



## **Mother, A Symbol of Love And Affection: Peirce Semiotic Study In Lughat Al-'Aalam Song Lyrics**

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### **Abstract**

*A song is a communication tool that combines musical instruments with language designed to elicit an emotional response from the soul, evoking moods such as joy, sadness, love, and anger. Foreign lyrics are often difficult to understand by listeners who do not understand the language, which hinders the understanding of the meaning and message conveyed by the author. The objective of this research is to conduct an analysis on the significance of Humood Alkhudher's Lughat Al-'Aalam by employing Peirce's semiotic approach. Qualitative methods, specifically content analysis, will be utilized to examine the signs within the song's lyrics, employing Peirce's trichotomy as the analytical framework. The research findings indicate that the verses in these lyrics exemplify a comprehensive comprehension of the numerous privileges bestowed upon mothers in various facets of life, including their manifestation of tenderness, provision of safety, and bestowal of irreplaceable kindness. The use of language and symbols in the lyrics reflects the emotional relationship between a mother and child as well as the diversity of "mother" calls from various cultures as a symbol of respect and affection. The researcher's findings underscore the importance of appreciating the role of a mother and the message of love and warmth contained in the lyrics of Lughat Al-'Aalam.*

**Keywords:** Lughat Al-'Aalam; Humood Alkhudher, Pierce's Semiotics, Mother

### **Abstrak**

*Lagu merupakan alat komunikasi yang menggabungkan instrumen musik dengan bahasa yang dirancang untuk menimbulkan respon emosional jiwa, membangkitkan suasana hati seperti kegembiraan, kesedihan, cinta, dan kemarahan. Lirik berbahasa asing seringkali sulit dipahami oleh pendengar yang tidak mengerti bahasa tersebut sehingga menghambat pemahaman makna dan pesan yang disampaikan penulis. Tujuan dari penelitian ini yaitu untuk menganalisis makna dari Lughat Al-'Aalam karya Humood Alkhudher dengan pendekatan semiotik Pierce. Metode kualitatif dengan konten analisis digunakan untuk menganalisis tanda-tanda dalam lirik lagu ini dengan pisau analisis dari trikotomi Pierce. Hasil penelitian menunjukkan bahwa bait-bait dalam lirik ini memperlihatkan pemahaman tentang keistimewaan seorang ibu dalam berbagai aspek kehidupan seperti kelembutan, keselamatan, dan kebaikan yang tidak tergantikan. Penggunaan bahasa dan simbol dalam lirik mencerminkan hubungan emosional antara seorang ibu dan anak serta keragaman panggilan*

*“ibu” dari berbagai budaya sebagai simbol nilai penghormatan dan kasih sayang. Temuan peneliti menggarisbawahi pentingnya menghargai peran seorang ibu dan pesan cinta dan kehangatan yang terkandung dalam lirik lagu Lughat Al’Aalam.*

**Kata Kunci:** *Lughat Al-’Aalam, Humood Alkhudher, Semiotika Pierce, Ibu*

## INTRODUCTION

The song is a means of oral communication that uses musical instruments along with verb elements that include the use of language. Songs are designed to elicit an emotional response from the listener<sup>1</sup>. Literary elements have an important role in conveying messages that can describe the expression of the soul contained in song lyrics<sup>2</sup>. Literary works create beauty in every word so that they can create moods such as joy, sadness, love, and even anger so that the listener can interact with the song<sup>3</sup>. Songs are written and played to music lovers with beautiful diction so that they can be put together with a neat melody. The author writes songs with creativity that pays attention to the aspects of beauty in writing<sup>4</sup>.

With the development of the times, songs have become one of the media that is widely favoured by all ages, including teenagers, who can be enjoyed in every condition<sup>5</sup>. It can be realised that many music lovers like to listen to foreign language songs. Arabic song lyrics are one of the lyrics that are favoured by people in various countries. Indonesia is one of the countries in Asia that listens to Arabic songs<sup>6</sup>.

