



Humanistic and Peace Values in John Lennon's Solo Albums

Marvino Diaz Athalah¹, Hafiz Arfansyah², Euis Meinawati³

^{1,2,3}Sastra Inggris, Universitas Bina Sarana Informatika, Jakarta

Article Info

Accepted: 2025-12-24

Revised: 2026-06-22

Accepted: 2026-06-22

Keywords:

*Humanistic Values,
John Lennon,
Literary Analysis,
Peace Studies,
Song Lyrics*

DOI:

10.24256/ideas.v14i1.9073

Corresponding authors:

Euis Meinawati

euis.eum@bsi.ac.id

Sastra Inggris, Universitas Bina
Sarana Informatika, Jakarta

Abstract

This study analyzes the representation of humanistic and peace values in John Lennon's solo albums through a qualitative descriptive approach focusing on lyrical analysis. Eight songs released between 1970 and 1980—Imagine, Give Peace a Chance, Happy Xmas (War Is Over), Mind Games, Love, Working Class Hero, Beautiful Boy, and Watching the Wheels—were selected for their consistent articulation of themes such as unity, compassion, equality, and critiques of social injustice. Guided by Marc Pilisuk's peace theory, the analysis interprets Lennon's lyrics as cultural texts that embody moral and philosophical ideals rather than mere political statements. Findings reveal that Lennon's works function as artistic expressions and ethical reflections, encouraging audiences to envision a world free from conflict and grounded in empathy and solidarity. His songs bridge personal experiences with global concerns, offering meaningful contributions to literary studies and peace discourse. Ultimately, Lennon's solo albums highlight the transformative role of music in promoting humanity, justice, and peaceful coexistence.

1. Introduction

Literature is not limited to conventional forms such as poetry, prose, or drama, but also includes song lyrics as cultural and literary texts that reflect human experiences, emotions, and social realities. (Mutiah Ulfha et al., 2023) further explain that literary and cultural texts may function as reflections of moral values and social consciousness within society. (Ahamed Assistant Professor & Toppo Assistant Professor, 2024) argue that literature functions as a humanistic medium through which social values, emotional experiences, and ethical reflections may be communicated across cultural contexts.

In contemporary literary studies, music lyrics are increasingly recognized as meaningful artistic expressions capable of communicating philosophical, ethical, and ideological values through language and symbolism. Recent studies emphasize that popular music functions not only as entertainment but also as a medium for shaping social consciousness, identity, and collective values through discourse and artistic representation (Ramadhana & Heriyati, 2025). Through literary analysis, song lyrics may therefore be interpreted as cultural narratives that construct meanings related to humanity, peace, equality, and social awareness.

Among musicians whose works strongly engage with humanitarian and peace-oriented discourse, John Lennon occupies a significant position. Following the dissolution of The Beatles, Lennon's solo career became increasingly associated with themes of anti-war activism, compassion, emotional honesty, and critiques of social injustice. Songs such as *Imagine*, *Give Peace a Chance*, and *Happy Xmas (War Is Over)* illustrate Lennon's persistent advocacy for peace, unity, and collective humanity.

His peace activism, including public anti-war campaigns during the Vietnam War era, positioned him not only as a musician but also as a cultural figure whose artistic works conveyed moral and political consciousness. Consequently, Lennon's lyrics provide rich material for literary interpretation because they combine poetic expression with ethical and social reflection.

Previous studies have examined Lennon's works primarily from political, cultural, and discourse perspectives. Research by (Jaelani et al., 2023) In addition (Dwi Andriani et al., 2024) examined the construction of meaning in Lennon's song *Imagine*, emphasizing themes of peace, equality, and collective humanity through lyrical interpretation.

However, previous studies tend to focus on individual songs or discourse-oriented approaches, while limited attention has been given to the broader representation of humanistic and peace values across Lennon's solo works through literary peace studies perspectives. Employed Critical Discourse Analysis to investigate the peace messages contained in *Imagine*, revealing themes of unity, equality, and resistance toward ideological divisions.

Similarly (Dahal, 2021) analyzed Lennon's songs as anti-war expressions that criticize violence, poverty, and socio-political oppression during the Vietnam War period. Although these studies successfully highlight Lennon's political engagement and peace activism, they tend to focus on isolated songs or discourse-oriented interpretations. Limited attention has been given to examining Lennon's solo lyrics as literary texts that systematically construct humanistic and peace values through poetic language and ethical representation.

