



Love Languages in Cigarettes After Sex's Song *Touch* (2019)

Qurrota A'yunin, Romadhona Resa Ayu Sari, Zahra Pramatatya Soenarko, Angelina Merici Wae Reku, Rommel Utungga Pasopati

rommel@unitomo.ac.id

Universitas Dr. Soetomo, Surabaya, Indonesia

Article Information	Abstract
<i>Received:</i> May 9th, 2026 <i>Revised:</i> June 1st, 2026 <i>Accepted:</i> June 25th, 2026	<i>This study explores the indications of love languages in Cigarettes After Sex's song Touch (2019) through qualitative lyrical analysis. Drawing on Chapman's concept of the five love languages of words of affirmation, physical touch, quality time, acts of service, and receiving gifts, this research explores how emotional intimacy is conveyed through poetic language and imagery. The analysis reveals that physical touch and quality time emerge as the most dominant love languages, reflected in recurring references to closeness, sensual contact, and shared moments. The lyrics emphasize tenderness, longing, and vulnerability, suggesting love as an immersive emotional experience rather than a verbal or material exchange. Subtle expressions of words of affirmation also appear through affirming tones and emotional reassurance embedded in the song's minimalist style. By interpreting the song's lyrical elements, this study highlights how alternative pop music can communicate complex emotional bonds and romantic expressions. In conclusion, the findings contribute to literary and musical studies by demonstrating how love language theory can be applied to contemporary song lyrics to deepen understanding of emotional representation in music.</i> Keywords: cigarettes after sex; love language; touch

Introduction

Gary Chapman's concept of love languages explains that individuals express and receive love in different ways (Calista & Pasopati, 2024; Chapman & Campbell, 2008). He identifies five primary love languages: words of affirmation, quality time, receiving gifts, acts of service, and physical touch. Words of affirmation involve verbal

expressions of appreciation and encouragement. Quality time emphasizes undivided attention and shared experiences. Receiving gifts symbolizes love through thoughtful giving. Acts of service focus on helpful actions that show care, while physical touch conveys affection through closeness and contact. Chapman argues that understanding a person's dominant love

language can improve communication, strengthen emotional bonds, and enhance relationship satisfaction by ensuring that love is expressed in meaningful ways (Hughes & Camden, 2020; Sarmi et al., 2024).

Such love languages are also shown in the song of *Touch* by Cigarettes After Sex in 2019. Written solely by vocalist Greg Gonzalez and became one of the standout tracks on their second studio album, “CRY” (2019). Staying true to their signature sound, *Touch* carries a profound Dream Pop and Ambient Pop atmosphere. The floating melodies and Greg’s whispered vocals seem to pull the listeners into a space filled with longing and intimacy (Mantova, 2023; Marchella & Kumala, 2023; Parks, 2020). The poetic, minimalist lyrics, combined with the serene instrumentation, create a deeply atmospheric and personal listening experience. The song further solidifies Cigarettes After Sex’s musical identity as creators of soundtracks for quiet, contemplative nights, where every note and word feel like a touch that directly reaches the soul. *Touch* is an intimate and melancholic audio portrait of a deep longing for physical and emotional closeness. The song captures the fragile and thirsty moments of intimacy in a relationship.

Moreover, the emotional expression found in song lyrics offers a unique way to understand how love is experienced and communicated. Unlike direct conversation, lyrics often present feelings in an indirect and symbolic manner, allowing deeper meanings to emerge through interpretation. This makes songs a valuable medium for exploring emotional dynamics, particularly in romantic relationships (Calista & Pasopati, 2024; Chapman & Campbell, 2008). In the case of *Touch*, the use of simple yet intimate language reflects not only affection but also vulnerability and imbalance within the relationship. Through this perspective, analyzing lyrical elements becomes

important to uncover how different forms of love are expressed beyond explicit statements. This suggests that love in the song is shaped not by certainty, but by emotions that feel confusing and unresolved (GeniusLyrics, 2019; Marchella & Kumala, 2023; Parks, 2020).