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<sup>1</sup> Echa F E Simatupang, I Gusti Agung Sri Rwa Jayantini, and I Wayan Resen, “*Figurative Language in Ariana Grande Song Lyrics*” 4 (2023), <https://doi.org/10.22334/traverse.v4i1.212>; Agnin Witantina, Sri Budyartati, and Dewi Tryanasari, “Implementasi Pembelajaran Lagu Nasional Pada Pembelajaran SBDP Di Sekolah Dasar,” *Prosiding Konferensi Ilmiah Dasar 2* (2020): 117–21, <http://prosiding.unipma.ac.id/index.php/KID%0AImplementasi>.

<sup>2</sup> Adib Alfalah, Singgih Kuswardono, and Retno Purnama Irawati, “Semiotika Dalam Lirik Lagu ‘Al Barq Al Yamani’ Oleh Nissa Sabyan Dan Adam Ali,” *Http://Journal.Unnes.Ac.Id/Sju/Index.Php/Laa* 10, no. 2 (2021): 59–73, <http://journal.unnes.ac.id/sju/index.php/laa>; Khurun Ainal Haq et al., “Deciphering Khalil Gibran ‘s ‘ Sharākh Al - Qubūr ‘: A Structural Insight,” *Https://Ejournal.Upi.Edu/Index.Php/Alsuniyat/Index* 6, no. 2 (2023): 159–79.

<sup>3</sup> Christopher Yudha Erlangga, Ichsan Widi Utomo, and Anisti, “Konstruksi Nilai Romantisme Dalam Lirik Lagu ( Analisis Semiotika Ferdinand De Saussure Pada Lirik Lagu ‘ Melukis Senja’),” *Linimasa : Jurnal Ilmu Komunikasi* 4, no. 2 (2021): 149–60, <https://doi.org/10.23969/linimasa.v4i2.4091>.

<sup>4</sup> Akhad Syahid and Ika Selviana, “Gaya Bahasa Dalam Lirik Lagu Shalawat Nissa Sabyan Dan Implikasinya Terhadap Studi Stilistika (Ilmu Uslub),” *Al-Fathin: Jurnal Bahasa Dan Sastra Arab* 1, no. 2 (2019): 195, <https://doi.org/10.32332/al-fathin.v1i2.1274>.

<sup>5</sup> Serafina Iubikrea Arsegi Cahya and Gregorius Genep Sukendro, “Musik Sebagai Media Komunikasi Ekspresi Cinta (Analisis Semiotika Lirik Lagu ‘Rumah Ke Rumah’ Karya Hindia),” *Koneksi* 6, no. 2 (2022): 246–54, <https://doi.org/10.24912/kn.v6i2.15565>; Andi Naurah Najla, “The Impact of Listening To Musik on the Psychological Condition of Adolescents,” *Jurnal Edukasi* 1, no. 1 (2020): 1–10, <https://psyarxiv.com/fwujn/>.

<sup>6</sup> Murojah Nugraha, *Terjemahan Lagu Arab Untuk Anak-Anak Yang Dipopulerkan Oleh Saluran TV Tuyor Al-Jannah*, UIN Syarif Hidayatullah Jakarta, 2017,

Arabic lyrics have a special appeal so many teenagers listen and many platforms make Arabic songs viral in cyberspace, but many of the listeners are mistaken in understanding the meaning<sup>7</sup>. This hinders the understanding of the meaning in a lyric, especially for ordinary people. Understanding the meaning can affect the characteristics acquired by the listener due to the acquisition of foreign language meaning in Indonesian<sup>8</sup>. Thus, to understand the meaning intended by the writer to the listener of the song, it is very important to study the meaning in song lyrics so that the intended message in a song lyric can be conveyed to the listener.

Song lyrics are part of literary works that certainly have signs that must be understood. In understanding a meaning, you must first understand the signs intended by the author. A song lyric has a sign that has an implied message so that it can reveal its true meaning<sup>9</sup>. Semiotic science is present to reveal a meaning by using the signs that are around. Semiotic studies are used to reveal a literary work by using signifiers or signs as the basis of semiotic research. Semiotics in a song can be complex if a literary work is related to a system outside the lyrics<sup>10</sup>. In studying semiotics, it is likely to also study the systems and rules that allow signs to have meaning.

