the intensity of emotional dependency. The affective layer of meaning is strengthened by the repetition, which reflects the intensity of the speaker's longing and the fragile nature of their emotional state.

Data 5

All or nothing, I want all of you" (post-chorus 1, line 28)

Data Analysis

On the literal level, the phrase “*all or nothing*” describes a situation where only two extremes are possible: having everything or having nothing at all. When followed by “*I want all of you*,” the line makes clear that the speaker desires complete devotion and cannot accept anything less. This lyric reflects an uncompromising emotional stance in a relationship. It does not simply mean wanting to spend time with someone, but rather longing for their whole presence such as attention, affection, and commitment. The “*all or nothing*” framing intensifies the demand, showing that the speaker views love as something absolute rather than partial or negotiable. From a speech act perspective, this line can be classified as a **commissive act**. According to Austin (1962), commissives are utterances in which the speaker commits themselves to a future course of action, such as promising, vowing, or guaranteeing. Here, the speaker commits to an “all or nothing” approach, binding themselves emotionally to the idea that partial affection is unacceptable.

The line primarily conveys **affective meaning**. The expression “*all or nothing*” indicates emotional intensity and the unwillingness to compromise, reflecting the speaker’s deep attachment and fear of losing the person they love. The affective layer dominates the conceptual content, as the line reveals passion and emotional vulnerability more than a literal contractual commitment. The emotional emphasis rests on the repetition of “*all*.” By insisting on “*all of you*,” the lyric reveals both passion and insecurity: the speaker’s desire for total intimacy

also implies fear of being given only fragments of love. This combination turns the line into an emotional declaration rather than a neutral statement of preference.

4.1.3 Magic Speech Act and Meaning Analysis

The song *Magic* carries a brighter and more uplifting theme compared to the previous tracks. Its lyrics express excitement, hope, and the liberating feeling of joy, creating a playful contrast with the darker tones in other songs on the album. The selected lyric lines reflect how the song delivers its positive message while still demonstrating various speech acts and layers of meaning.

Data 1

"Remember how I used to be so / Stuck in one place so cold" (verse 1, line 1-2)

Data Analysis

The phrase "*stuck in one place*" means being unable to move or progress, while "*so cold*" refers to a low temperature. Taken literally, the lyric depicts someone frozen in a situation. Figuratively, however, it represents emotional stagnation and loneliness. Through speech act perspective, the key phrase "*stuck in one place so cold*" is an **expositive act**, because it explains the speaker's past state rather than asking or commanding (Austin, 1962).

In terms of semantic meaning, this lyric carries **connotative meaning**. As Leech (1981) notes, connotative meaning arises from associative values beyond the literal sense. Here, "*cold*" is associated not just with temperature, but with feelings of isolation and numbness. The listener thus interprets the lyric as a description of emotional emptiness rather than a physical condition.

Data 2

"Cause baby, you're a real one, real one" (**pre-chorus 1, line 9**)

Data Analysis

This line is the speaker's way of acknowledging and appreciating someone important to them. It is an **expositive** speech act because the speaker is expressing a statement or evaluation about the other person. The line gives recognition without commanding, requesting, or committing to an action.

Its semantic meaning is **connotative meaning**. Calling someone a "*real one*" suggests authenticity, loyalty, and high value beyond the literal meaning of the words. It carries an emotional tone of admiration and appreciation, which strengthens the playful and uplifting mood of the song.

Data 3

"Oh, it's just like magic" (**chorus 1, line 12**)

Data Analysis

This lyric falls under **expositive** speech act. The line expresses the speaker's excitement and amazement. Comparing the feeling to "*magic*" shows that the moment is special and almost unreal, capturing the fun and joyful mood of the song. They are sharing what the experience feels like, not giving instructions or asking for a response.

The semantic meaning of this lyric falls under **reflected meaning**. Leech (1981) stated, reflected meaning arises when a word evokes secondary associations

or emotional overtones beyond its primary, literal meaning. With this statement, the word “*magic*” literally refers to supernatural tricks or illusions, but in this lyric, it reflects a feeling of wonder, excitement, and special happiness. Hearing the word makes the listener feel the extraordinary and lively energy that the song wants to deliver. This lyric is categorized as reflected meaning rather than connotative meaning, because the emotional impact comes from the imaginative association of the word “*magic*” itself, not from cultural or social context.

Data 4

“If you’ve got a broken heart just take a chance” (**bridge, line 46**)

Data Analysis

This lyric conveys encouragement and hope. It implies that even if someone is hurt or heartbroken, they should still try something new or take an opportunity to move forward. The line is an **executive** speech act because it functions as advice through “*just take a chance*”, aiming to influence the addressee to act. It encourages the person to overcome fear or sadness and embrace change.

The semantic meaning of this lyric falls under **affective meaning** because the line carries emotional support and motivation rather than neutral or factual information. The phrase “*just take a chance*” conveys encouragement, showing that the speaker is trying to inspire courage in someone who is hesitant or hurt. While “*a broken heart*” reflects empathy, as the speaker acknowledges the pain or sadness that the person is experiencing. The sentence brings a sense of optimism,

suggesting that despite the pain, there is hope for a better outcome if they dare to try again.

Data 5

"I say everybody clap your hands" (**bridge, line 47**)

Data Analysis

This lyric invites the audience to participate in the fun atmosphere of the song by clapping along. It adds to the playful and energetic mood that defines *Magic*. The line is an **exercitive** speech act because it gives a direct instruction that encourages a specific action, "*everybody claps your hands*". The speaker is guiding behavior to create interaction and engagement, which is the core of an exercitive act.

The semantic meaning of this lyric falls under **social meaning**. Based on Leech (1981), social meaning refers to the meaning conveyed through language that reflects the social circumstances of its use, such as the level of formality, group identity, or interactional context. In accordance with this definition, by calling for everyone to clap, the lyric creates a shared moment and a sense of connection. It demonstrates that the joy expressed in the song is intended to be shared collectively, making the lyric more dynamic and communal.

4.1.4 Ice Cream Speech Act and Meaning Analysis

The song *Ice Cream* has a playful yet slightly sarcastic tone, using humorous and ironic expressions to explore the theme of mischievousness and lighthearted

rebellion. The selected lyric lines show how the song combines simple statements with expressive language to deliver its unique mood.

Data 1

"I'm the like good guy cliché" (verse 2, line 15)

Data Analysis

This lyric describes the speaker reflecting on their own image or behavior. By calling themselves "*the good guy cliché*," the speaker implies that they are predictable or stereotypical, which gives a slightly humorous and self-aware tone to the line. The line is an **expositive** speech act because the speaker is simply making a statement about themselves. It functions as an explanation of their self-perception without trying to influence the listener or express a social reaction.

The semantic meaning is **connotative meaning** because the phrase "*good guy cliché*" carries implied associations beyond the literal words. It evokes the idea of someone who is overly nice, predictable, or unoriginal in a social context. This gives the lyric a playful undertone that matches the humorous concept of the song.

Data 2

"Let's all be doomed, let's all be doomed" (pre-chorus, line 32)

Data Analysis

This lyric has a dramatic and ironic tone, as the speaker is inviting everyone to embrace a sense of playful destruction. The repetition emphasizes the mock-seriousness of the statement, which fits the lighthearted and mischievous theme of

the song. The line is an **exercitive** speech act because it functions as a call to action, urging others to join in this exaggerated idea of “*let’s all be doomed*.” In line with Austin (1962) exercitive speech acts are utterances that function to exercise influence or give a decision in favor of or against a certain course of action. The lyric attempts to influence behavior by inviting collective participation, even if it is ironic.

The semantic meaning of this lyric falls under **affective meaning** because the line carries a tone of playful excitement rather than a neutral statement. The phrase “*let’s all be doomed*” reflects an exaggerated sense of fun rebellion, expressing enthusiasm and ironic joy. The line conveys emotional energy instead of factual information, giving the lyric its humorous and spirited impact.

Data 3

"I scream, you scream / We all scream for ice cream" (chorus, line 36-37)

Data Analysis

Taken literally, “*scream*” means to produce a loud, high-pitched cry, usually out of fear, surprise, or excitement. Meanwhile, “*ice cream*” denotes a sweet frozen dessert made from milk or cream. The phrase suggests people are shouting for ice cream, which is absurd if interpreted word-for-word. The lyric, however, does not aim for literal sense. Instead, it plays with sound similarity and repetition by pairing “*scream*” and “*ice cream*.” This pairing is not random, English speakers recognize it as part of a familiar children’s chant: “*I scream, you scream, we all scream for ice cream*.” Because these words habitually appear together in this fixed expression,

they form a collocation that triggers a specific playful association. From a speech act perspective, this lyric is an **expositive act**, since it presents a playful expression rather than asking the listener to act or making a promise (Austin, 1962). The utterance functions as a statement that shares a fun, familiar phrase.

Semantically, the line represents **collocative meaning**. As Leech (1981) defines, collocative meaning arises when the meaning of a word is colored by its habitual co-occurrence with another word. In this case, the word “*scream*” collocates with “*ice cream*.” On its own, “*scream*” usually collocates with negative words like *fear*, *terror*, *pain*, or *horror*. But when paired with “*ice cream*,” it shifts into a lighthearted and humorous association. The habitual phrase “*scream for ice cream*” makes the line instantly recognizable, catchy, and playful to English-speaking audiences.