To analyze these values, this study applies Marc Pilisuk's peace theory as its analytical framework. Peace studies itself is an interdisciplinary field that seeks to understand conflict prevention, non-violence, and peaceful coexistence through social, political, psychological, and cultural perspective (Habibal, 2019). Pilisuk conceptualizes peace not merely as the absence of war, but as the presence of social justice, empathy, cooperation, and freedom from structural violence. His theory emphasizes that conflict is often rooted in inequality, domination, and psychological alienation, while peace requires moral awareness, collective responsibility, and human solidarity.

This framework is relevant for analyzing Lennon's lyrics because many of his songs criticize social oppression, reject violence, and encourage compassion and unity. Through Pilisuk's perspective, Lennon's works may therefore be interpreted as literary expressions that advocate both personal and social transformation toward peaceful coexistence.

Based on these considerations, this research identifies a gap in previous scholarship regarding the literary-humanistic analysis of Lennon's solo works using peace studies theory. While earlier studies mainly concentrate on political activism or discourse analysis, this study specifically investigates how Lennon's lyrics construct humanistic and peace-oriented values through literary expression. The originality of this research lies in its interdisciplinary approach that combines literary analysis, peace studies, and lyrical interpretation to position popular music lyrics as meaningful ethical and philosophical texts.

This study aims to analyze the representation of humanistic and peace values in John Lennon's solo albums released between 1970 and 1980.

2. Method

This research employs a qualitative literary textual analysis to examine the representation of humanistic and peace values in John Lennon's solo songs. Previous studies on song lyrics also demonstrate that figurative language and imagery may function as literary devices for expressing emotional experiences, symbolic meanings, and human values within musical texts (Tambunsaribu & Sigalingging, 2024). According to (Arsyad, 2016) qualitative textual analysis is appropriate for interpreting symbolic meanings and thematic representations within literary and cultural texts.

A qualitative approach was selected because the study focuses on interpreting meanings, symbolic expressions, and ethical messages embedded within song lyrics rather than measuring numerical data. Literary textual analysis enables the researcher to explore how language, imagery, and lyrical structures construct ideas related to humanity, empathy, social justice, and peace. This method is considered appropriate because song lyrics function as literary and cultural texts that communicate ideological and philosophical meanings through artistic expression.

The primary data of this study consist of eight selected songs from John Lennon's solo albums released between 1970 and 1980, namely *Imagine*, *Give Peace a Chance*, *Happy Xmas (War Is Over)*, *Mind Games*, *Love*, *Working Class Hero*, *Beautiful Boy (Darling Boy)*, and *Watching the Wheels*. These songs were selected purposively based on their relevance to themes of peace, humanity, anti-war discourse, emotional honesty, and social criticism. The selection was also based on the songs' historical and cultural significance within Lennon's solo career, particularly their consistent engagement with humanitarian and peace-oriented messages. The lyrics were obtained from officially published album materials and verified lyric sources to ensure textual accuracy.

This study applies Marc Pilisuk's peace theory as the analytical framework. Pilisuk conceptualizes peace not only as the absence of direct violence but also as the presence of justice, empathy, cooperation, and freedom from structural oppression. His theory emphasizes that violence may emerge psychologically, socially, and structurally through inequality, domination, alienation, and systems that marginalize human dignity.

Therefore, peace involves moral awareness, collective responsibility, compassion, and social transformation toward equality and non-violence. This framework is relevant to the present study because Lennon's lyrics frequently criticize war, social injustice, materialism, and psychological oppression while simultaneously promoting unity, love, emotional awareness, and collective harmony.

The data analysis was conducted through several systematic stages.

First, the researcher performed close reading on each selected lyric to identify recurring words, symbols, metaphors, and thematic expressions related to humanistic and peace values.

Second, the lyrical data were coded according to thematic categories such as anti-war values, structural violence, social justice, personal humanism, emotional vulnerability, unity, and spiritual peace.

Third, the coded data were categorized and interpreted using Marc Pilisuk's peace theory to examine how Lennon's lyrics construct moral awareness, resistance toward violence, and visions of peaceful coexistence. Finally, the researcher synthesized the findings to identify dominant thematic patterns and philosophical meanings reflected across Lennon's solo works.

To ensure trustworthiness, the study employed theoretical triangulation by integrating literary analysis with peace studies perspectives. Peer debriefing was also conducted through discussions with academic references and previous scholarly studies related to Lennon's lyrics, peace discourse, and humanistic criticism. In addition, an audit trail was maintained throughout the research process by documenting lyric selection, thematic coding, and interpretative procedures to enhance analytical consistency and transparency.