There are some previous studies regarding love language related to this paper. The first was done by Calista and Pasopati in 2024 entitled *The Relevance of Triangular Theory of Love in Devon Daniels’ Meet You in the Middle* that analyzed how levels of love are applied to novel analysis (Calista & Pasopati, 2024). The second was written by Sarmi et al. in 2024 entitled “*The representations of self-love in Justin Bieber’s Love Yourself*” that explored the idea of love to self in song lyrics (Sarmi et al., 2024). The third was published by Wulandari et al. entitled “*The Semiotic Analysis Meaning of Love in Last Night on Earth by Green Day*” that investigated linguistic matters in a song lyric (Wulandari et al., 2023). From those three previous studies, this paper derives its significance from addressing an existing research gap by exploring a new perspective on the representation of love through language. Unlike the earlier studies, this research examines a different song lyric, offering fresh insights into how love is expressed, constructed, and interpreted within literary analysis.

Moreover, the purpose of this research is to identify and analyze the representation of love languages in Cigarettes After Sex’s song *Touch* (2019) by applying Gary Chapman’s theory of the five love languages. This study aims to explore how emotional intimacy and romantic expression are constructed through lyrical elements such as diction, imagery, and tone. By using qualitative lyrical analysis, the research seeks to determine which love languages are most prominently conveyed and how they shape the song’s portrayal of love. Additionally, this study intends to

demonstrate the relevance of psychological theories, particularly love language theory, in the interpretation of contemporary song lyrics (Hughes & Camden, 2020; Sarmi et al., 2024). Through this approach, the research aims to contribute to literary and musical studies by offering a deeper understanding of how alternative pop music communicates emotional depth, vulnerability, and relational meaning beyond surface-level romantic themes.

Findings and Discussion

1. The Full Lyrics of *Touch*

Touch by the American band Cigarettes After Sex is an atmospheric, slow-burning song that explores intimacy, longing, and emotional vulnerability. Through Greg Gonzalez's soft, whispery vocals and the band's minimalistic, dreamlike instrumentation, the track creates a deeply immersive mood. The lyrics emphasize physical closeness and sensual connection, portraying love as something quiet, private, and intensely personal (Mantova, 2023; Marchella & Kumala, 2023; Parks, 2020). Rather than relying on dramatic expressions, the song focuses on subtle, shared moments between lovers—lingering touches, quiet presence, and emotional closeness. This restrained approach gives the song a hypnotic quality, highlighting how intimacy can feel both fragile and profound at the same time. The full lyrics are shown below;

[Verse 1]

Oh, I missed you and I cried
But I said that I was alright
And I know it's been a while
Since I needed a distraction

[Pre-Chorus]

'Cause I wanna do everything
That you want me to, to tell you the truth
I need to stay alive
So sad that I could die

[Chorus]

It's leading me on, every time we touch
Leading me on, every time it hurts
Feeling so lonely, 'cause it's not enough
Missin' you only, ever since we fell in love

[Verse 2]

And I watched you do a line
That you spread out on the table
I don't need to see you wired
I just wanna see you upside down

[Pre-Chorus]

[Chorus]

[Verse 3]

Couldn't say you didn't want me then
When we were lyin' in my bed that night
You were acting like a different person
As if suddenly you wanted to just be friends
I was hurt and so I took a shower
So you couldn't hear me, knowing I had to
cry
Sad to know that while my heart was
breaking
You were sleeping or just faking

[Chorus]

Love in *Touch* by the American band Cigarettes After Sex is shown in a quiet and simple way, not through big or dramatic expressions. The song focuses on small, personal moments between two people (Mantova, 2023; Marchella & Kumala, 2023; Parks, 2020). Instead of strong passion, it shows gentle closeness, like soft touches and being physically near each other. The feelings are calm and slow, matching the soft music and vocals. The lyrics describe love as something private and intimate. It feels like a connection that only the two people understand. There is also a sense of longing, where the emotions are deep but not loudly expressed. The song's simple style helps highlight these feelings, making them feel more real and personal. Love here is more about being present with someone and sharing quiet moments (Mostova et al., 2022;

Riza et al., 2025; Wulandari et al., 2023). It shows that affection can be expressed through silence, closeness, and small actions rather than big words or gestures.

2. Love Languages and Its Noteworthiness

Gary Chapman explains that people express and feel love in different ways, which he calls love languages. Among the five love languages, three are often strongly emphasized because they directly shape emotional connection in everyday relationships: words of affirmation, quality time, and physical touch (Calista & Pasopati, 2024; Chapman & Campbell, 2008). Words of affirmation involve using kind, supportive, and encouraging words to show love. Simple compliments, expressions of appreciation, or saying "I care about you" can make someone feel deeply valued.