Data 4

"Unhappy, like ice cream, yeah" (**chorus, line 38**)

Data Analysis

Taken literally, the line begins with “*unhappy*,” which simply describes a state of sadness or dissatisfaction. The phrase “*like ice cream*” introduces an unexpected comparison, since ice cream is usually associated with pleasure, sweetness, and comfort. Figuratively, the lyric blends two contrasting ideas of unhappiness and ice cream. By placing them together, the speaker creates a playful and ironic image, as if their sadness is coated in something that should be enjoyable.

This contrast gives the lyric a bittersweet tone, where a typically positive symbol is used to highlight negative feelings.

The emotional emphasis lies in the contrast of “*unhappy*” and “*ice cream*.” The use of a cheerful, childlike image to describe a sad emotion lightens the mood and makes the expression memorable. It communicates not only sadness but also irony, suggesting that the speaker’s unhappiness has a slightly humorous or exaggerated quality. From a speech act perspective, the lyric can be categorized as an **expositive act**. Austin (1962) describes expositives as utterances used to clarify, explain, or state beliefs. Here, the speaker is not asking the listener to do anything or expressing a social courtesy, but simply stating their emotional condition by comparing it to something familiar. The line functions as a description of feeling rather than an attempt to act on the listener.

In terms of meaning, this lyric demonstrates **reflected meaning**. Leech (1981) defines reflected meaning as the additional associations a word carries beyond its straightforward definition. Reflected meaning can be thought of as the “extra emotional echoes” a word brings into a text. For example, “*ice cream*” literally refers to a sweet dessert, but it usually reflects ideas of joy, childhood, and comfort. When paired with “*unhappy*,” those positive associations are inverted, creating an ironic effect. The sweetness of ice cream reflects against the bitterness of unhappiness, producing a layered meaning. The lyric is not just about sadness, but about sadness expressed in a playful, almost humorous way.

Data 5

"For my slightly mean wish / I'm going to pray for being able to do small evil things" (verse 3, lines 42–43)

Data Analysis

This lyric shows the speaker revealing a mischievous side, expressing a desire to break rules in small, harmless ways. It adds humor to the song by showing that the “evil” intention is minor and playful. The line is a **commisive** speech act because the speaker is expressing an intention or commitment to act in a certain way, even if it is only in a joking or lighthearted sense. It shows that they are mentally committing to this small act of rebellion.

The semantic meaning of this lyric falls under **affective meaning** because it reflects the speaker’s playful emotion and mischievous tone. The expression of a “*slightly mean wish*” and the desire to do “*small evil things*” conveys a sense of lighthearted rebellion, showing that the intention is not genuinely harmful but rather humorous and cheeky. This choice of words highlights the speaker’s emotional state, emphasizing amusement and self-expression rather than factual content. The affective meaning here lies in how the lyric communicates the speaker’s mood and personality, making the song feel more engaging and relatable on an emotional level.

4.1.5 What If I Had Been That PUMA Speech Act and Meaning Analysis

The song *What If I Had Been That PUMA* has a curious and reflective tone, exploring themes of identity, uncertainty, and the search for self-understanding. The

lyrics express doubt, contemplation, and the desire for reassurance from others. The selected lyric lines show how the song uses language to express hesitation and inner questioning.

Data 1

"One tricky palette of choices from which I don't know my color"
(chorus, line 5)

Data Analysis

This lyric expresses the speaker's confusion and uncertainty in choosing their path or identity. The phrase "*tricky palette of choices*" creates the image of many possibilities, and "*I don't know my color*" figuratively shows that the speaker is unsure about who they are or where they belong. The line is an **expositive** speech act because the speaker is simply describing their current state of uncertainty. It provides information about their feeling of confusion without asking for action or making a commitment.

This lyrics functions as **connotative meaning**. Words like "*palette*" and "*color*" carry figurative associations of diversity, self-expression, and identity. Instead of their literal meaning, these words suggest the speaker's emotional struggle in defining themselves.

Data 2

"I need you to tell me if you feel the same" **(chorus, line 7)**

Data Analysis

This lyric contains **behabititive** speech act because it expresses the speaker's emotional attitude and social interaction. This lyric shows the speaker asking for emotional confirmation from someone else. It expresses a desire for reassurance and a shared feeling, revealing the speaker's vulnerability. By asking this, the speaker is reaching out for acknowledgment and empathy, which reflects a personal and emotional response.

The semantic meaning of this lyric falls under **affective meaning** because it communicates vulnerability and longing. The phrase reflects the emotional tone of hope and dependence, as the speaker is seeking comfort and validation from the other person. The affective meaning is clear because the lyric conveys emotional color rather than neutral or factual information.

Data 3

"My EXP is still zero (Zero)" (verse 1, line 9)

Data Analysis

This lyric reflects the speaker's feeling of inexperience or immaturity, using the metaphor of "EXP" from video game terminology to express their emotional or life progress. The repetition of "zero" emphasizes the sense of starting point and lack of growth. The line is an **expositive** speech act because it presents a straightforward statement about the speaker's situation. It informs the listener of their self-perceived lack of experience without trying to influence anyone else.

The semantic meaning of this line is **connotative meaning** because the term “EXP” carries a metaphorical association beyond its literal gaming meaning. It suggests emotional or personal growth in life, and saying it is “zero” evokes a feeling of being unprepared or inexperienced in a broader sense.

Data 4

“Whatever the result is, I don't care” (**pre-chorus, line 20**)

Data Analysis

This lyric expresses indifference and emotional detachment, showing that the speaker is no longer concerned about the outcome of a situation. It reflects a mix of acceptance and dismissal of external judgment. The line is a **behabitive** speech act because it communicates the speaker’s attitude toward the situation. The lyric shows an emotional response of indifference rather than performing an action or giving information.

The semantic meaning of this lyric falls under **affective meaning** because it reflects the emotional tone of nonchalance and self-protection. The phrase shows that the speaker is emotionally detaching from the outcome, which carries an expressive quality rather than a neutral message.

Data 5

“I’m at the crossroad, Probability is fifty-fifty” (**refrain, line 30**)

Data Analysis

This lyric shows the speaker reflecting on a moment of decision or uncertainty. The “*crossroad*” metaphor represents a critical point in life, and “*probability is fifty-fifty*” highlights the equal chances of different outcomes, showing hesitation. The line is an **expositive** speech act because the speaker is describing their situation and mental state. It provides an explanatory statement about the uncertainty they are experiencing.

The semantic meaning of this lyric is **reflected meaning** because the emotional tone comes from the secondary sense and figurative reflection of the words themselves. The word “*crossroad*” literally refers to a physical intersection, but here it reflects a life situation where the speaker must make an important decision. Similarly, “*fifty-fifty*” literally refers to equal probability, but it reflects uncertainty and tension in the speaker’s emotional state. It is classified as reflected meaning because the focus is on the figurative and reflective sense of the word itself, which creates the feeling of hesitation and contemplation. This reflective quality is what makes the lyric resonate beyond its literal wording.

4.1.6 No Rules Speech Act and Meaning Analysis

The song *No Rules* portrays feelings of confusion, frustration, and the desire to break free from repetitive routines. The lyrics show the speaker’s inner struggle as they face unexpected changes and an overwhelming environment. The selected lyric lines reveal how the song expresses emotional tension and personal reflection through speech acts and semantic meaning.

Data 1

"I also don't know why this is like this" (verse 1, line 4)

Data Analysis

This lyric expresses the speaker's confusion about their situation. The statement shows that the speaker does not understand why things are happening the way they are, which reflects a sense of helplessness and frustration. The line is an **expositive** speech act because it functions as a statement of the speaker's current mental state. It provides information about their confusion without trying to influence anyone else or commit to an action.

The semantic meaning of this lyric falls under **affective meaning** because it conveys the speaker's emotional tone of confusion and frustration. The phrase "*don't know why*" reflects uncertainty, while "*like this*" emphasizes a feeling of disarray without clarity. The sentence carries emotional weight rather than neutral or factual meaning, which highlights the speaker's vulnerable state.

Data 2

"I wanted to be a punk" (verse 1, line 9)

Data Analysis

This lyric reflects the speaker's desire to reject conformity and embrace a rebellious image. Wanting to be a "*punk*" symbolizes resistance against social expectations or personal routine. The line is an **expositive** speech act because the

speaker is stating a personal desire or reflection. It explains their wish without performing an action or giving instructions.

The semantic meaning is **connotative meaning**. The word “*punk*” carries implied social and cultural associations of rebellion, nonconformity, and independence. It does not simply mean a literal punk person. It reflects the speaker’s emotional wish to escape rules and expectations. These associations give the lyric a nuanced emotional tone of defiance and longing for freedom.

Data 3

"I'm confused because all of the broken patterns" (pre-chorus, line 12)

Data Analysis

This lyric expresses the speaker’s disorientation, as familiar routines or “*patterns*” are disrupted. The imagery of “*broken patterns*” reflects how the speaker’s world feels unstable and unpredictable. The line is an **expositive** speech act because it presents the speaker’s internal state as a statement of explanation. It shares their confusion without influencing anyone else.

The semantic meaning of this lyric falls under **conceptual meaning** because the line conveys a clear, literal expression of the speaker’s state of mind and the cause behind it. The phrase “*I'm confused*” explicitly states that the speaker is experiencing a mental state of uncertainty or lack of clarity. Meanwhile, “*all of the broken patterns*” literally refers to structures, routines, or consistent sequences that have been disrupted or are no longer functioning properly. These two parts together

create a straightforward proposition, which is the the speaker's confusion that caused by the disruption of established patterns.