One of the famous semiotic figures is Charles Sander Pierce, Pierce developed semiotics in the American region with a philosophical background using comprehensive, structured ideas from all systems of meaning<sup>11</sup>. Pierce explains that a sign is something that can represent a person in some way or capacity that leads,

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<https://repository.uinjkt.ac.id/dspace/handle/123456789/37792>; Awliya Rahmi, Wartiman, and Ahmad Busyrowi, "Tindak Tutar Ekspresif Dalam Lirik Lagu Arab Populer: Analisis Lagu Magadir Dan Nur Al-'Ain," *Diwan : Jurnal Bahasa Dan Sastra Arab* 12, no. 1 (2020): 53-70.

<sup>7</sup> M Imron, "Semiotika Dalam Lirik Lagu Arab Kun Anta Yang Dipopulerkan Oleh Humood Alkhuder," *Repository.Uinjkt.Ac.Id*, 2018, <https://repository.uinjkt.ac.id/dspace/handle/123456789/40585>.

<sup>8</sup> Mia Nurmala and Rinaldi Supriadi, "Arabic Learning for Military Purposes in Indonesia," *Proceedings of the Sixth International Conference on Language, Literature, Culture, and Education (ICOLLITE 2022)*, 2022, 315-21, [https://doi.org/10.2991/978-2-494069-91-6\\_49](https://doi.org/10.2991/978-2-494069-91-6_49).

<sup>9</sup> Ika Sari Rahayu, "Analisis Kajian Semiotika Dalam Puisi Chairil Anwar Menggunakan Teori Charles Sanders Peirce," *Semiotika* 15, no. 1 (2021): 30-37, <http://journal.uibm.ac.id/>.

<sup>10</sup> Muhammad Dedad Bisaraguna Akastangga, "Analisis Semiotika Pierce Dalam Puisi الدنيا Karya Mahmud Al-Warraq," *Penaoq Jurnal Sastra Budaya Dan Pariwisata* 2, no. 1 (2021): 22-30, <http://ejournal.unwmataram.ac.id/penq/article/view/612>.

<sup>11</sup> Kartini, Indira Fatra Deni, and Khoirul Jamil, "Representasi Pesan Moral Dalam Film Penyalin Cahaya," *SIWAYANG Journal: Publikasi Ilmiah Bidang Pariwisata, Kebudayaan, Dan Antropologi* 1, no. 3 (2022): 121-30, <https://doi.org/10.54443/siwayang.v1i3.388>.

semiotics can create a sign that is intended as a thing that interprets an object<sup>12</sup>. Semiotics discusses the system of rules that allow a sign to have a significant meaning. Peirce uses the concept of pragmatism with the concept of trichotomy. Peirce argues that a sign is a meaning process carried out in three stages. This research will discuss objects that have three elements, namely icons, index and symbols. An icon is a sign based on the resemblance or similarity of an object by showing something real. An index is a sign that has a cause and effect related to a sign. Meanwhile, a symbol is a sign that contains a general meaning associated with the sign<sup>13</sup>.

The lyrics of Humood Alkhudher's lughat Al'Aalam means "The Expression of the World". In this single Humood interprets the love for a mother. Mothers have two roles that can be seen physically and spiritually, mothers are always words that are often expressed in everyday life such as the expression "mother tongue" which means the first language or everyday language that is often used<sup>14</sup>. In the lyrics of Lagu lughat Al Alam uses language that conveys the intent and purpose to the listener. This lyric certainly has a sign that has a meaning that aims as a message from the singer to the listener. Many music listeners are mistaken in interpreting foreign language lyrics, especially Arabic<sup>15</sup>. So semiotics have an important role in overcoming things like this, to find the true meaning contained in the lyrics of Lughat Al'alam.