For people who need this love language, words have strong emotional power. Quality time means giving full attention to someone without distractions. Spending meaningful moments together, listening carefully, and sharing experiences help build trust and closeness. It is not about how long the time is, but how present and engaged both people are (Hughes & Camden, 2020; Sarmi et al., 2024). Physical touch expresses love through gentle contact such as holding hands, hugging, or sitting close. For many people, physical closeness creates comfort, security, and emotional warmth. Chapman emphasizes that understanding and practicing these love languages helps people connect more deeply and build healthier, more caring relationships (Mostova et al., 2022; Riza et al., 2025; Wulandari et al., 2023).

The song *Touch* by Cigarettes After Sex represents the dynamics of a romantic relationship that are strongly connected to the concept of the Three Love Languages emphasized by Gary Chapman, namely physical touch, words of affirmation, and quality time. The emotional dominance and

lyrical expression in this song strongly reflect these core love languages, particularly physical touch and quality time (Mantova, 2023; Marchella & Kumala, 2023; Parks, 2020). Physical touch is the most dominant representation in the song *Touch*. The title itself emphasizes that touch serves as the primary symbol of emotional and romantic intimacy.

In this context, touch is not interpreted merely as a physical act, but also as a manifestation of deep emotional connection, a sense of security, and the need for closeness (Pasopati et al., 2025; Pett et al., 2023; Wijaya et al., 2025). This aligns with the concept that touch functions as the main medium for expressing love for individuals whose primary love language is physical touch. The slow, intimate, and calm atmosphere of the song reflects a desire to spend meaningful time with a partner without distractions (Hughes & Camden, 2020; Sarmi et al., 2024).

The relationship portrayed in the song feels exclusive, personal, and full of attentiveness. This illustrates the importance of togetherness as a form of emotional validation, which corresponds to the love language of quality time. Although the lyrics of *Touch* are not verbally expressive in the form of explicit praise or direct declarations of love, the lyrical nuance still reflects a need for emotional acknowledgment. The gentle, longing, and intimate choice of words functions as an implicit form of words of affirmation, reinforcing feelings of love in a subtle manner (Mostova et al., 2022; Riza et al., 2025; Wulandari et al., 2023).

3. Analyses of Love Languages in *Touch*

Touch initially shows how love should be prolonged through language, understood not only as spoken or written words but as meaningful human expression. Language here functions as behavior of everyday life (Mostova et al., 2022; Riza et al., 2025;

Wulandari et al., 2023). It includes the ways people act, respond, and emotionally engage with situations involving the person they love. It also emphasizes gestures, attitudes, and reactions that communicate care more deeply than words alone. Love is portrayed as something sustained through consistent actions and sensitivity rather than simple verbal declarations. This perspective highlights that affection is revealed in everyday interactions and emotional awareness. The following analysis further explores these ideas, drawing evidence directly from the lyrical data of *Touch*;

Data 1

"It's leading me on, every time we touch."

Touch is explicitly framed as the primary language of the relationship, yet it is portrayed as deeply manipulative and emotionally ambiguous. At once, it becomes a source of comfort, desire, and hope, while also serving as a cause of confusion, dependency, and pain. This contradiction suggests that physical contact replaces honest communication, creating an unstable emotional bond. Rather than fostering clarity or mutual understanding, touch sustains a dysfunctional dynamic where intimacy masks unresolved conflict. The line emphasizes how reliance on physical closeness can blur boundaries, distort intentions, and shape individuals in a cycle of longing and emotional uncertainty within the relationship (Hughes & Camden, 2020; Sarmi et al., 2024). The reliance on physical touch in this song reflects a psychological defense mechanism where bodily intimacy is used to cover up an inability to communicate verbally. This creates a paradox where physical closeness actually emphasizes the existing emotional distance, turning affection into a confusing cycle of alienation for the singer. This contradiction suggests that physical contact replaces honest communication, creating an unstable emotional bond. Rather than fostering clarity or mutual understanding, touch sustains a

dysfunctional dynamic where intimacy masks unresolved conflict (Pasopati et al., 2025; Pett et al., 2023; Wijaya et al., 2025).