Data 4

"Can I please go back to where I was before?" **(pre-chorus, line 34)**

Data Analysis

This line is an **executive** speech act because it functions as a request. This lyric reveals the speaker's desire to return to a familiar and comfortable state. It carries a tone of pleading and vulnerability, showing that the current situation feels overwhelming. By asking "*Can I please go back*", the speaker is indirectly seeking permission or relief, which attempts to influence a response or change.

The semantic meaning of this lyric falls under **affective meaning** because the line conveys emotional longing and helplessness. The word "*please*" reflects the speaker's desperation, while "*go back to where I was before*" shows a wish for comfort and safety. The emotional tone of yearning and vulnerability dominates the meaning of the lyric.

Data 5

"Oh my, oh my, it's a big mess, a big mess" **(refrain, line 24)**

Data Analysis

This lyric captures the speaker's emotional reaction to the overwhelming chaos around them. The repetition of "*oh my*" and "*a big mess*" emphasizes panic and frustration, showing how disordered their situation feels. The line is a

behabititive speech act because it expresses the speaker's emotional response to their circumstances. It functions as an exclamation of shock and distress, which reflects an inner reaction rather than a neutral statement or request.

The semantic meaning of this lyric falls under **affective meaning** because it strongly conveys feelings of panic and emotional overload. The repeated words reflect agitation and stress, turning the lyric into an expressive emotional release rather than a literal or factual description.

4.1.7 Dear Sputnik Speech Act and Meaning Analysis

The song *Dear Sputnik* expresses themes of destiny, love, and emotional reliance, using cosmic imagery to describe the bond between the speaker and the person they cherish. The lyrics combine declarations of love, emotional appeals, and promises that reflect deep attachment. The selected lyric lines demonstrate how the song communicates these emotions through speech acts and semantic meaning.

Data 1

"Oh my Sputnik / It's my fate, I finally found you" (chorus, lines 25-26)

Data Analysis

This lyric shows the speaker expressing excitement and emotional attachment upon finding the person they compare to Sputnik. The *exclamation* "Oh my" and the statement "It's my fate" convey a strong emotional reaction, as if the meeting was destined. The line is a **behabititive** speech act because it reflects the speaker's emotional response and personal attitude. It is not giving instructions or

committing to an action. Instead, it expresses awe and joy toward the discovery of their “*Sputnik*.”

The semantic meaning of this lyric falls under **affective meaning** because it strongly conveys emotion and personal attachment. The phrase “*I finally found you*” shows relief and happiness, while “*It’s my fate*” highlights excitement and a sense of destiny. Together, the lyric reflects joy and emotional fulfillment rather than neutral or factual information.

Data 2

“You are my orbit / You’re my one and only” (chorus, lines 27-28)

Data Analysis

This lyric highlights the speaker’s deep connection and dependence on the person they are addressing. Comparing the person to an “*orbit*” and calling them their “*one and only*” shows that their world revolves around this individual, creating a poetic sense of attachment. The line is an **expositive** speech act because it provides a statement about the speaker’s feelings and perspective. It explains how central the person is in the speaker’s life.

The semantic meaning is **reflected meaning**. The words “*orbit*” and “*one and only*” carry figurative senses that reflect emotional dependence and centrality. While “*orbit*” literally refers to a celestial path, here it reflects the way the person is the center of the speaker’s emotional world. The emotional tone of devotion and attachment arises from these reflective associations, not from literal definitions.

Data 3

"We met like it was a miracle" (chorus, line 29)

Data Analysis

This lyric expresses awe and gratitude for the encounter with the loved one, portraying their meeting as extraordinary and almost unreal. The line is a **behabitive** speech act because it communicates the speaker's emotional response of amazement. It functions as an expression of admiration and gratitude toward the situation.

The semantic meaning of this lyric falls under **affective meaning** because it reflects joy and wonder. The phrase "*like it was a miracle*" adds emotional depth, suggesting that the speaker sees the meeting as a rare and precious event rather than presenting a literal fact. The lyric captures a tone of happiness and emotional fulfillment.

Data 4

"I need you, my love / Don't let it get rusty" (chorus, lines 30–31)

Data Analysis

The line is an **exercitive** speech act because the speaker is making a request, attempting to influence the addressee to take action in preserving their bond. This lyric shows the speaker openly expressing dependence and a plea for the relationship to stay strong. The phrase "*Don't let it get rusty*" figuratively asks the person to maintain their love and connection.

The semantic meaning of this lyric falls under **affective meaning** because it conveys emotional vulnerability and longing. The phrase “*I need you*” shows dependence and attachment, while “*Don’t let it get rusty*” reflects worry about losing the warmth of the relationship. The overall tone is tender and pleading, highlighting the emotional intensity of the line.

Data 5

“Let’s engrave eternity in a starlight” (**chorus, line 32**)

Data Analysis

This lyric represents a romantic and poetic declaration, suggesting a desire to preserve their love forever. The phrase evokes imagery of permanence and cosmic beauty. The line is a **commisive** speech act because it expresses the speaker’s intention to commit to an everlasting bond. Using “*let’s*” signals a shared commitment between the speaker and the person they love.

The semantic meaning is **connotative meaning**. Words like “*engrave*”, “*eternity*”, and “*starlight*” carry rich associative meanings of permanence, romance, and wonder. These connotations emphasize the lyric’s emotional depth and poetic tone, highlighting the speaker’s longing to make their love timeless.

4.1.8 Frost Speech Act and Meaning Analysis

The song *Frost* portrays a dark and chaotic emotional state, expressing confusion, fear, and the feeling of being overwhelmed by uncontrollable forces. The lyrics use imagery of coldness, chaos, and despair to reflect the inner turmoil of the speaker.

Data 1

"Spring's here but warmth is nowhere to be found" (verse 1, line 3)

Data Analysis

This lyric presents a contrast between the arrival of spring, which is normally associated with warmth and new beginnings, and the speaker's emotional coldness. The line reflects a feeling of emptiness or sadness despite the seasonal change, suggesting that the speaker's inner state does not match the external world. The line is an **expositive** speech act because it functions as a statement that describes the speaker's current emotional and situational condition. It provides information about how the speaker perceives their world bright on the outside but cold inside without giving instructions or committing to any action.

This lyric contains **connotative meaning** because the words "*spring*" and "*warmth*" carry implied associations of happiness, renewal, and emotional comfort. In this lyric, these associations are inverted to highlight the speaker's inner emptiness. The connotative layer shows that even though spring has arrived, the absence of warmth conveys a sense of emotional isolation and disconnection, which supports the song's dark and melancholic tone.

Data 2

"Voices calling me, I'm in chaos now" (chorus, line 18)

Data Analysis

On literal level, the phrase “*voices calling me*” literally refers to sounds of people speaking or shouting toward the speaker, while “*chaos*” means complete disorder or confusion. If taken literally, the line would describe a person who hears voices and is currently surrounded by disorder. In the context of the lyric, these expressions are not about external sounds or physical disorder. Instead, they are figurative descriptions of the speaker’s inner state. “*Voices calling me*” suggests intrusive thoughts or overwhelming mental noise, as if the speaker is pressured by forces they cannot control. The clause “*I’m in chaos now*” emphasizes the result of the pressure of the speaker’s mind and emotions are unstable. From a speech act perspective, the sentence “*I’m in chaos now*” serves as an **expositive act**. According to Austin (1962), expositive acts are used to explain or clarify how something is being described. Here, the speaker is not instructing or committing to anything, but simply stating their current condition, giving the audience access to their unstable mental state.

Semantically, the lyric demonstrates **connotative meaning**. As Leech (1981) explains, connotative meaning arises when words carry associations that go beyond their literal definitions. The word “*voices*” is associated with inner disturbance or psychological pressure, while “*chaos*” is commonly associated with mental instability, fear, and disorder. These associations shape how the listener interprets the lyric: not as a factual description of external sounds, but as an emotional portrayal of confusion and distress.

Data 3

"Really lost my mind / Really, really, really, lost it" (**chorus, line 22–23**)

Data Analysis

On the literal level, the phrase “*lost my mind*” means no longer being able to think clearly, as if one has lost their sanity or rational control. Taken literally, it suggests a collapse of mental stability. The lyric conveys the speaker’s emotional breakdown. It is not about actual mental illness, but rather about feeling overwhelmed and unable to cope with intense emotions. The line uses the image of “*losing one’s mind*” to represent chaos, instability, and desperation.

The emotional emphasis comes from the repetition of the word “*really*.” While the word itself means “truly” or “actually,” repeating it four times does not add new information; instead, it amplifies the emotional weight of the statement. The accumulation of “*really*” signals panic and urgency, making the outburst sound raw and uncontrolled. From a speech act perspective, this lyric can be categorized as a **behabititive act**. Austin (1962) explains that behabitives are utterances used to express feelings, attitudes, or reactions rather than to give commands or make promises. In this case, the speaker is not informing the listener of a fact or asking them to act; instead, they are voicing an emotional reaction to their inner turmoil.

In terms of meaning, the lyric demonstrates **affective meaning**. Leech (1981) defines affective meaning as the way language communicates the emotions and attitudes of the speaker. Affective meaning can be thought of as the “emotional layer” of words, what they make us feel, beyond their literal sense. Here, “*lost my*

mind" already suggests instability, but the repeated "*really*" intensifies the desperation, allowing the listener to sense the speaker's fear, exhaustion, and emotional collapse. This shows how the lyric is less about stating a fact and more about transmitting the raw experience of inner chaos.

Data 4

"At the tip of my tongue, I call out that name" **(verse 2, line 31)**

Data Analysis

This lyric shows the speaker attempting to reach out emotionally by calling a significant name, suggesting longing or a cry for help. The image of "*at the tip of my tongue*" conveys hesitation or struggle to fully express the emotion. The line is an **executive** speech act because it involves an action of calling out, which is an attempt to reach or influence someone beyond the self. It reflects a subtle effort to connect or elicit a response through the act of speaking.