This study is limited to lyrical analysis and does not examine musical composition, instrumentation, audience reception, or performance aspects. Furthermore, the interpretation of song lyrics remains inherently subjective because literary meanings may vary depending on readers' perspectives and socio-cultural contexts. Nevertheless, the study attempts to provide a systematic and theoretically grounded interpretation through close textual analysis and the application of Pilisuk's peace theory

3. Results

3.1 *Anti-War and Non-Violence*

One of the dominant themes identified in John Lennon's solo works is anti-war discourse and the promotion of non-violence. Through repetitive lyrical structures and direct moral appeals, Lennon consistently constructs peace as a collective ethical responsibility rather than merely a political ideology. Songs such as *Give Peace a Chance* and *Happy Xmas (War Is Over)* explicitly criticize violence and encourage social solidarity as a pathway toward peaceful coexistence.

In *Give Peace a Chance*, Lennon repeatedly states:

"All we are saying is give peace a chance."

The repetition of this phrase functions as a rhetorical strategy that simplifies the peace message into a universal collective demand. The lyric emphasizes non-violence as a shared human responsibility rather than an abstract political slogan. Through Marc Pilisuk's perspective, the song reflects resistance toward direct violence and war while encouraging collective awareness and cooperation. The repetitive structure also strengthens the accessibility of the message, allowing the lyric to function as a form of public moral persuasion.

Similarly, *Happy Xmas (War Is Over)* presents peace as something dependent upon human willingness and moral consciousness. Lennon writes:

"War is over, if you want it."

This statement positions peace as an achievable social condition rather than an impossible ideal. The phrase "if you want it" emphasizes collective agency and responsibility, suggesting that conflict persists because of human choices and systems that sustain violence. From Pilisuk's theoretical perspective, the lyric critiques normalized violence and encourages social transformation grounded in empathy and mutual understanding.

The song combines hopeful imagery with ethical reflection, reinforcing Lennon's belief that peace requires both emotional awareness and collective action.

Overall, the anti-war songs analyzed in this study construct peace as an active moral commitment rooted in solidarity, empathy, and collective consciousness. Lennon's lyrics reject violence not only at the political level but also at the psychological and social levels, reflecting Pilisuk's conception of peace as freedom from domination and conflict.

3.2 Structural Violence and Social Justice

Another significant theme identified in Lennon's lyrics is the critique of structural violence and social inequality. Several songs expose systems of oppression, materialism, and psychological alienation that diminish human dignity and social justice. Through poetic and confrontational language, Lennon criticizes the social structures that perpetuate inequality and emotional suppression.

In *Working Class Hero*, Lennon states:

"They hurt you at home and they hit you at school."

This lyric symbolizes the normalization of oppression within social institutions such as family and education. The verb choices "hurt" and "hit" create imagery of psychological and physical control, suggesting that violence operates structurally rather than individually. Through Pilisuk's framework, the song reflects structural violence because oppression is embedded within social systems that shape human consciousness and limit individual freedom. Lennon critiques how society conditions individuals to conform to hierarchical systems while suppressing emotional authenticity and human dignity.

Similarly, *Imagine* critiques social divisions rooted in nationalism, materialism, and ideological boundaries. Lennon writes:

"Imagine no possessions." and "Imagine there's no countries."

These lyrics challenge systems that create inequality, competition, and conflict among human beings. By eliminating symbolic divisions such as property ownership and national borders, Lennon constructs a utopian vision grounded in equality and collective humanity. Within Pilisuk's peace theory, these ideas represent resistance toward structural conditions that sustain conflict and alienation. The song advocates a form of positive peace characterized by social justice, unity, and mutual coexistence.

The findings demonstrate that Lennon consistently portrays violence not merely as warfare but also as systemic inequality and psychological oppression. His lyrics reveal how structures of domination may damage human dignity while simultaneously encouraging listeners to imagine alternative forms of social harmony based on equality and compassion.

3.3 Personal Humanism and Emotional Vulnerability

The analysis also reveals strong representations of personal humanism and emotional vulnerability throughout Lennon's solo works. Unlike conventional political protest songs, several compositions emphasize emotional honesty, love, care, and psychological reflection as essential foundations of humanity and peace. In *Love*, Lennon writes:

"Love is real, real is love."