Data 2

*"couldn't say you didn't want me there
when we were lyin' in my bed that night."*

The memory of shared physical intimacy in bed serves as a stark contrast to the partner's emotional withdrawal, emphasizing the growing imbalance within the relationship. While physical closeness once symbolized warmth, trust, and mutual affection, its absence now exposes a deeper emotional distance (Mostova et al., 2022; Riza et al., 2025; Wulandari et al., 2023). This contrast highlights the singer's heavy reliance on physical presence as a means of validating connection and reassurance. *Touch* indicates a substitute for emotional availability, making its loss especially painful. The recollection underscores how intimacy, once comforting, now intensifies feelings of abandonment, revealing the singer's vulnerability and unmet need for genuine emotional engagement and reciprocal care.

Data 3

"I just wanna see you upside down."

This desire to "see" transcends the purely visual and moves into a deeper emotional and physical longing. It implies an intense yearning for closeness, intimacy, and embodied connection that goes beyond surface-level attraction. The act of seeing becomes symbolic of wanting full access to the partner's presence, vulnerability, and authenticity (Pasopati et al., 2025; Pett et al., 2023; Wijaya et al., 2025). It suggests a need to experience the partner completely, through touch, proximity, and shared space, rather than distance or detachment. The unconventional perspective emphasizes exposure and trust, reinforcing how intimacy is tied to emotional openness. Yet it also reflects a desire for mutual vulnerability and profound connection, where both individuals

are equally seen and understood. This longing highlights the importance of closeness not only as physical presence, but as a deeper emotional exchange grounded in honesty and shared experience.

Data 4

*"I wanna do everything
that you want me to."*

This declaration signifies a willingness to offer undivided attention and complete emotional availability, presenting an idealized vision of quality time centered entirely on the partner. It suggests a readiness to set aside personal needs, distractions, and external obligations in order to fully prioritize the other person's desires and presence (Pasopati et al., 2025; Pett et al., 2023; Wijaya et al., 2025). While this devotion can be read as deeply caring, it also implies a potential imbalance, where self-sacrifice becomes normalized and the singer's own emotional needs risk being consistently overlooked or minimized. Such devotion frames intimacy as total immersion, where time itself becomes a gift and a form of affection (Hughes & Camden, 2020; Sarmi et al., 2024). However, this idealization may also imply imbalance, as the act of constant availability risks self-erasure. The statement reflects both deep commitment and vulnerability, revealing how love can blur boundaries between devotion, sacrifice, and emotional dependency.

Data 5

*"I listen to you cry all night
through the telephone."*

This depicts a corrupted version of quality time within the relationship. Although time is technically spent together, lasting all night, the interaction lacks genuine intimacy and emotional reciprocity. The experience is mediated through a cold yet impersonal medium, including the telephone, which reinforces distance rather than closeness (Mostova et al., 2022; Riza et al., 2025;

Wulandari et al., 2023). Communication becomes unbalanced, marked by one-sided emotional labor where only one partner invests effort, attention, and vulnerability. As a result, the shared experience feels hollow and unfulfilling, highlighting the breakdown of meaningful connection. Instead of strengthening the bond, this prolonged yet detached interaction underscores the dysfunction of a relationship sustained by presence without emotional engagement.

Data 6

*"I missed you and I cried
But I said that I was alright."*

The singer actively suppresses truthful verbal expression, choosing silence over honesty in order to preserve the fragile balance of the relationship. By withholding their real emotions, they deny themselves validation and the acknowledgment of their own pain. This pattern of self-silencing reflects a deeper fear of conflict or rejection, where maintaining harmony becomes more important than authenticity (Mostova et al., 2022; Riza et al., 2025; Wulandari et al., 2023). Over time, such restraint can intensify emotional strain, leading to internal conflict, resentment, and a growing disconnect from both the partner and their own sense of self. This self-censorship functions as a coping mechanism, allowing the illusion of peace or stability to remain intact (Hughes & Camden, 2020; Sarmi et al., 2024). However, the refusal to voice discomfort ultimately deepens emotional isolation and reinforces imbalance. The act of silence becomes a form of sacrifice, revealing how the singer prioritizes the relationship's continuity over personal well-being, even at the cost of emotional authenticity and self-expression.

Data 7

"I don't need to say a word."