The semantic meaning is **conceptual meaning** because the line directly communicates the literal action of calling the name. The focus is on the straightforward meaning of the words without heavy figurative or associative layers.

Data 5

"Fateful shipwreck / Suspended time within it, I'm dying" **(verse 2, line 36-37)**

Data Analysis

Taken literally, a “*shipwreck*” refers to a ship that has been destroyed or sunk, usually as the result of a disaster. The phrase “*suspended time*” suggests that time is paused or frozen, and “*I’m dying*” is a straightforward declaration of approaching death. Figuratively, these images describe the speaker’s emotional state rather than actual physical events. The “*fateful shipwreck*” symbolizes an inevitable collapse or catastrophe in the speaker’s life, while “*suspended time*” conveys the feeling of being trapped in a situation where nothing changes. The statement “*I’m dying*” amplifies the sense of despair, showing how the speaker feels consumed by hopelessness. The emotional emphasis lies in the cluster of dramatic imagery. By combining “*shipwreck*,” “*suspended time*,” and “*dying*,” the lyric creates a vivid picture of destruction, stagnation, and surrender. This makes the line resonate as a cry of distress rather than a literal description of events. From a speech act perspective, the line functions as a **behabititive act**. Austin (1962) explains that behabitives express feelings, reactions, or attitudes. Here, the speaker is not trying to inform the listener of an objective fact or persuade them to act. Instead, the lyric works as an outpouring of suffering and resignation, voicing the speaker’s internal pain.

In terms of meaning, this lyric demonstrates **reflected meaning**. Leech (1981) defines reflected meaning as the sense that arises when one meaning of a word evokes additional associations, often emotional or symbolic. For someone outside the field, it may help to think of reflected meaning as “the echoes of a word”. The word makes us think or feel beyond its dictionary definition. For example,

“*shipwreck*” literally refers to a maritime disaster, but it also reflects ideas of failure, ruin, and helplessness when applied to human experience. Similarly, “*suspended time*” reflects not just a pause in movement but the painful sense of stagnation, while “*dying*” reflects not only physical death but also emotional collapse.

4.2 Finding and Discussions

This section presents the findings and discussions based on the analysis of lyric lines in the previous subchapter. The discussion focuses on how speech acts and types of semantic meaning appear in the selected lyrics from each song in *The Chaos Chapter: FREEZE*.

For each song, the discussion highlights the dominant types of speech acts found and how they function in expressing the speaker’s intentions or emotional states. It then continues with the semantic meanings that are most frequently observed, showing how the lyrics convey messages, emotions, or figurative expressions. The discussion also considers how certain patterns of speech acts and meanings reflect the overall theme of the song.

After analyzing all eight songs individually, the section concludes by summarizing the main findings of the research, including the most prominent speech acts and semantic meaning types, as well as how these elements contribute to the expressive and thematic quality of TXT’s lyrics. Before discussing the findings of speech act, here is a table showing the number of speech act and meanings identified:

No	Song Title	Type of Illocutionary				
		Expositive	Behabitive	Commisive	Exercitive	Verdictive
1	Anti-Romantic	2	1	1	1	-
2	0X1=LOVESONG ft. Seori	2	-	1	2	-
3	Magic	3	-	-	2	-
4	Ice Cream	3	-	1	1	-
5	What If I Had Been That PUMA	3	2	-	-	-
6	No Rules	3	1	-	1	-
7	Dear Sputnik	1	2	1	1	-
8	Frost	2	2	-	1	-
Total		19	8	4	9	-

Table 4.2.1

No	Song Title	Types of Meaning						
		Affective	Social	Connotative	Conceptual	Thematic	Reflected	Collocative
1	Anti-Romantic	3	-	-	2	-	-	-
2	0X1=LOVESONG ft. Seori	4	-	-	-	1	-	-
3	Magic	1	1	2	-	-	1	-
4	Ice Cream	2	-	1	-	-	1	1
5	What If I Had Been That PUMA	2	-	2	-	-	1	-
6	No Rules	3	-	1	1	-	-	-
7	Dear Sputnik	3	-	1	-	-	1	-
8	Frost	1	-	2	1	-	1	-
Total		19	1	9	4	1	5	1

Table 4.2.2

In the song *Anti-Romantic*, five lyric lines were analyzed, consisting of two expositive acts, one behabitive act, one commisive act, and one exercitive act. Austin (1962) defines expositive acts as utterances that clarify reasoning, which is evident in “*I know that you love me.*” The behabitive act appears in “*Sorry, I’m an anti-romantic,*” expressing regret and aligning with Austin’s view of behabatives as reflections of psychological states. The commisive act “*I want to run away, far away*” signals commitment to a future action, while the exercitive act “*So let’s end*

it here” represents a proposal to end the relationship. Similar to this, Rafat (2022) also found that behabitive acts were frequently used by COVID-19 survivors to express fear, pain, or relief, further supporting Austin’s (1962) claim that behabitives function to convey psychological attitudes.

The semantic meanings consist of three affective meanings and two conceptual meanings. According to Leech (1981), affective meaning reflects the speaker’s emotions and attitudes. This idea is further supported by experimental evidence showing that affective meanings are rapidly inferred by listeners during language processing, indicating that emotional or attitudinal nuances in utterances are not only expressed but also immediately recognized and interpreted by the audience (Rossi, Dominicy, & Kolinsky, 2015). Such emotional tones are evident in “*Sorry, I’m an anti-romantic*” and “*I want to run away, far away.*” Moreover, conceptual meaning, which Leech (1981) defines as the core logical content, appears in the line “*I know that you love me.*” Recent psycholinguistic work also supports this view; Hu and Liu (2019) demonstrate that conceptual meaning serves as a primary basis in language processing, showing that it constrains how other aspects of meaning are interpreted. Overall, the song portrays emotional conflict and withdrawal, consistent with its melancholic tone.

. In the song 0X1=LOVESONG (I Know I Love You), five lyric lines were analyzed, consisting of two expositive acts, one commissive act, one behabitive act, and one exercitive act. Expositive acts dominate, for example, in the lyric “*I know it’s real, I can feel it,*” where the speaker affirms his conviction, reflecting Austin’s (1962) concept of explaining belief through language. This is further supported by

Oishi (2020), who emphasizes that expositive acts function to clarify reasoning and establish logical connectedness in discourse. The commissive act appears in “*I want to be with you*”, showing a promise of future commitment. Meanwhile, the behabitive act “*I know I love you*” expresses a declaration of affection and attachment, and the exercitive act in “*Save me, save me*” conveys a strong plea for rescue.

The semantic analysis shows that affective meaning is most dominant. Leech (1981) explains that affective meaning reflects the speaker’s personal attitudes and emotions rather than factual content. This is supported by Nasution, Lismawarni, Sinambela, and Puspitra Sari (2025), who found that affective meaning frequently dominated Taylor Swift’s song lyrics, highlighting how emotions are directly conveyed through language. The semantic analysis shows that affective meaning is also most dominant in this song. For instance, the lyric “*I know it’s real, I can feel it*” expresses the speaker’s desperate longing for certainty in love, where “*real*” carries sincerity and “*feel*” emphasizes raw emotion. Similarly, “*Save me, save me*” reflects emotional vulnerability, as the repetition dramatizes the urgency of the plea. The song captures a raw emotional struggle, emphasizing love as both salvation and dependence.

In the song Magic, five lyric lines were analyzed, consisting of three expositive acts and two exercitive acts. The expositive acts reflect the speaker’s inner state and realizations, as in “*Remember how I used to be so / Stuck in one place so cold.*” The exercitive acts appear in lines like “*If you’ve got a broken heart*

just take a chance," which functions as encouragement and shows directive power (Austin, 1962).

The semantic meanings consist of two connotative meanings, one affective meaning, one social meaning, and one reflected meaning. Connotative meaning dominates, as in "*real one*" and "*stuck in one place so cold*," which suggest associative interpretations rather than literal ones (Leech, 1981). Affective meaning appears in "*If you've got a broken heart just take a chance*," where the speaker motivates and uplifts the listener. The overall combination of expositive and exercitive acts with rich semantic layers creates a cheerful and inspiring tone.

In the song Ice Cream, the illocutionary acts are dominated by expositive acts (three instances), followed by one exercitive act and one commissive act. The expositive acts mainly reveal playful self-reflection, as in the line "*I'm like the good guy cliché*", where the speaker openly explains his own role in a humorous way. According to Austin (1962), expositive acts are used to clarify or illustrate how an utterance is employed within discourse, and in this lyric, the speaker positions himself ironically within a stereotypical role. The exercitive act appears in the lyric "*Let's all be doomed, let's all be doomed*", where the speaker humorously directs a collective action, showing how exercitives grant influence or decision (Austin, 1962). Meanwhile, the commissive act is found in the lyric "*I'll be a fool for you*", which demonstrates the speaker's commitment to a role or behavior, aligning with Austin's definition of commissives as utterances that bind the speaker to future action. These varied illocutionary acts highlight the playful yet ironic way the song constructs its message.