The lyrics of the song Lughat Al'Aalam use Arabic, so it becomes one of the inhibiting factors for listeners who are not from the Arab nation including Indonesians in understanding the meaning intended by the songwriter. In the lyrics of this song Humood uses various kinds of majors so that listeners must examine more deeply related to what is meant in the lyrics of the song, such as in the fragment of lyrics in the first stanza يا جناناً (O my heaven) which is hyperbole, this makes

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<sup>12</sup> Nandita Sabrina, "Analisis Semiotika Charles S. Peirce Pada Lirik Lagu Religi 'Efek Rumah Kaca - Debu-Debu Berterbangan,'" *Jurnal Ilmu Pendidikan* 7, no. 2 (2021): 809–20, <https://etheses.iainkediri.ac.id:80/id/eprint/3808>.

<sup>13</sup> Meri Mersita, "Analisis Semiotika Charles Sanders Peirce Pada Music Video Permission To Dance Oleh Bts," *Repository.Uir.Ac.Idse*, 2022, 1–105, <http://repository.uir.ac.id/id/eprint/15054>; Mukhsin Patriansyah, "Analisis Semiotika Charles Sanders Peirce Karya Patung Rajudin Berjudul Manyeso Diri," *Ekspresi Seni* 16, no. 2 (2014): 239, <https://doi.org/10.26887/ekse.v16i2.76>.

<sup>14</sup> Yasinta Mahendra, Berta Apriza, and Rohmani Rohmani, "Analisis Penggunaan Bahasa Ibu Dalam Proses Pembelajaran Dan Pergaulan Lingkungan Siswa," *Jurnal Basicedu* 6, no. 1 (2022): 700–708, <https://doi.org/10.31004/basicedu.v6i1.2017>.

<sup>15</sup> Alif Aji Purnomo, "Lirik Lagu Ha Ana Za Yang Dipopulerkan Humood Alkhudher (Analisis Semiotika Charles Sanders Peirce)," *Journal of Chemical Information and Modeling* 53, no. 9 (2020): 109.

borrowed a word to glorify someone who is equated with the word heaven. In this case, studying a meaning is not as easy as translating a foreign language into the mother tongue using a dictionary<sup>16</sup>. The semiotic theory is the right theory to reveal meaning in literary works including song lyrics. Semiotics can reveal implied and explicit meanings and messages so that the meaning contained can be understood through the sign system in a song lyric<sup>17</sup>.

Lughatul Al'alam song lyrics are classified into structural literary works. The element of writing language style in the lyrics of the song Lughat Al'Aalam has been studied through a language style that reveals a major, this study found the results that the lyrics of the song Lughat Al'Aalam have three kinds of language styles, namely hyperbole, paradox, and personification<sup>18</sup>. Findings in the semiotic perspective have been carried out by many experts in studying poetry, Quranic verse content, novels, and films that discuss signs in literary works that aim to reveal a message contained in each literary work<sup>19</sup>. Humood's Lughat Al'Aalam song lyrics are structurally studied based on Peirce's semiotics. The lyrics of this song use Arabic so it needs to be studied based on its meaning to reveal a message conveyed by the author to listeners who do not understand Arabic fluently.

## METHOD

This research uses a qualitative method with content analysis using Pierce's semiotic study. Qualitative methods pay attention to naturally occurring data and pay

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<sup>16</sup> Adib Alfalah et al., "Representasi Nabi Muhammad Sebagai Rahmatun Lil'ālamīn (Kajian Semiotika Riffaterre Dalam Lirik Lagu Karya Maher Zain)," *Diwan : Jurnal Bahasa Dan Sastra Arab* Volume 9, no. 1 (2023): 120–40, <http://journal.uin-alauddin.ac.id/index.php/diwan>.

<sup>17</sup> Dede Siti Fatimah, Siti Halimah Sadiyah, and Restu Bias Pramandhika, "Analisis Makna Pada Puisi 'Kamus Kecil' Karya Joko Pinorbo Menggunakan Pendekatan Semiotika," *Pendidikan Dan Bahasa Sastra Indoneisa* 2 Nomor 5, no. September (2019): 6.

<sup>18</sup> Nahdia Asyifah, "Gaya Bahasa Dalam Lirik Lagu 'Lughāt Al-'Alam' Karya Humood Alkhudher," *An-Nahdah Al-'Arabiyah* 2, no. 2 (2022): 141–54, <https://doi.org/10.22373/nahdah.v2i2.1755>.