While this could initially suggest a deep level of nonverbal understanding or

emotional synchronicity between partners, the broader context of miscommunication within the song complicates that interpretation. Rather than signaling harmony, the silence more likely reflects a communicative impasse, where essential feelings and truths remain unspoken (Hughes & Camden, 2020; Sarmi et al., 2024). This absence of dialogue creates distance, allowing assumptions to replace clarity and emotional needs to go unmet, ultimately reinforcing tension and misunderstanding instead of fostering genuine connection and mutual awareness between both individuals. This absence of dialogue points to avoidance rather than connection, emphasizing emotional stagnation but demanding more kinds of intimacy (Mostova et al., 2022; Riza et al., 2025; Wulandari et al., 2023). The failure to articulate needs or concerns allows tension to persist beneath the surface, reinforcing the relationship's dysfunction. In this context, silence becomes not a sign of closeness, but a barrier that prevents resolution, growth, and genuine mutual understanding.

Data 8

*"You were acting like a different person
As if, suddenly, you wanted to just be
friends."*

The partner's emotional shift is conveyed indirectly through changes in behavior and performance rather than through clear, honest communication. By "acting" instead of speaking openly, the partner avoids direct confrontation, leaving their true feelings ambiguous and unresolved (Pasopati et al., 2025; Pett et al., 2023; Wijaya et al., 2025). This indirectness places the singer in a prolonged state of confusion, forced to interpret signals rather than receive explicit truth. As a result, the singer's pain remains unacknowledged and invalidated, lingering beneath the surface without recognition or empathy. This emotional neglect deepens their sense of isolation, making it difficult to express vulnerability. Over time, the lack of

acknowledgment can intensify inner turmoil and weaken their sense of self-worth and emotional resilience. The absence of verbal affirmation or closure intensifies emotional uncertainty, highlighting a fundamental breakdown in communication and underscoring how silence and performative behavior can be as damaging as explicit rejection (Hughes & Camden, 2020; Sarmi et al., 2024).

Data 9

*"I wanna do everything
That you want me to."*

This line functions as a powerful and unconditional declaration of devotion through acts of service, signaling a willingness to meet the partner's every need without hesitation or complaint. It emphasizes selflessness and total attentiveness, portraying love as active care rather than passive feeling. At the same time, it suggests a dynamic where one's own desires may be secondary, highlighting both the beauty and potential imbalance inherent in such all-encompassing dedication to another person's well-being and happiness. By offering to anticipate and satisfy the partner's desires, the speaker frames intimacy as a practical, ongoing demonstration of commitment (Mostova et al., 2022; Riza et al., 2025; Wulandari et al., 2023). This expression of readiness suggests both dedication and vulnerability, as it places the partner's comfort and satisfaction above the speaker's own. Yet, it highlights how love is enacted through consistent, tangible gestures that communicate care beyond words (GeniusLyrics, 2019; Marchella & Kumala, 2023; Parks, 2020).

Data 10

*"I was hurting so I took a shower
So you couldn't hear me, knowing I had to
cry."*

A simple act of self-care, such as showering, is distorted into a tragic form of

defense mechanism. Rather than serving the singer's own well-being, the act is performed to protect the partner from confronting the singer's vulnerability (GeniusLyrics, 2019; Marchella & Kumala, 2023; Parks, 2020). In this way, the service becomes an exercise in emotional concealment, prioritizing the partner's comfort over authentic expression or mutual support. It subtly encourages suppression of personal needs, discouraging vulnerability and honest dialogue. Over time, this dynamic can erode trust, limit genuine connection, and create imbalance within the relationship itself. The gesture loses its nurturing quality, transforming into a symbolic labor of suppression (Hughes & Camden, 2020; Sarmi et al., 2024). By masking genuine emotions, the singer's care becomes performative, highlighting the imbalance in the relationship and illustrating how acts meant to express love can be twisted into mechanisms for maintaining avoidance and emotional distance.

Conclusion

The analysis of Cigarettes After Sex's *Touch* (2019) demonstrates how love languages manifest in nuanced, complex ways within contemporary song lyrics. Physical touch emerges as the most prominent language, serving not merely as a physical act but as a profound conduit for emotional connection, intimacy, and reassurance. Quality time is similarly emphasized, though the song complicates this expression by portraying interactions that are mediated, unbalanced, or emotionally unreciprocated, highlighting the fragility of relational closeness. Subtle forms of words of affirmation and acts of service appear throughout, often intertwined with vulnerability, self-sacrifice, or emotional suppression, revealing both care and the potential for relational dysfunction. The lyrics illustrate how love can be expressed through gestures, attentiveness, and embodied presence, even when verbal communication fails or becomes distorted.