In terms of semantic meaning, the song displays two affective meanings and one each of connotative, reflected, and collocative meaning, based on Leech's (1981) framework of seven types of meaning. Affective meaning dominates, reflecting the humorous and mischievous tone of the lyrics. For example, the lyric "*Let's all be doomed, let's all be doomed*" conveys exaggerated emotional playfulness, showing the speaker's intention to dramatize despair in a lighthearted way rather than expressing genuine negativity. Connotative meaning can be observed in "*I'm like the good guy cliché*", as the word "*cliché*" carries associations of predictability and irony, pointing to how the speaker critiques his own role. The mixture of meanings enhances the ironic mood of the song, demonstrating how TXT uses playful language and figurative expressions to blend comedy, irony, and affection in their performance.

In the song What If I Had Been That PUMA, five lyric lines were analyzed, consisting of three expositive acts and two behabitive acts, based on Austin's (1962) classification of illocutionary acts. Expositive acts dominate the lyrics and reflect the speaker's attempt to articulate thoughts and uncertainties, as in "*One tricky palette of choices from which I don't know my color*", where the speaker describes inner confusion and the difficulty of self-definition. The behabitive acts appear in lines such as "*I need you to tell me if you feel the same*", which demonstrate the speaker's appeal for emotional response and reassurance, showing how expressions of dependence are used to build a connection.

From a semantic perspective, the data consist of two affective meanings, two connotative meanings, and one reflected meaning, based on Leech's (1981)

theory of meaning. Affective meaning dominates, as in “*I need you to tell me if you feel the same*”, where the lyric conveys vulnerability, hesitation, and emotional longing. Connotative meaning emerges in figurative imagery such as “*palette of choices*”, which carries implications of complexity in identity, individuality, and decision-making beyond its literal sense. Reflected meaning is also present in expressions that evoke double associations, highlighting the struggle of defining oneself under multiple interpretations. This song conveys a tone of uncertainty, identity exploration, and quiet emotional struggle, reflecting both self-reflection and the search for reassurance from others.

In the song No Rules, five lyric lines were examined, consisting of three expositive acts, one exercitive act, and one behabitive act. According to Austin (1962), expositive acts are used to clarify how utterances fit into an argument or reasoning process, and in this song they appear most frequently, presenting the speaker’s sense of confusion and self-reflection, as in “*I also don’t know why this is like this.*” The single exercitive act, which Austin (1962) defines as an utterance that expresses a decision or attempt to influence actions, is found in “*Can I please go back to where I was before?*”, conveying a polite request born from emotional discomfort. Meanwhile, the behabitive act, described by Austin (1962) as expressions of attitudes or social reactions, appears in “*Oh my, oh my, it’s a big mess, a big mess,*” expressing immediate emotional distress.

The semantic meanings consist of three affective meanings, one connotative meaning, and one conceptual meaning. Leech (1981) explains that affective meaning conveys the speaker’s feelings and attitudes, and this type dominates the

song. Lyrics such as “*Can I please go back to where I was before?*” reveal emotional vulnerability and a longing for comfort. The connotative meaning, defined by Leech (1981) as the communicative value beyond its conceptual content, is illustrated in “*Oh my, oh my, it’s a big mess, a big mess,*” which captures agitation and mental tension beyond the literal sense. Lastly, conceptual meaning, which Leech (1981) identifies as the basic and essential component of meaning, underlies the lyric “*I also don’t know why this is like this,*” showing confusion as a factual statement. The song reflects a mood of disorientation and inner turbulence, as demonstrated by the predominance of expositive acts and affective meanings.

In the song Dear Sputnik, five lyric lines were analyzed, consisting of one expositive act, one exercitive act, one commissive act, and two behabitive acts. According to Austin (1962), behabitive acts express the speaker’s emotional attitudes or responses, which appear most frequently in this song. For example, “*Oh my Sputnik / It’s my fate, I finally found you*” conveys awe and excitement, highlighting the affective force of the utterance. The expositive act, as Austin (1962) defines it, occurs in “*You are my orbit / You’re my one and only*”, where the speaker clarifies their recognition of the addressee’s central role. Meanwhile, the single exercitive act appears in “*I need you, my love / Don’t let it get rusty*”, which aligns with exercitives as described by Austin (1962). The commissive act, “*Let’s engrave eternity in a starlight*”, corresponds to Austin’s (1962) notion of committing the speaker to a future course of action, here signaling an intention to maintain their love forever.

The semantic meanings include three affective meanings, one connotative meaning, and one reflected meaning. Affective meaning, as described by Leech (1981), refers to the expression of personal feelings or attitudes, which dominates in this song. For instance, “*I need you, my love / Don’t let it get rusty*” reflects longing and emotional dependence. Connotative meaning, as explained by Fauziyah, Prastiwi, and Tirtanawati (2024), arises when words carry associative values and emotional resonance beyond their literal definition. This is evident in the cosmic imagery of “*orbit*”, which suggests permanence and unity in addition to its scientific sense. Reflected meaning, according to Leech (1981), occurs when one sense of a word evokes additional meanings or associations from another sense of the same word. This can be seen in “*starlight*”, where the cosmic metaphor not only suggests illumination but also evokes romantic devotion. As a whole, the song conveys a tone of wonder and heartfelt attachment. As a whole, the song conveys a tone of wonder and heartfelt attachment.

In the song “*Frost*,” five lyric lines were analyzed, consisting of two expositive acts, one exercitive act, and two behabitive acts. The classification of illocutionary acts follows Austin’s (1962/1989) taxonomy, where expositive acts clarify or reveal thoughts, exercitive acts involve giving a decision or advocating a course of action, and behabitive acts express attitudes and emotional reactions. Behabitive acts appear most often and capture the speaker’s emotional responses, as in “*Really lost my mind / Really, really, really, really lost it,*” which illustrates panic and mental exhaustion. Expositive acts, such as “*Spring’s here but warmth is nowhere to be found,*” describe the speaker’s state of emotional coldness and inner

emptiness. Meanwhile, the single exercitive act, “*At the tip of my tongue, I call out that name*,” represents an attempt to reach out, aligning with Austin’s view that exercitives often involve decisions or efforts to advocate a course of action.

The semantic meanings include two affective meanings, two connotative meanings, and one reflected meaning, based on Leech’s (1981) seven types of meaning. Affective meaning appears most frequently, seen in lines like “*Really lost my mind / Really, really, really, really lost it*”, which express emotional instability and distress. Connotative and reflected meanings are found in figurative phrases such as “*fateful shipwreck*” and “*Spring’s here but warmth is nowhere to be found*”, evoking hopelessness and inner coldness. Overall, the song embodies a dark, chaotic emotional atmosphere that mirrors its lyrical imagery.

In conclusion, out of the eight songs analyzed in this study (*Anti-Romantic, 0XI=LOVESONG (I Know I Love You), Magic, Ice Cream, What If I Had Been That PUMA, No Rules, Dear Sputnik, and Frost*), expositive acts were the most frequent illocutionary type, appearing 19 times across the 40 analyzed lyric lines. Exercitive acts followed with 9 instances, often functioning as requests or proposals directed toward the listener. Behabitive acts occurred 8 times, reflecting emotional responses such as regret, awe, or distress, while commissive acts were the least common with 4 instances, usually signaling intentions or subtle commitments. Expositive acts dominated the album’s lyrics because many lines focus on stating inner thoughts and self-reflection rather than delivering instructions or promises.

In terms of semantic meaning, affective meaning was the most dominant, appearing 19 times, followed by connotative meaning with 9 instances, and reflected meaning with 5 instances. Conceptual meaning appeared 4 times, while social and collocative meanings were rare, each occurring once, and thematic meaning was identified with 1 instance. Affective meaning prevailed because the lyrics consistently express emotional vulnerability, longing, and confusion, aligning with the album's themes of youth and emotional turbulence. Connotative and reflected meanings added figurative and associative depth to the lyrics, especially in lines that use imagery of space, seasons, and metaphors of movement or escape.

These findings indicate that TXT's *The Chaos Chapter: FREEZE* communicates its themes primarily through self-reflective statements and emotionally charged expressions, using expositive acts and affective meanings to portray feelings of love, hesitation, and inner conflict. The pattern of speech acts and semantic meanings highlights the album's emotional and introspective character, consistent with its lyrical focus on the chaos of adolescence and the search for connection. Furthermore, the overall message that TXT aims to deliver through this album is one of honesty and vulnerability in navigating uncertainty, insecurity, and emotional turbulence. Such values that resonate deeply with Generation Z. According to Arum et al. (2023), Generation Z, generally defined as those born between 1997 and 2012, is characterized by digital nativity, high levels of self-confidence, creativity, and a strong desire for authenticity and connection. These characteristics are reflected in TXT's lyrics; for example, in "*Dear Sputnik*",

the line “*I need you to tell me if you feel the same*” illustrates Gen Z’s pursuit of authentic and emotionally honest relationships.

In addition, research by Dwidienawati (2025) shows that Gen Z’s well-being is significantly shaped by resilience, social support, and digital engagement, with a particular vulnerability to Fear of Missing Out (FoMO). TXT echoes this generational experience in “*0X1=LOVESONG*”, where the line “*I’m at the crossroad, Probability is fifty-fifty*” expresses the uncertainty and inner conflict that mirrors Gen Z’s anxiety about making the “right” choices in a socially competitive and digitally connected environment. By aligning their artistic expression with these defining generational traits, TXT not only reflect their own experiences as Gen Z individuals but also amplify the collective voice of their peers. In this way, *The Chaos Chapter: FREEZE* serves both as a personal narrative and a generational anthem, bridging the gap between the artists and their listeners through shared emotional resonance.