<sup>19</sup> Hansa Rizkya Rahman, "Pesan Dakwah Dalam Novel Santri Cengkir (Analisis Semiotika Charles Sanders Peirce)," *Eprints.Uinsaizu.Ac.Id*, 2020; Afifah Nur Sansidar, "Aktualisasi Tuhan Dalam Syair: Pesan Dakwah Lirik Lagu 'Sebelum Cahaya' Karya Band Letto," *Kalijaga Journal of Communication* 2, no. 1 (2020): 33–46, <https://doi.org/10.14421/kjc.21.03.2020>; Nevia Ika Utami and Nailul Izzati, "Ayat-Ayat Tentang Kecantikan Di Dalam Al-Qur'an (Perspektif Tafsir Dan Analisis Semiotika Charles Sanders Peirce)," *Al-I'jaz : Jurnal Studi Al-Qur'an, Falsafah Dan Keislaman* 4, no. 2 (2022): 18–45, [https://jurnal.stiqsi.ac.id/index.php/AllJaz/article/view/72%0Ahttp://files/2196/Ika Utami and Izzati - 2022 - AYAT-AYAT TENTANG KECANTIKAN DI DALAM AL-QUR'AN \(.pdf%0Ahttp://files/2195/800-37-4436-1-10-20210930.docx](https://jurnal.stiqsi.ac.id/index.php/AllJaz/article/view/72%0Ahttp://files/2196/Ika%0AUtami%0Aand%0AIzzati%0A-%0A2022%0A-%0AAYAT-AYAT%0ATENTANG%0AKECANTIKAN%0ADI%0ADALAM%0AAL-QUR%0AAN%0A.pdf%0Ahttp://files/2195/800-37-4436-1-10-20210930.docx); Ahmad Harun Yahya and Reni Oktaviani, "Film Sebagai Media Dakwah (Analisis Semiotika Pesan Dakwah Dalam Film Ayat-Ayat Adinda)," *Jurnal At-Tadabbur* 7 (2017): 15–30, <https://ejournal.an-nadwah.ac.id/index.php/Attadabbur/article/view/4>.

attention to the context in which the data appears as data that has a descriptive nature<sup>20</sup>. This research aims to analyse the meaning of the signs contained in the lyrics of the song *Lughat Al Aalam* by Humood Alkhudher as natural data. The technique used is a documentation study because the data sources obtained in this study are primary and secondary data sources, the data are in the form of stanzas or lines in the lyrics of Humood's *Lughat Al Aalam* song. Researchers used Peirce's trichotomy which has a relationship between the representamen and the object, namely icons, index, and symbols. The data source is song lyrics consisting of 4 stanzas and 16 lines. Secondary data are scientific journals relevant to the research. The semiotic method observes each lyric that emphasises a sign by giving relevant meaning to words or sentences in order to get a message and its meaning<sup>21</sup>. The data is presented by describing the results of the application of Pierce's semiotic semioticeory in the form of words, sentences, and paragraphs systematically.

## RESULT AND DISCUSSION

Humood created the song *Lughat Al'Aalam* as an interpretation of gratitude to a mother who has cared for and raised him. As for this research, it reveals a message that has an implied meaning in the lyrics of *Lughat Al'Aalam*. Based on the object, researchers will group four stanzas of song lyrics using Peirce's trichotomy. The following is a grouping of *Lughat Al'Aalam* song lyrics based on icons, indices, and symbols.