By applying Chapman's framework to *Touch*, this study underscores the value of love language theory for interpreting lyrical content, showing that songs can convey emotional depth and relational dynamics beyond conventional storytelling by underlining love as an immersive experience.

References

- Calista, S. N., & Pasopati, R. U. (2024). The Relevance of Triangular Theory of Love in Devon Daniels' Meet You in the Middle. *Journal Corner of Education, Linguistics, and Literature*, 3(3), 322-331.
<https://doi.org/10.54012/jcell.v3i3.276>
- Chapman, G., & Campbell, R. (2008). *The five love languages of children*. Moody Publishers.
- GeniusLyrics. (2019). *Touch by Cigarettes After Sex*. Retrieved from <https://genius.com/Cigarettes-after-sex-touch-lyrics>.
- Hughes, J. L., & Camden, A. A. (2020). Using Chapman's Five Love Languages Theory to Predict Love and Relationship Satisfaction. *Psi Chi Journal of Psychological Research*, 25(3), 234-244.
<https://doi.org/10.24839/2325-7342.JN25.3.234>
- Mantova, K. S. (2023). Exploring the connection between love languages and relationship satisfaction. *Knowledge: International Journal*, 57(5), 687-692. Retrieved from <http://ojs.ikm.mk/index.php/kij/article/view/6056>
- Marchella, A., & Kumala, S. A. (2023). Taboo Words on 'Cigarettes After Sex' Song Lyrics. *Jurnal Bahasa Asing*, 4(1), 85-100. Retrieved from <https://jurnal.universitaslia.ac.id/index.php/jba/article/view/101>

- Mostova, O., Stolarski, M., & Matthews, G. (2022). I Love the Way You Love Me: Responding to Partner's Love Language Preferences Boosts Satisfaction in Romantic Heterosexual Couples. *PLoS one*, 17(6), e0269429. <https://doi.org/10.1371/journal.pone.0269429>
- Parks, E. (2020). *Review of Touch by Cigarettes After Sex*. Retrieved from <https://www.isthismusic.com/cigarettes-after-sex-2>.
- Pasopati, R. U., Putri, L. I. A. A., Simbolon, S. U., Sutowijoyo, P. B., & Siadari, Y. V. H. P. (2025). Foreshadowing and Its Results to Plot Twist in Lloyd F. Loux's A Clever Catch. *Wahana: Tridarma Perguruan Tinggi*, 77(1), 81-94.
- Pett, R. C., Lozano, P. A., & Varga, S. (2023). Revisiting the languages of love: An empirical test of the validity assumptions underlying chapman's (2015) five love languages typology. *Communication Reports*, 36(1), 54-67. <https://doi.org/10.1080/08934215.2022.2113549>
- Riza, D. A., Margaretha, S., Kurniawati, W. A., Kartiningsih, R., & Pasopati, R. U. (2025, April). Placebo Effect in Matter of Contemporary Self-Reward. In A. Kjamilji, K.J. Bog, & C. Alkoutli (Eds.). *Proceeding International Conference on Religion, Science and Education: Vol. 4*, (pp. 411-418). Retrieved from <https://sunankalijaga.org/prosiding/index.php/icrse/article/view/1477>
- Sarmi, N. N., Rahmansyah, M. I., Ramadhani, A. N. H., Zahra, S., & Pasopati, R. U. (2024). The representations of self-love in Justin Bieber's Love Yourself. *Journal Corner of Education, Linguistics, and Literature*, 3(3), 252-262. <https://doi.org/10.54012/jcell.v3i3.252>
- Wijaya, K., Siadari, Y. V. H. P., Mulyanto, L. Z., Margaretha, S., & Pasopati, R. U. (2025). The Emprises of Longingness on Billie Holiday's "Solitude". *Prologue: Journal on Language and Literature*, 11(1), 105-115. <https://doi.org/10.36277/jurnalprologue.v11i1.113>
- Wulandari, L., Fadiyah, L., Budianto, S., & Pasopati, R. (2023). The Semiotic Analysis Meaning of Love in Last Night on Earth by Green Day. *Jurnal Adijaya Multidisplin*, 1(01), 248-255. Retrieved from <https://e-journal.naurendigiton.com/index.php/jam/article/view/229>