CHAPTER V

Conclusions and Suggestions

5.1 Conclusion

A song is a form of musical expression that combines melody and lyrics to convey messages, emotions, and stories. Song lyrics are not just artistic expressions but also linguistic texts that often contain figurative elements, emotional tones, and layers of meaning. Studying song lyrics linguistically provides insight into how language functions beyond its literal usage. In the context of this research, TXT's album *The Chaos Chapter: FREEZE* is chosen because its lyrics portray youthful emotions, emotional turbulence, and the theme of seeking connection.

This research analyzed forty lyric lines from eight songs in the album, namely *Anti-Romantic*, *0X1=LOVESONG (I Know I Love You)*, *Magic*, *Ice Cream*, *What If I Had Been That PUMA*, *No Rules*, *Dear Sputnik*, and *Frost*. The study applied a qualitative descriptive method using Austin's (1962) Speech Act Theory to identify illocutionary acts and Leech's (1981) Semantic Theory to classify the types of meaning.

From the analysis, it was found that expositive acts were the most dominant illocutionary type, with 19 occurrences, followed by exercitive acts (9 instances), behabitive acts (8 instances), and commissive acts (4 instances). Expositive acts appear most frequently because many of the lyrics focus on stating inner thoughts, reflections, or self-awareness, rather than giving instructions or making promises. Exercitive and behabitive acts reflect moments of request, persuasion, or emotional

reaction, while commissive acts are the least common, signaling intentions or subtle emotional commitments.

In terms of semantic meaning, affective meaning dominates, with 19 instances out of 40 analyzed lyrics. This indicates that the album primarily conveys emotions such as vulnerability, longing, self-doubt, and emotional turbulence. Connotative meaning (9 instances) appears in figurative or associative language, while reflected meaning (5 instances) shows words that evoke secondary or emotional senses. Moreover, conceptual meaning (4 instances) occurs in straightforward statements, whereas social meaning, thematic, and collocative meaning appear once each.

Based on these findings, TXT's *The Chaos Chapter: FREEZE* relies heavily on emotional self-expression and figurative language. The dominance of expositive acts and affective meanings reflects the album's introspective and vulnerable tone, portraying the complexities of youth, emotional chaos, and the desire for connection. In conclusion, the album not only captures the individual emotions of the members but also speaks to the broader identity of Generation Z. Scholars generally define Generation Z as those born between 1997 and 2012 (Arum et al., 2023), a cohort often described as digitally native, authenticity-seeking, and emotionally expressive. These characteristics are echoed in TXT's lyrical choices, such as the plea for honesty in "*Dear Sputnik*" with the line "*I need you to tell me if you feel the same,*" which resonates with Gen Z's desire for genuine and transparent relationships.

Moreover, research emphasizes that Gen Z's well-being is deeply tied to resilience, social support, and the psychological effects of digital engagement, particularly the tendency toward Fear of Missing Out (FoMO) (Dwidienawati, 2025). This generational struggle is mirrored in "*0X1=LOVESONG*" through the lyric "*I'm at the crossroad, Probability is fifty-fifty*," which portrays a sense of indecision and insecurity reflective of Gen Z's experience of navigating choices in a fast-changing, highly connected world. Thus, TXT's album functions not only as a form of self-expression but also as a generational statement, positioning the group as both participants in and representatives of Gen Z's cultural and emotional landscape.

5.2 Suggestions

Based on the research done by the writer, the following suggestions are given for:

5.2.1 For Readers and Students

This research is expected to help readers, especially students of linguistics and literature, to understand how language in song lyrics can convey layers of meaning beyond the literal. By learning to identify speech acts and semantic meanings in lyrics, readers can gain a deeper appreciation of how songs communicate emotions and narratives.

5.2.2 For Future Researchers

This study has certain limitations that open opportunities for further exploration. Future research could conduct a more comprehensive analysis of the

entire set of lyrics across TXT's discography to provide a broader understanding of recurring themes and linguistic patterns. In addition, employing more recent and updated sources would strengthen the relevance and validity of the findings. Finally, direct engagement with members of Generation Z. For example, through interviews or surveys, it could offer valuable insights into how the target audience perceives and interprets the group's messages, thereby linking linguistic analysis with actual audience reception.

5.2.3 For Music and Cultural Appreciation

Understanding the use of speech acts and semantic meanings in TXT's lyrics provides insight into how K-pop communicates emotional narratives to a global audience. Appreciating lyrics as linguistic and cultural texts allows listeners to engage more deeply with the artistic expression of the music.

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Curriculum Vitae



Ayu Nikmatul Sarola, born in Purwakarta on October 29th, 2002, is a final-year English Literature student specializing in tourism, with a strong foundation in communication and public engagement. Throughout her academic journey, she gained practical experience through internships in the Front Office Departments of Hotel Holiday Inn Bandung Pasteur and Sheraton Resort and Tower Bandung, where she developed skills in guest relations, reservations management, and team collaboration. Previously, Ayu served as the Leader of the Bureau of Information and Communication of the English Student Association, where she successfully managed social media accounts, produced podcasts, oversaw the wall magazine, and organized campus events while coordinating and mentoring team members. Beyond academics, she has been working as a part-time barista since 2024, cultivating her passion for coffee and enhancing her customer engagement skills. Ayu is highly adaptable, detail-oriented, and analytical, with a deep interest in public engagement and hospitality.

Appendices

 **UNIVERSITAS PASUNDAN**
FAKULTAS ILMU SENI & SASTRA

KEPUTUSAN
DEKAN FAKULTAS ILMU SENI DAN SASTRA UNPAS
NO : 253 /UNPAS-FISS.D/SK/III/2025
Tentang
Pengangkatan Dosen Pembimbing Tugas Akhir
Jenjang S1 Program Studi Sastra Inggris
DEKAN FAKULTAS ILMU SENI DAN SASTRA UNPAS
UNIVERSITAS PASUNDAN

Menimbang : Bawa untuk meningkatkan dan efektifitas pelaksanaan bimbingan tugas Akhir dipandang perlu adanya surat keputusan tentang pengangkatan dosen pembimbing tugas akhir

Mengingat : 1. UU.RI nomor 20 tahun 2003 tentang sistem pendidikan nasional.
2. Peraturan pemerintah nomor 66 tahun 2010 perubahan atas peraturan pemerintah nomor : 7 tahun 2010, tentang pengelolaan dan penyelenggaraan pendidikan.
3. Keputusan Yayasan Pendidikan Tingkat Pasundan No. 209/YPTP/K/C/2012 tentang peraturan Pokok - pokok kepegawaian Yayasan Pendidikan Tinggi Pasundan.
4. Keputusan pengurus Yayasan Pendidikan Tinggi Pasundan nomor : 433/YPTP/SK/C/2012 tentang peraturan pokok - pokok kepegawaian Yayasan Pendidikan Tinggi Pasundan.
5. Keputusan Rektor Universitas Pasundan No. 314/unpas.R/SK/XII/2023 tentang pengangkatan Dekan Fakultas Ilmu Seni dan Sastra Universitas Pasundan masa bakti 2018 - 2023.

Memperhatikan : Surat usulan dari pimpinan Program Studi Sastra Inggris nomor: 501/Unpas-FISS.SI/III/2025

Memutuskan
Menetapkan : 1. Mengangkat Dosen Pembimbing Tugas Akhir/Skripsi, yakni :
Pembimbing I : Husni Thamrin, S.S., M.Hum
Pembimbing II : Indiana Ayu Alwasilah, M.Pd
Untuk Membimbing Tugas Akhir / Skripsi Mahasiswa di bawah ini :
Nama : Ayu Nikmatul Sarola
NIM : 217010051
Tema : An Analysis of Language Meanings in TXT's Album The Chaos Chapter: FREEZE
2. Kepada Dosen pembimbing tugas akhir/skripsi diberikan honorarium sesuai ketentuan yang berlaku di Fakultas Ilmu Seni dan Sastra.
3. Surat keputusan ini berlaku sejak tanggal ditetapkan sampai dengan tanggal 11 September 2025, dengan ketentuan apabila dikemudian hari terdapat kekeliruan dalam keputusan ini akan diubah dan diperbaiki sebagaimana mestinya.

Ditetapkan : Bandung
Pada-Tanggal : 11 Maret 2025


Budi Setiawan GP, S.Li.,M.H.,MSn
NIP. 15110916

Tembusan
1. Dosen Pembimbing
2. Mahasiswa yang bersangkutan
3. Pertinggal

Program Studi :
->Desain Komunikasi Visual >Fotografi >Seni Musik > Sastra Inggris

Jl. Dr. Setiabudhi No. 193 Bandung - 40154, Telp./ Fax. (022) 2001984
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Letter of Appointment of Thesis Supervisors



UNIVERSITAS PASUNDAN
FAKULTAS ILMU SENI & SASTRA

KARTU BIMBINGAN SKRIPSI

Nama : Ayu Nikmatul Sarola
 NIM : 217010051
 Judul Skripsi : An Analysis of Language Meanings in Tomorrow x Together
 (TXT)'s Album The Chaos Chapter : FREEZE
 Pembimbing 1 : Husni Thamrin, S.S., M.Hum.
 Pembimbing 2 : Indiana Ayu Atwasih, S.Pd., M.Pd.