The simple and minimalist structure of the lyric reinforces the sincerity and universality of love as a human value. Rather than presenting love romantically alone, Lennon frames it as emotional authenticity and mutual understanding. The repetition of the words "love" and "real" symbolizes emotional transparency and compassion, which align with Pilisuk's emphasis on empathy as a condition for peaceful human relationships.

Similarly, *Beautiful Boy (Darling Boy)* expresses parental affection and emotional care through the lyric:

"Life is what happens to you while you're busy making other plans."

This lyric reflects acceptance, patience, and mindfulness toward human life. The song emphasizes emotional presence and human connection over ambition and social pressure. Through Pilisuk's framework, the lyric may be interpreted as resistance toward psychological alienation and modern anxieties that distance individuals from authentic emotional experiences.

In *Watching the Wheels*, Lennon states:

"I'm just sitting here watching the wheels go round and round."

The lyric symbolizes withdrawal from societal expectations related to fame, productivity, and ambition. Rather than portraying passivity negatively, Lennon frames simplicity and self-awareness as forms of inner peace. The song critiques social pressures that prioritize competition and achievement over psychological well-being. This reflects Pilisuk's understanding that peace also involves emotional balance, self-awareness, and liberation from oppressive social norms.

Collectively, these songs demonstrate that Lennon's concept of peace extends beyond political issues toward emotional and psychological dimensions of human existence. Compassion, honesty, love, and self-acceptance emerge as central humanistic values that contribute to peaceful coexistence.

3.4 Unity and Spiritual Peace

Another recurring theme identified in the analysis is unity and spiritual peace. Lennon frequently constructs peace through imagery of collective harmony, universal love, and shared human consciousness. His lyrics encourage listeners to transcend ideological, cultural, and psychological divisions in pursuit of collective unity.

In *Mind Games*, Lennon writes:

"Love is the answer, and you know that for sure."

This lyric positions love as a transformative social and spiritual force capable of overcoming conflict and division. The phrase functions symbolically to promote harmony and collective awareness rather than violence and hostility. Through Pilisuk's perspective, the lyric reflects the idea that peace requires psychological transformation and moral consciousness. Lennon emphasizes that peaceful coexistence begins with changes in human thought and emotional perception.

Similarly, *Imagine* reinforces collective unity through the lyric:

"Imagine all the people living life in peace."

The lyric constructs humanity as a unified global community unrestricted by political, religious, or economic barriers. The inclusive phrase "all the people" symbolizes universal solidarity and collective coexistence. Lennon's utopian imagery functions as both social criticism and ethical aspiration, encouraging listeners to reconsider systems that divide humanity. Through Pilisuk's framework, the song reflects positive peace characterized by justice, cooperation, empathy, and social harmony.

Overall, the findings indicate that Lennon consistently uses lyrical simplicity, repetition, and symbolic imagery to construct peace as both a social and spiritual condition. His songs advocate emotional unity and collective awareness as necessary foundations for a more humane and compassionate world.

4.5 Synthesis of Findings

The analysis demonstrates that John Lennon's solo works consistently construct peace and humanism through interconnected themes of anti-war resistance, structural justice, emotional honesty, unity, and spiritual awareness. Rather than presenting peace merely as the absence of armed conflict, Lennon frames it as a multidimensional ethical philosophy grounded in empathy, equality, compassion, and collective responsibility. Through Marc Pilisuk's peace theory, the findings reveal that Lennon's lyrics critique both direct violence and structural oppression while simultaneously envisioning alternative forms of human coexistence based on solidarity and moral consciousness.

4. Discussion

The findings of this study demonstrate that John Lennon's solo songs consistently construct peace and humanistic values through poetic language, symbolic imagery, and ethical reflection. Rather than functioning solely as musical entertainment or political protest, Lennon's lyrics operate as literary texts that communicate moral awareness, social criticism, and visions of collective humanity (Linden, 2016). Similarly emphasizes that peace discourse in music often operates through symbolic narratives that encourage empathy and collective awareness.

Across the analyzed songs, peace is represented not merely as the absence of war, but as a multidimensional condition grounded in empathy, equality, emotional honesty, and social justice (Tomenchuk & Foluchka, 2024) also argue that peace-oriented cultural expressions may strengthen humanitarian awareness and collective responsibility within society. This confirms that popular music lyrics can serve as significant cultural narratives capable of conveying philosophical and humanitarian meanings.