**Tabel 1. Lughat Al-'Aalam song lyrics in Peirce's Trikotomi meaning**

Stanzas	Song Lyrics	Icons	Index	Symbols
1	يا جناناً، يا حناناً، يا عيوناً باتت لنا ساهرة يا ملاذاً، يا أماناً، يا رحيقاً من زهورٍ عطرة	-عيوناً يا رحيقاً من زهورٍ عطرة	لن أوفيكِ شكر كفّيكِ، فالله يجزيكِ جنان	يا جناناً، يا حناناً، يا عيوناً باتت لنا ساهرة، يا ملاذاً، يا أماناً،

<sup>20</sup> Miza Nina Adlini et al., "Metode Penelitian Kualitatif Studi Pustaka," *Edumaspul: Jurnal Pendidikan* 6, no. 1 (2022): 974–80, <https://doi.org/10.33487/edumaspul.v6i1.3394>; Rahma Salbiah, "Bahasa Dan Gender Dalam Film: Athirah (Sebuah Kajian Sosiolinguistik)," *An-Nahdah Al-'Arabiyah* 1, no. 2 (2021): 56–69, <https://doi.org/10.22373/nahdah.v1i2.1231>.

<sup>21</sup> Asep Sopian, Ucu Siti Shafa Zakiah, and Al-Rawafi Abdulkhaleq, "Analysis of Pierce's Semiotic Perspective in the Terminology of Nahwu," *Izdihar: Journal of Arabic Language Teaching, Linguistics, and Literature* 5, no. 2 (2022): 117–34, <https://doi.org/10.22219/jiz.v5i2.17238>.

	الآخرة	لن أوفيكِ شكر كَفِّيكِ، فَاللَّهُ يَجْزِيكِ جَنَّاتِ الْآخِرَةِ
2	كل لغات العالم تنطق باسمكِ أمي وتضمّ شفاهاً وتنادي لكِ يا أمي ماما يا يُمّه يا يَمّه يا ممتي يا مامي يا أمّي	- كل لغات العالم تنطق باسمكِ أمي وتضمّ شفاهاً وتنادي لكِ يا أمي ماما يا يُمّه يا يَمّه يا ممتي يا مامي يا أمّي
3	فيداعبني ويؤانس قلبي في الظلم فيشع النور بعيني "وأنطق" أمي	منذُ ولدت وحرف الميم بفمي فيداعبني ويؤانس قلبي في الظلم فيشع النور بعيني وأنطق "أمي"
4	Mama, anne, ibu, $\text{ᨗᨑᨑᨑ}$ , maman, madre, $\text{ᨗᨑ}$ , أمي	-
	Mama, anne, ibu, $\text{ᨗᨑᨑᨑ}$ , maman, madre, $\text{ᨗᨑ}$ , أمي	

### First stanza: Kindness that can only be rewarded by heaven

يا جناناً، يا حناناً، يا عيوناً باتت لنا ساهرة  
يا ملاذاً، يا أماناً، يا رحيقاً من زهورٍ عاطرة  
لن أوفيكِ شكر كَفِّيكِ، فالله يجزيكِ جنان الآخرة

*"O heaven, O tenderness, O eyes that stay awake all night.*

*O refuge, O salvation, O nectar of fragrant flowers.*

*I certainly cannot repay your favour, may Allah give you paradise in the hereafter."*

In each word in the first stanza, the author expresses an exclamation or greeting marked by the letter ( يا ) which is the letter nida. The letter indicates a call or appeal to someone<sup>22</sup>. In this stanza, the author gives a metaphor to express someone so meaningful to the life and growth of humans on earth. So the author places the metaphor in some of the sentences above in the first and second lines the author

<sup>22</sup> Alfalah et al., "Representasi Nabi Muhammad Sebagai Rahmatun Lil'ālamīn(Kajian Semiotika Riffaterre Dalam Lirik Lagu Karya Maher Zain)."

gives a symbol to someone who is likened to heaven because of his tenderness and sacrifice that never gets tired and tired to always keep in good even though fatigue and drowsiness come to attack him. The word **جناناً** which means heaven. The word heaven symbolises the beauty that makes a person so precious that they feel happy when they are near it<sup>23</sup>. **حناناً** and **عيوناً باتت لنا ساهرة** become significant symbols to express admiration affection and gratitude towards someone who has guarded all night. The word **عيوناً** (eye) becomes an icon that gives the meaning of a vigilant eye, guarding the whole night with affection which conceptually has the meaning of affection and care.