NO	TANGGAL & HARI	CATATAN PEMBIMBING	TANDATANGAN	
			Pembimbing 1	Pembimbing 2
1	17/09/25	Judul diperlengkap, kutipan background jangan terlalu banyak, ganti ke seluruhnya jadi semantics dan pragmatics		
2	25/09/25	Fokus penelitian dari album menjadi satu lagu		
3	02/10/25	Ganti sumber ke yang lebih updated, continue		
4	13/10/25	acc bab 1		
5	25/06/25	revisi bab 2, tambah paragraf dan definisi from another experts		

PROGRAM STUDI

- DESAIN KOMUNIKASI VISUAL
- FOTOGRAFI
- SENI MUSIK
- SASTRA INGGRIS

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Supervisory Log Sheet



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NO	TANGGAL & HARI	CATATAN PEMBIMBING	TANDATANGAN	
			Pembimbing 1	Pembimbing 2
6	09/07/2025	Tambah significant study, Sama raphin kalimat, acc bab 1		Jre
7	01/08/2025	Acc Bab 2	A	
8	08/08/2025	Bab III revisi senar 1-92	A	
9	12/08/2025	Bab 2-3 acc		Jre
10	13/08/2025	Bab IV revisi senar	A	
11	19/08/2025	Acc Bab IV	A	

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Pembimbing 1

Pembimbing 2

Mengetahui,
Ketua/Sekretaris

Supervisory Log Sheet



UNIVERSITAS PASUNDAN
FAKULTAS ILMU SENI & SASTRA

NO	TANGGAL & HARI	CATATAN PEMBIMBING	TANDATANGAN	
			Pembimbing 1	Pembimbing 2
12	25 08 2025	Revisi Bab 4 + Support & theories		
13	26 08 2025	Revisi Bab 5 & update tahun di citation		
14	26 08 2025	Revisi Bab 5 ✓ memunculkan di deskripsi		
15	01 09 2025	Acc bab 4		
16	02 09 2025	revisi bab 5 tambah pesan yang ingin disampaikan		
17		Acc Bab 5		

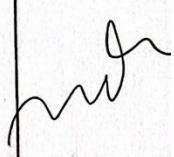
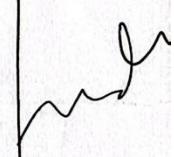
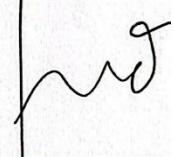
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Pembimbing 1

Pembimbing 2

Mengetahui,
Venia / Sekretaris

Supervisory Log Sheet

NO	TANGGAL & HARI	CATATAN PEMBIMBING	TANDATANGAN	
			Pembimbing 1	Pembimbing 2
18	10/09/2015	ACC bab 5		
19	15/09/2015	Revisi references		
20	18/09/2015	ACC prasidang		

PROGRAM STUDI

- DESAIN KOMUNIKASI VISUAL
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Supervisory Log Sheet



The Chaos Chapter: FREEZE

album cover

Anti-Romantic (English Translation) Lyrics:

[Verse 1: Taehyun, Huening Kai]

I don't know who loves me
And I don't care, it's a waste anyway
I'm a little scared of this romantic feeling
Sweet and slightly bitter chocolate
The aftertaste of it is always the same
Like saddest movies
There are only tears around my eyes

[Pre-Chorus: Yeonjun, Soobin]

I know that sweet love song
The words we said through our oath
If I turn around, eventually
They'll just end up being an unfamiliar someone

[Chorus: Taehyun, Soobin, Huening Kai, Beomgyu]

Sorry, I'm an anti-romantic
I want to run away, far away
My heart that is already chasing after you is burning with small embers
Sorry, I'm an anti-romantic
I don't believe anymore in being romantic
As my entire heart burns
I'm afraid that only black ashes will remain

[Post-Chorus: Taehyun]

La-la-la, la-la-la

La-la-la, ah-ah-ah

Ah-ah-ah

[Verse 2: Yeonjun, Beomgyu]

I know that you love me

I deeply get drunk in you again

You're like champagne

I shouldn't do this

I can see the entire ending

It will be difficult, worse than a hangover

So let's end it here

[Pre-Chorus: Huening Kai, Soobin]

So stupid, this sweet love song

An extravagant rom-com

As much as I was happy

There is a red line the final bill

[Chorus: Taehyun, Yeonjun, Huening Kai, Soobin]

Sorry, I'm an anti-romantic

I want to run away, far away

My heart that is already chasing after you

Is burning with small embers

Sorry, I'm an anti-romantic

I don't believe anymore in being romantic

As my entire heart burns

I'm afraid that only black ashes will remain

[Post-Chorus: Beomgyu]

La-la-la, la-la-la

La-la-la, ah-ah-ah

Ah-ah-ah

[Chorus: Yeonjun, Beomgyu, Huening Kai, Taehyun]

Sorry, I'm an anti-romantic

I want to run away, far away

My heart that is already chasing after you

Is burning with small embers

Sorry, I'm an anti-romantic

I don't believe anymore in being romantic

As my entire heart burns

I'm afraid that only black ashes will remain

[Post-Chorus: Soobin]

La-la-la, la-la-la

La-la-la, ah-ah-ah
Ah-ah-ah

0X1=LOVESONG (I Know I Love You) ft. Seori (English Translation)
Lyrics:

[Intro: Taehyun]
I know I love you

[Verse 1: Yeonjun, Beomgyu, Huening Kai]
In this world of zero
I know you're my one and only
In this endless darkness like
 Oh my god, so holy
 From the tip of my fingers
 Everything runs far away
 My life before you was a mess
 Couldn't win one round of this chess
 Oh we

[Pre-Chorus: Yeonjun, Soobin, Taehyun]
From this bottomless pit
You're the only (one) shining gold
Now I can't stop thinking 'bout you
 When I'm sinking alone
Angel who one day appeared to me
Take me away to your hometown
 I know it's real, I can feel it

[Chorus: Huening Kai, Taehyun]
I'm full of problems, love sick
 No way to go
 I was fine to die
 I'm a loser in this game
The only (one) rule of this world

 Save me
 Take my hand
Please use me like a drug (I know I love you)

[Post-Chorus: Seori & Beomgyu, All, Seori & Yeonjun]
Say you love me, say you love me
 Till the end of the world
All or nothing, I want all of you
 I know I love you
Say you love me, say you love me
 Till the end of the world
All or nothing, I give all of you

I know I love you

[Verse 2: Soobin, Taehyun, Yeonjun]

I'm not going to make it
I won't be able to get into heaven
I don't belong there
No place for me in heaven
At the tips of my feet
Everything turned pitch black
My life before you was trash
Could never even light a single match
Oh we

[Pre-Chorus: Beomgyu, Soobin, Taehyun]

In this world of ice
You're the only (one) shining glow
Now I can't stop thinking 'bout you
When I'm sinking alone
But angel who somehow appeared to me
Take me away to your hometown
I know it's real, I can feel it

[Chorus: Huening Kai, Taehyun]

I'm full of problems, love sick
No way to go
I was fine to die
I'm a loser in this game
The only (one) rule of this world
Save me
Take my hand
Please use me like a drug (I know I love you)

[Bridge: Soobin, Yeonjun]

The hole in my soul begins to mend
Frigid air starts to thaw
In this world of zero
I found warmth that's you
Take all of me
Girl, I need you

[Chorus: Huening Kai, Taehyun]

I'm full of problems, love sick (Oh)
No way to go
I was fine to die (Oh)
I'm a loser in this game (Game)
The only (one) rule of this world
Save me

Take my hand
Please use me like a drug (I know I love you)

[Post-Chorus: Seori & Beomgyu, Huening Kai, All, Seori & Soobin]

Say you love me, say you love me
Till the end of the world (I love you)
All or nothing, I want all of you
I know I love you (You)
Say you love me, say you love me
Till the end of the world (Till the end of the world)
All or nothing, I give all of you
I know I love you

Magic Lyrics:

[Verse 1: Yeonjun, Taehyun]
Remember how I used to be so
Stuck in one place so cold
Feeling like my heart just froze
Nowhere to go with no one, nobody
Suddenly you came through
Making me make a move
Nobody got it like you
I can't look away, I can't

[Pre-Chorus: Huening Kai, Beomgyu]
'Cause baby, you're a real one, real one
Teaching me to feel something so strong (Strong)
We could reach out and grab it

[Chorus: Yeonjun, Soobin, Huening Kai]
Oh, it's just like magic
Feeling your touch, oh, it's a rush
No one else has it
Oh, just like magic (Just like magic)
Oh, it's just like magic
Holding me tight
Giving me life
Oh, it's magic (Magic)
Oh, it's magic (Oh, it's just like magic)

[Post-Chorus: Taehyun, Soobin]
Oh, it's magic, oh, it's magic
Just like magic
Oh, it's magic
Magic

[Verse 2: Huening Kai, Beomgyu, Yeonjun]

Used to be so afraid
'Fraid of all the games we played
Waited around all day
Nowhere to go with no one, nobody
Hoping someone would save me
'Til you called out my name
Something in me just changed
Got me awake, got me

[Pre-Chorus: Soobin, Beomgyu]
'Cause baby, you're a real one, real one
Teaching me to feel something so strong (Strong)
We could reach out and grab it

[Chorus: Taehyun, Beomgyu, Huening Kai]
Oh, it's just like magic
Feeling your touch, oh, it's a rush
No one else has it
Oh, just like magic (Just like magic)
Oh, it's just like magic
Holding me tight
Giving me life
Oh, it's magic (Magic)
Oh, it's magic (Oh, it's just like magic)

[Bridge: All, Taehyun]
Everybody clap your hands (No, no, no)
If you've got a broken heart just take a chance (Oh, oh, no, no, no)
I say everybody clap your hands
If you've got a broken heart just take a chance (Magic, magic)
Everybody clap your hands
If you've got a broken heart just take a chance (Chance)
I say everybody clap your hands
If you've got a broken heart just take a chance (Ooh)
Everybody clap your hands
If you've got a broken heart just take a chance (Chance)
I say everybody clap your hands
If you've got a broken heart just take a chance, say

