



A Discourse Analysis on the Lexical Cohesion Through Song Lyrics 'Kill Bill' by Sza

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Abstract: People communicate their views through communication in a variety of ways, including spoken language, written language, and gestures. Music is one way to express unique thoughts, feelings, and emotions through words. This research aims to discover the lexical analysis of SZA's song titled 'Kill Bill'. The researcher employed a qualitative approach. The researchers used the Halliday and Matthiessen theory of lexical cohesion, which focuses on lexical reiteration to conduct the research (repetition, synonym, hyponymy). As a result, the goal of lexical cohesion is mainly to help the reader in acknowledging the song's message or idea.

Keywords: Discourse Analysis, lexical aspects, song lyrics

INTRODUCTION

There are many ways in which people express their thoughts in communication, such as spoken language, written language, and gestures. People cannot live without language because language is actually for communication and transmission of information. Literal language is here applied to language as a communication system for humans. Language allows the speaker to talk about anything within the range of its transmission in any situation. Furthermore, language is alive. Therefore, humans can express almost anything through language, such as thoughts, ideas, emotions, desires, information, etc. Music is one method of communicating specific thoughts, feelings, and emotions through language. The composition of music is accompanied by words that help create beautiful music. Songs are works of art and works of life (Sukyawaty, 2008: 3). It is also accepted that songs have been an inseparably linked aspect of human history. In addition to songwriters, vocalists, and appropriate instruments contribute to the development of music. A song's function is entertainment in which it provides target information, is pleased to hear, and fully understands so that the desired message may be correctly transmitted to the listener. Sometimes it is difficult for listeners to understand the meaning of a song because the lyrics do not always convey the meaning. Songs are also a medium that can be used in English learning activities, including poetry writing skills, language style learning objects, and discourse analysis.

Essentially, song lyrics may be viewed as a type of discourse. Stubbs (1983:1) maintained that First, Discourse analysis is concerned with language use beyond the boundaries of an utterance. Second, is "something concerned with the interrelationships between language and society," and the last one is "something concerned with the interactive or dialogic properties of everyday

communication.” Discourse analysis is a method for analyzing connected speech or writing for descriptive linguistics that expands beyond the limitations of a single phrase at a time (Harris 1952). Zellig Harris developed the term “discourse analysis” in his 1952 article “Discourse Analysis.” Discourse analysis is a broad field of study that draws theoretical and analytical approaches from disciplines such as linguistics, sociology, philosophy, and psychology. More importantly, it provides models and methods for solving problems in education, cultural studies, communication, and other fields. Cohesion is a component of discourse analysis. Coherence is one of the language methods used to demonstrate connectivity between the text and phrase. So, when we construct a strong discourse, it must have a good connection so that the entire idea in a text can be simply understood.

The researcher selects discourse analysis on song lyrics because songs are an everyday discourse that aims to entertain anybody who hears them. Songs as interpretative and analyzing texts, attempt to extend the singer’s or composer’s perspectives and make the listener understand the singer’s or composer’s emotions and reasons. In Lehman’s terms, a discourse, especially a text, is a coherent series of sentences or utterances. The text is not communicative if the criteria do not apply to the text. Based on this theme, seven textuality criteria are given. They are criteria a sequence of sentences must satisfy to be text. There are seven textuality criteria: coherence, coherence, intentionality, acceptability, awareness, situation, and intertextuality.

Solána Imani Rowe, better known as SZA, is an American singer and songwriter. Her 2017 debut album ‘Ctrl’ received four Grammy nominations, including Best New Artist, and was later named one of Rolling Stone’s 500 Greatest Albums of All Time. ‘Kill Bill’ is a song about a fictional crime of passion. ‘Kill Bill’ was recorded by SZA for her second album, SOS. SZA worked on the song alongside her go-to producers, Rob Bisel and Carter Lang. ‘Kill Bill’ was released on January 10, 2022. ‘Kill Bill’ was a hit on streaming sites. With over 64 million international listens, it became SZA’s first single to top the Billboard Global 200. It debuted in the top five three weeks prior, with around 57.9 million streams.

SZA compares herself to Bill from the Kill Bill film duology from 2003 to 2004. Bill crashes and murders his ex-lover Beatrix Kiddo’s wedding after knowing she faked her death to avoid him. The song’s lyrics, which mirror the narrative of the film, address SZA’s dream of murdering an ex-boyfriend and his new girlfriend out of jealousy. SZA describes her feelings of anger at her ex-boyfriend in the lyrics of her song ‘Kill Bill’ after they broke up but also attempts to maintain her calmness by approaching the situation properly. The song’s storyline is primarily influenced by the Kill Bill movies, as it follows SZA as she plots vengeance on her ex-boyfriend through murder. The lyrics are sung by SZA in a sweet, croon-like voice, creating a contrast between the innocent tone of her vocal melodies and the violent effects of the lyrics.

The researchers determine the problem through the following question: What is the lexical cohesion of SZA’s song ‘Kill Bill’ lyrics? It is hoped that after reading this paper, the readers would know the genuine meaning of this song, allowing them to not only sing and listen to it but also understand it.