From a literary perspective, Lennon may be interpreted as a humanist writer whose artistic language emphasizes compassion, dignity, and human connection. Songs such as *Love, Beautiful Boy (Darling Boy)*, and *Watching the Wheels* reveal that Lennon's understanding of peace extends beyond political activism toward emotional and psychological dimensions of human existence. The recurring themes of love, self-awareness, vulnerability, and acceptance suggest that inner peace and emotional authenticity are essential components of peaceful coexistence. Through minimalist and repetitive lyrical structures, Lennon simplifies complex moral ideas into accessible expressions that resonate with broad audiences.

The findings also strongly align with Marc Pilisuk's peace theory, particularly regarding structural violence and collective responsibility. Pilisuk argues that violence may emerge not only through warfare but also through systems of inequality, domination, and psychological alienation that suppress human dignity. Similarly, Galtung's concept of the culture of peace emphasizes that peace should not merely be understood as the absence of physical violence, but also as the presence of social justice, equality, and harmonious human relations (Jondar et al., 2022).

This perspective is reflected in songs such as *Working Class Hero* and *Imagine*, where Lennon critiques materialism, nationalism, and social oppression as sources of human conflict and division. His lyrics consistently advocate solidarity, cooperation, and empathy as alternatives to structural violence. Consequently, Lennon's songs construct peace as both a personal transformation and a broader social condition that requires justice, moral awareness, and collective consciousness.

The present findings support earlier studies that identify Lennon's works as expressions of peace and anti-war discourse. Research by Jaelani et al. (2023) demonstrates that *Imagine* promotes unity, equality, and resistance toward ideological boundaries through discourse structures. Similarly, (Dahal, 2021) interprets Lennon's songs as critiques of war and socio-political injustice during the Vietnam War era.

However, unlike previous studies that primarily focus on political activism or Critical Discourse Analysis, the present research approaches Lennon's lyrics through an interdisciplinary literary and peace studies framework. This study therefore expands previous scholarship by emphasizing the continuity of humanistic and peace-oriented values across Lennon's solo career rather than

limiting analysis to isolated songs or political contexts.

The study also contributes to literary criticism and peace studies by positioning popular music lyrics as literary texts with philosophical and ethical significance. This finding supports (Mitchell, 2016) argument that music lyrics may function as cultural texts capable of reflecting moral consciousness and social realities. Through the integration of literary analysis and peace theory, the research demonstrates that artistic expression may function as a medium for promoting empathy, social awareness, and non-violent consciousness.

This also aligns with (Andriamasy, 2023) perspective that humanitarian values in cultural texts may contribute to ethical reflection and social harmony. The findings further suggest that music possesses cultural power not only to reflect social realities but also to encourage audiences to imagine alternative forms of coexistence grounded in compassion and equality. This perspective is consistent with (Hintjens & Ubaldo, 2019) argument that music may function as a medium for peace-building by promoting collective awareness, empathy, and resistance toward violence. In this sense, Lennon's works remain socially relevant because they continue to address contemporary issues related to violence, injustice, alienation, and collective humanity.

Nevertheless, this study has several limitations. The analysis focuses exclusively on lyrical interpretation and does not examine musical composition, instrumentation, audience reception, or performance aspects that may also contribute to meaning construction. In addition, literary interpretation remains inherently subjective because song lyrics may generate multiple meanings depending on cultural and personal perspectives.

The research is also limited to eight selected songs from Lennon's solo career, which may not fully represent the entirety of his artistic development. Future studies may therefore expand the scope by comparing Lennon's works with other peace-oriented musicians, incorporating audience reception analysis, or employing interdisciplinary approaches that combine lyrical interpretation with musical and sociological analysis.

5. Conclusion

This study demonstrates that John Lennon's solo songs construct humanistic and peace values through poetic language, symbolic imagery, and ethical reflection. Through the analysis of selected songs released between 1970 and 1980, the findings reveal that Lennon consistently represents peace not merely as the absence of war, but as a multidimensional condition grounded in empathy, equality, emotional honesty, solidarity, and collective responsibility. His lyrics criticize structural oppression, social inequality, materialism, and psychological alienation while simultaneously promoting compassion, unity, and non-violent coexistence.

Songs such as *Imagine*, *Give Peace a Chance*, and *Working Class Hero* particularly illustrate Lennon's consistent advocacy for social justice, humanity, and peaceful transformation.

Using Marc Pilisuk's peace theory, this study further demonstrates that Lennon's works function as literary texts capable of conveying philosophical and humanitarian meanings beyond musical entertainment. The findings contribute to literary criticism and peace studies by showing how popular music lyrics may operate as cultural narratives that encourage empathy, moral awareness, and collective consciousness. This research also expands previous scholarship by approaching Lennon's solo works through an interdisciplinary framework that combines literary analysis and peace studies perspectives.