[Chorus: Yeonjun, Soobin, Huening Kai, Taehyun]
Oh, it's just like magic (Just like magic, yeah, eh)
Feeling your touch, oh, it's a rush
No one else has it
Oh, just like magic (Just like magic)
Oh, it's just like magic (Just like magic)
Holding me tight
Giving me life (Oh)

Oh, it's magic (Magic; Oh yeah)
Oh, it's magic (Oh, it's just like magic)

[Outro: All, Taehyun]
Everybody clap your hands
(Oh, it's magic)
If you've got a broken heart just take a chance
(Oh, it's magic) Just like magic
I say everybody clap your hands (Oh)
(Oh, it's magic) Magic
If you've got a broken heart just take a chance, say
Magic

What if I had been that PUMA (English Translation) Lyrics:

[Chorus: Yeonjun, Beomgyu]
Pick your answer A or B, it's a balance game with a puma and I in front of it
Uh, do I have to choose?
Uh, when I face that question
Yeah, there is a honey-like silence
One tricky palette of choices from which I don't know my color
A series of worries, there is dark in the end
I need you to tell me if you feel the same
I need you to tell me

[Verse 1: Soobin, Taehyun, Yeonjun]
My EXP is still zero (Zero)
I hate unfamiliar places, never ever (Ever)
What do I choose, what's good for me?
The answer doesn't matter
Looking out the door over there, there is a sense of freedom (Run away!)
Ayy, ayy, the moment I meet it (Throw it up!)
My chaser is everywhere
Be careful, it's spreading quickly
Choose either a believer or saver

[Pre-Chorus: Taehyun, Yeonjun]
Jaded in this endless game
I can feel the headache now
Whatever the result is, I don't care
I just wanna skip it

[Chorus: Huening Kai, Yeonjun]
Pick your answer A or B, it's a balance game with a puma and I in front of it
Uh, do I have to choose?
Uh, when I face that question
Yeah, there is a honey-like silence

One tricky palette of choices from which I don't know my color

A series of worries, there is dark in the end

I need you to tell me if you feel the same

I need you to tell me

[Refrain: Beomgyu, Soobin]

I'm at the crossroad

Probability is fifty-fifty

My choice is will become a reality

But I'm not sure either way

Close my eyes and guess it, guess it

Choosing between A and B

Don't know if it's the right answer, I'll leave it up to luck

Just like words, it's not easy

[Verse 2: Yeonjun, Taehyun]

What, there may not be a correct answer

There's no reason for asking for it

I'm good at talking, if I'm decent at everything

Then can I come and bet my life on it?

There is no correct answer, why should I decide?

Falling into a dilemma, I fall again

I can't live lowkey like this

Stop, my head is already overloaded

[Pre-Chorus: Soobin, Beomgyu]

Maybe if it were me, I'd stay in

At the zoo, but can't guess when

What would the puma feel?

I don't know, just skip it

[Chorus: Huening Kai, Taehyun]

Pick your answer A or B, it's a balance game with a puma and I in front of it

Uh, do I have to choose?

Uh, when I face that question

Yeah, there is a honey-like silence

One tricky palette of choices from which I don't know my color

A series of worries, there is dark in the end

I need you to tell me if you feel the same

I need you to tell me

[Refrain: Yeonjun, Soobin]

I'm at the crossroad

Probability is fifty-fifty

My choice is will become a reality

But I'm not sure either way

Close my eyes and guess it, guess it

Choosing between A and B
Don't know if it's the right answer, I'll leave it up to luck
Just like words, it's not easy

[Pre-Chorus: Huening Kai, Yeonjun]
Maybe I'll escape from reality tomorrow too
Doping in the imagination
I don't want to choose, I don't care
I just wanna skip it

[Chorus: Taehyun, Yeonjun]
Pick your answer A or B, it's a balance game with a puma and I in front of it
Uh, do I have to choose?
Uh, when I face that question
Yeah, there is a honey-like silence
One tricky palette of choices from which I don't know my color
A series of worries, there is dark in the end
I need you to tell me if you feel the same
I need you to tell me

[Refrain: Beomgyu, Soobin]
I'm at the crossroad
Probability is fifty-fifty
My choice is will become a reality
But I'm not sure either way
Close my eyes and guess it, guess it
Choosing between A and B
Don't know if it's the right answer, I'll leave it up to luck
Just like words, it's not easy

Dear Sputnik (English Translation) Lyrics:

[Intro]
Oh-oh-oh-oh, hey-eh-eh-eh

[Verse 1: Huening Kai, Yeonjun, Taehyun, Soobin]
Empty
It starts yet again, an endlessly empty day
Lonely
There's only loneliness in this cold atmosphere that drives me crazy
I follow that meteor shower, the compass that leads me
I run aimlessly to find the answer, find the answer
At the edge of my universe, dimly lit
My long wandering finally meets the end, meets the end

[Pre-Chorus: Soobin, Taehyun, Yeonjun]
Oh my Sputnik

It's my fate, I finally found you (You are another me)
Call me destiny
Because I know you are another me

[Chorus: Taehyun, Huening Kai]
A single warm frozen hand
The moment we hold each other, everything melts (Down)
You are my orbit
You're my one and only
Fly through the night sky with you

[Post-Chorus: Beomgyu]
We're gonna glow, oh, oh, oh-oh (With you, we fly)
Gotta go, oh, oh, oh-oh (Don't stop, we ride)
We're gonna glow, oh, oh, oh-oh (With you, we fly)
Gotta go, oh, oh, oh-oh (Don't stop, we ride)

[Verse 2: Yeonjun, Beomgyu, Huening Kai, Soobin]
If I hold hands with you (If I hold hands)
My wounds become bright signs (Bright)
Rounding the universe countless times
Our orbits are finally overlapping
We met like it was a miracle (Oh yeah, yeah)

[Pre-Chorus: Beomgyu, Taehyun, Yeonjun]
Oh my Sputnik
It's my fate, I finally found you (You are another me)
Call me destiny
Because I know you are another me

[Chorus: Huening Kai, Taehyun]
A single warmth and frozen hands
The moment we hold each other, everything melts (Down)
You are my orbit
You're my one and only
Fly through the night sky with you

[Post-Chorus: Soobin]
We're gonna glow, oh, oh, oh-oh (With you, we fly)
Gotta go, oh, oh, oh-oh (Don't stop, we ride)
We're gonna glow, oh, oh, oh-oh (With you, we fly)
Gotta go, oh, oh, oh-oh (Don't stop, we ride)

[Bridge: Beomgyu, Taehyun]
In a crumbling world
I found a star called 'you'
I need you, my love

Don't let it get rusty
Make me believe in eternity
Let's start our journey together

[Chorus: Huening Kai, Yeonjun, Taehyun]
Going beyond loneliness (Yeah)
Flying through the sky (Oh, ooh-woah-woah)
Let's engrave eternity in a starlight
Going further than eternity (far)
Through this never-ending journey (Journey, yeah)
Our journey will go on (Ooh)

[Post-Chorus: Yeonjun, Taehyun]
We're gonna glow, oh, oh, oh-oh (With you, we fly)
With you, yeah
Gotta go, oh, oh, oh-oh (Don't stop, we ride)
We fly with you
We're gonna glow, oh, oh, oh-oh (With you, we fly)
Ooh, oh
Gotta go, oh, oh, oh-oh (Don't stop, we ride)

Frost (English Translation) Lyrics:

[Intro: Huening Kai]
I'm so shocked
Ha-ha-ha

[Verse 1: Yeonjun, Huening Kai, Taehyun]
Spring's here but warmth is nowhere to be found
Sharp needles sprout out the window
My white breath like icy
Gone without a trace the pulsing starlight
The hole stuck in my heart is getting bigger
That small island enclosed in a veil
In my soul overwhelmed
I'm hollowed out once again

[Pre-Chorus: Soobin, Yeonjun]
Voices calling me, I'm in chaos now
Drawn by the name, I stand in chaos
Really lost my mind
Really, really, really lost it
The faint voices, I don't know why
My fate is what? What's the right answer, really?
Really lost my mind
Really, really, really, lost it (Ha-ha)

[Chorus: Huening Kai, Taehyun]
My frozen lips
At the tip of my tongue, I call out that name
See only my icy breath
In an unfamiliar name
There's fate or something else
Meanings that I don't understand
Frosting over icy white

[Verse 2: Soobin, Yeonjun, Beomgyu]
Follow the path across the frozen lake
Reached the end, no sign in sight
Only freezing wind to greet me
Sombre flower in lightless ice
Fateful shipwreck
Suspended time within it, I'm dying
Yeah, ah

[Pre-Chorus: Huening Kai, Yeonjun]
Voices calling me, I'm in chaos now
Drawn by the name, I stand in chaos
Really lost my mind
Really, really, really lost it
The faint voices, I don't know why
My fate is what? What's the right answer, really?
Really lost my mind
Really, really, really, lost it (Ha-ha)

[Chorus: Taehyun, Soobin]
My frozen lips
At the tip of my tongue, I call out that name
See only my icy breath
In an unfamiliar name
There's fate or something else
Meanings that I don't understand
Frosting over icy white

[Bridge: Huening Kai, Yeonjun]
On dream island, only chaos exists
I run but sink deeper into dread
Meaning frozen before the name
Am I ready for this?

[Chorus: Taehyun, Soobin]
My frozen lips
At the tip of my tongue, I call out that name
See only my icy breath

In an unfamiliar name
There's fate or something else
Meanings that I don't understand
Frosting over icy white