RESEARCH METHODOLOGY

The researchers used qualitative research to conduct this research. Qualitative research focused on text or picture data and often used various phases in data analysis and relies on a variety of designs (Creswell 2014). Meanwhile, according to Bogdan and Biklen (1982), Qualitative research is descriptive, including data collected in the form of words or pictures rather than figures.

The data was obtained from SZA’s song ‘Kill Bill’. The researchers also used Genius.com to identify the song’s lyrics and other relevant internet sources that may help the research. The researchers then use the words, sentences, and phrases found in song lyrics that have lexical cohesion as the data

for this research. In collecting the data, the researchers followed some steps such as (1) To understand the meaning and emotion of the song, the researchers listened to the song while reading the lyrics from the Genius.com website. (2) Transcribing the lyrics. (3) Report on the previously studied data. And it will be drawn as a conclusion by summarizing the song based on the intended meaning.

‘Kill Bill’ for its honest expression of SZA's violent emotions, finding her murder fantasies outrageous yet realistic to some level. She displays jealousy and anger at seeing her ex with someone else. This is what is often referred to as a revenge fantasy. Even though SZA claims she killed her significant other, she hasn't done it. It's all in her head, and she chose to kill him and his girlfriend in her head by making up a scenario of their deaths. That way, she may more easily convince herself that they are no longer alive and that she is not as miserable and lonely as she feels.

FINDING & DISCUSSION

Discourse refers specifically to spoken language. Discourse is affected by contextual and cultural settings, how texts are generated as a social practice, what texts inform us about, what people think or believe, and so on. The selection, sequencing, and arrangement of words, structures, and utterances to produce a unified spoken language is referred to as discourse competence. In discourse, when we develop a good discourse it must have a good connection so that there are understand easily the whole idea in a text. Halliday & Matthiessen (2014) define cohesion as a relation of meaning that exists within a text. In creating a good text there are two kinds of cohesion, one of them is lexical cohesion. There are two types of coherence in writing a good text, one of which is lexical cohesion. Lexical cohesion is the relationship between parts of language, or in other words, the relationship between semantically related items of discourse.

Dharma (2014: 59) uses repetition and collocation to achieve the lexical aspect. Hassan (1984:320) and Halliday and Mathiensen (2014) define lexical cohesion into five categories: (1) Repetition is the act or process of repeating or being repeated. (2) Synonymy is defined as a term that has the same or nearly the same meaning as another word or phrase in a language. (3) An antonym is a term that has the opposite meaning as another word. (4). Hyponymy is the relationship between two words when one word's meaning has strong correlations with another word's meaning. (5) Meronymy is a figure of speech in which one word or phrase is replaced with another that is similar.

Music is composed of two elements: sounds and lyrics (Dallin, 1994). Although lyrics are the second element of music, they make important contributions to it. Lyrics provide the listener with a complete understanding of the information sent by the music; in other words, lyrics explain the message conveyed by the song. "Lyrics are written as a type of interaction between the writer and the listeners," states Dallin (1994). Most of the time, they carry a message (whatever it may be) to inspire the listeners to think about it. Such a purpose and form of interaction are embedded in the cultural context of these people, according to their musical preferences, time, etc.”

‘Kill Bill’ did well on streaming platforms. It debuted in the top five three weeks prior with about 57.9 million streams, 36.9 million of which came from the United States. With these first-week US streaming results, ‘Kill Bill’ debuted at the top of the country's Streaming Songs chart on December 24, 2022, becoming her first top-one single there. It was the first non-holiday song to top the chart during Christmas week since 2018. The song lyrics of ‘Kill Bill’ by SZA can be seen from these lines:

- (1) *I'm still a fan even though I was salty*
- (2) *Hate to see you with some other broad, know you happy*
- (3) *Hate to see you happy if I'm not the one drivin'*
- (4) *I'm so mature, I'm so mature*
- (5) *I'm so mature, I got me a therapist to tell me there's other men*

- (6) *I don't want none, I just want you*
- (7) *If I can't have you, no one should, I might*
- (8) *I might kill my ex, not the best idea*
- (9) *His new girlfriend's next, how'd I get here?*
- (10) *I might kill my ex, I still love him, though*
- (11) *Rather be in jail than alone*
- (12) *I get the sense that it's a lost cause*
- (13) *I get the sense that you might really love her*
- (14) *The text gon' be evidence, this text is evidence*
- (15) *I try to ration with you, no murders, no crime of passion*
- (16) *But, damn, you was out of reach*
- (17) *You was at the farmer's market with your perfect peach*
- (18) *Now I'm in amazement, playin' on my patience*
- (19) *Now you layin' face-down, got me singin' over a beat*
- (20) *I'm so mature, I'm so mature*
- (21) *I'm so mature, I got me a therapist to tell me there's other men*
- (22) *I don't want none, I just want you*
- (23) *If I can't have you, no one will, I (I might)*
- (24) *I might kill my ex, not the best idea*
- (25) *His new girlfriend's next, how'd I get here?*
- (26) *I might kill my ex, I still love him, though*
- (27) *Rather be in jail than alone*
- (28) *I did it all for love (Love)*
- (29) *I did it all on no drugs (Drugs)*
- (30) *I did all of this sober*
- (31) *I did it all for us, oh*
- (32) *I did it all for love (Love)*
- (33) *I did all of this on no drugs (Drugs)*
- (34) *I did all of this sober*
- (35) *Don't you know I did it all for us? (I'm gon' kill your ass tonight)*
- (36) *Oh, I just killed my ex, not the best idea (Idea)*
- (37) *Killed his girlfriend next, how'd I get here?*
- (38) *I just killed my ex, I still love him, though (I do)*
- (39) *Rather be in hell than alone*