Nevertheless, this study is limited to lyrical interpretation and does not examine musical composition, audience reception, or sociological responses to Lennon's songs. In addition, the analysis focuses only on selected songs from Lennon's solo career, which may not fully represent the entirety of his artistic development. Future studies may therefore explore comparative analyses with other peace-oriented musicians, incorporate audience reception approaches, or investigate the relationship between musical elements and lyrical meaning construction in promoting peace discourse.

6. References

- Ahamed Assistant Professor, S., & Topo Assistant Professor, P. (2024). *The Creative Launcher the Creative Launcher Exploring the Significance of Literature: A Humanistic Perspective*. 13. <https://doi.org/10.53032/issn.2455-6580>
- Andriamasy, A. (2023). Music as a Universal Language for Peacebuilding. *Journal of Ethics in Higher Education*, (2), 45–67. <https://doi.org/10.26034/fr.jehe.2023.4022>
- Arsyad, A. (2016). The Significance of Peaceful Values in Global Perspective: Challenges and Hopes. *TSAQFAH*, 12(2). <https://doi.org/10.21111/tsaqafah.v12i2.762>
- Dahal, A. (2021). Anti-War Messages in the Songs of John Lennon. *JODEM: Journal of Language and Literature*, 12(1), 1–16. <https://doi.org/10.3126/jodem.v12i1.38709>
- Dwi Andriani, A., Maharani Sadikin, D., & Author, C. (2024). Construction of the Meaning of the Song *Imagine* Jhon Lennon's as a Media for Social Criticism Communication for John Lennon Fans. *International Journal of Law Analytics (IJLA)*, 2(1), 1–18. <https://doi.org/10.59890/ijla.v2i1.1137>
- Habibal, O. (2019). *Evolution of International Peace and Conflict Resolution Studies International Journal of Social Science Research and Review Evolution of International Peace and Conflict Resolution Studies* (Vol. 2). <http://ijmmu.com>
- Hintjens, H., & Ubaldo, R. (2019). Music, Violence, and Peace-Building. *Peace Review*, 31(3), 279–288. <https://doi.org/10.1080/10402659.2020.1735163>

- Jaelani, A., Nuraeni, N., Perdana Prasetya, E., Juraboev, S., Ayu Fadhillah, A., Dwi Rizky, I., & Monalisa, M. (2023). Unravelling The Vision of Peace And Unity A Critical Discourse Analysis of John Lennon's Imagine. *English Journal*, 17(2), 113–125. <https://doi.org/10.32832/english.v17i2.15150>
- Jondar, A., Widodo, A. P., De Fretes, J., Hakim, L., Susanto, S., & Sujud, M. (2022). Johan Galtung's Concept of Peace Culture and its Implementation in Indonesia. *Lire Journal (Journal of Linguistics and Literature)*, 6(2), 230–252. <https://doi.org/10.33019/lire.v6i2.163>
- Linden, P. (2016). *Insistency: A New Methodology for Lyrical Analysis*.
- Mitchell, J. (2016). In search of peace: Public humanities and the face in creative arts. *University of Toronto Quarterly*, 85(4), 12–32. <https://doi.org/10.3138/utq.85.4.12>
- Mutiah Ulfha, S., Lutfiah, S., Adawiyah, R., & Anwar, S. (2023). *Indonesian Journal of Multidisciplinary Scientific Studies (IJOMSS) Critical Discourse Analysis of Imagine by John Lennon: An Iconic Song*. <https://ojs.staira.ac.id/index.php/IJOMSS/index>
- Ramadhana, F., & Heriyati, N. (2025). The Role of Popular Music Lyrics in Shaping Youth Identity: A Critical Discourse Analysis. *Jurnal Cendekia Ilmiah*, 4(6).
- Tambunsaribu, G., & Sigalingging, B. M. (n.d.). *THE USE OF FIGURATIVE LANGUAGE AND IMAGERY IN SONG'S LYRICS*.
- Tomenchuk, M., & Foluchka, A. (2024). A VISION OF PEACE AND HUMANISM IN MODERN MUSIC. *Věda a Perspektivy*, (11(42)). [https://doi.org/10.52058/2695-1592-2024-11\(42\)-208-215](https://doi.org/10.52058/2695-1592-2024-11(42)-208-215)