There are two kinds of lexical cohesion. Reiteration and Collocation, as defined by Halliday and Hassan (1976). Repetition, synonymy, hyponymy, and meronymy are the types of reiteration. Lexical cohesion is important to comprehend since it helps us understand the meaning of song lyrics when we are reading a text or conversation. The article, lyric song, and other speech all have lexical cohesion. Lexical cohesion has two purposes: (a) To connect words and phrases inside a text, which can be classified as a repetition, synonym, meronymy, hyponymy, or collocation. (a) Used to demonstrate the appearance of terms that are related to the same setting. Here are some lexical aspects in the song lyrics 'Kill Bill':

1) Repetition

The types of repetition in this song's lyrics are anaphora and epiphora. Anaphora is the repetition of a word or phrase at the beginning of repeated phrases, clauses, or sentences. That repetition is

intended and serves to give style and emphasis to the text or speech. Anaphora may be found in poetry, prose, dialogue, speeches, and song lyrics because it impacts both meaning and style. The sentence "**Hate to see you**" in line (2) is repeated in sentence line (3).

The sentence "**I'm so mature**" in lines (4) and (5) is repeated in the sentence in lines (20) and line (21).

(4) *I'm so mature, I'm so mature*

(5) *I'm so mature, I got me a therapist to tell me there's other men*

(20) *I'm so mature, I'm so mature*

(21) *I'm so mature, I got me a therapist to tell me there's other men*

The objective of repeating the line "*I'm so mature*" is to convey that she has a therapist who tells her that there are other men out there and that she shouldn't be obsessed with her ex.

The sentence "**I might kill my ex**" in line (8) is repeated in line (10). It is also repeated without change in lines (24) and (26).

The sentence "**I get the sense**" in line (12) is repeated in line (13).

The sentence "**I did it all**" in line (28) is repeated in line (29). It is also repeated without change in lines (30), (31), (32), (33), and (34).

(28) *I did it all for love (Love)*

(29) *I did it all on no drugs (Drugs)*

(30) *I did all of this sober*

(31) *I did it all for us, oh*

(32) *I did it all for love (Love)*

(33) *I did all of this on no drugs (Drugs)*

(34) *I did all of this sober*

In the song's bridge, SZA denies an age-old assumption that you have to be insane or high on drugs before you consider committing a crime of passion like murder. She admits that she wants to do it for love because she will do anything if her partner is not hers anymore.

Epiphora, also known as epiphora repetition, is a sort of repetition where the same word or phrase appears at the end of consecutive sentences. The word "**evidence**" reappears in "*The text gon' be evidence*" in the next phrase "*this text is evidence*" line (14).

(14) *The text gon' be evidence, this text is evidence*

In line (14) the context of the term "evidence" relates to the contents of the text with her ex-boyfriend stating how much he loves his new partner.

2) Synonym

Synonymy can be found in these verses:

(29) *I did it all on no drugs (Drugs)*

(30) *I did all of this sober*

In line (29) of the song lyrics there is "*no drugs*" which has a synonymic relation to the phrase "*sober*" in line (30).

3) Hyponymy

Hyponymy is an inclusion relation that contains the meaning of a more general word. It refers to something that may be described as classification with a connection to the general term.

(17) *You was at the farmer's market with your perfect peach*

The hyponymous part of the song's lyrics, "*farmer's market*" is the "*perfect peach*" in line (17).

CONCLUSION

The lyrics of the song 'Kill Bill' have been analyzed using discourse analysis. This research aims to identify the types of lexical cohesion used by SZA in the 'Kill Bill' song lyrics, as well as the functions of lexical cohesion used in the song lyrics. The researchers did not find all of the categories of lexical cohesiveness in the lyrics of Kill Bill. The researchers discover reiteration as a sort of lexical cohesion in SZA's 'Kill Bill' song lyrics. This research includes just one form of anaphoric repetition in its reiteration form, such as: (1) Hate to see you, (2) I'm so mature, (3) I might kill my ex, (4) I did it all. And the synonyms: (1) No drugs, (2) Sober. And the last reiteration type that the researchers find is Hyponymy, such as "perfect peach" which is a hyponymous part of the "farmer's market". The purpose of lexical cohesion in SZA's 'Kill Bill' song lyrics is to emphasize, explain, strengthen, and connect to the two phrases whose meanings are connected, as well as to express the resemblance through a synonym. However, the aim of lexical cohesion is mainly to help the reader comprehend the song's message or idea.

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