The second line of the author reveals that there is someone who is always a place of comfort in every sadness and a safe place to take refuge from all dangers as well as being a healer for all pain. **يا ملاذاً** and **يا أماناً** symbols that have meaning based on the agreement of a group. In this case, the word means to express admiration, love, and gratitude towards someone. **رحيقاً من زهورٍ عاطرة** becomes an icon. An icon is a sign that has a natural resemblance to its object<sup>24</sup>. In this case, the expression uses an allusion of nectar. Nectar is a sweet liquid produced by flowers during blooming<sup>25</sup>. In the context of this word, nectar is an icon to describe someone who has become a healing medicine and always provides benefits in life, similar to the nectar from flowers that always benefits small insects, the benefits will continue to flow to others such as bees that can produce honey then the honey can be obtained as a medicine that can cure<sup>26</sup>. Just as the author likens nectar to a mother as a healer and saviour.

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<sup>23</sup> Khairul Fuadi and Ria Rafita Supriani, "Uslub Al-Qur'an Dalam Ayat-Ayat Tentang Surga," *Al-Ma'any: Jurnal Studi Bahasa Dan Sastra* I, no. 1 (2022): 27.

<sup>24</sup> Yudhi Gunardi et al., "FILOSOFI ARSITEKTUR MASJID AL-MISHBAH: Studi Arsemiotika Ikon-Indeks-Symbol," *Jurnal Arsitektur ZONASI* 4, no. 2 (2021): 283-94, <https://doi.org/10.17509/jaz.v4i2.32963>.

<sup>25</sup> Mam Andriani, Rohula Utami, and Lela Fitri Hariyati, "Aktivitas Antibakteri Berbagai Jenis Madu Terhadap Bakteri Pembusuk (*Pseudomonas Fluorescens* FNCC 0071 Dan *Pseudomonas Putida* FNCC 0070) Antibacteria Activity of Some Honeys to Food Spoilage Bacteria (*Pseudomonas Fluorescens* FNCC 0071 Dan *Pseudomonas Puti*," *Biomedika* 5, no. 1 (2017), [https://eprints.uns.ac.id/13215/1/Publikasi\\_Jurnal\\_\(7\).pdf%0Ahttp://core.ac.uk](https://eprints.uns.ac.id/13215/1/Publikasi_Jurnal_(7).pdf%0Ahttp://core.ac.uk); Dominggus De Lima, J. S. A. Lamerkabel, and Ingrid Welerubun, "Inventarisasi Jenis-Jenis Tanaman Penghasil Nektar Dan Polen Sebagai Pakan Lebah Madu Apis Mellifera Di Kecamatan Kairatu Kabupaten Seram Bagian Barat," *Agrinimal Jurnal Ilmu Ternak Dan Tanaman* 7, no. 2 (2020): 77-82, <https://doi.org/10.30598/ajitt.2019.7.2.77-82>.

<sup>26</sup> Hemy R Djasibani and Florianus Kamengmau, "Analisis Kandungan Kimia Madu Yang Baru Panen Dan Di Produksi Perusahaan Madu Hutan Alor," *Jurnal Pendidikan Tambusai* 6 (2022): 9653-57, <https://doi.org/10.31004/jptam.v6i2.3952>; Ristania Rusli and Rini Pujiarti, "Jenis Sumber Nektar Dan Pengaruh Perbedaan Lokasi Penempatan Stup Serta Cara Ekstraksi Terhadap Kualitas Madu Lebah *Trigona* Sp. Di Taman Nasional Way Kambas," 2023, 1-2.



In the third line, the author affirms and emphasises that all the good that has been done cannot be rewarded with anything except the paradise it deserves. **لن أوفيك** **لن أوفيك** **لن أوفيك** this sentence is a cause of the goodness described in the first and second lines which have guarded against evil, always been a guardian every night, a source of happiness, and a cure for various diseases. So that it becomes the reward of a paradise for him. In Pierce's semiotics, this sentence becomes an index because of the causal relationship that explains the cause and effect in the sentence **لن أوفيك** (I cannot repay you) showing that gratitude is not proportional to the kindness he received. **فالله يجزيك جنان الآخرة** (may Allah give you paradise in the hereafter) is an index that shows that there is a proper reward for all the good that has been done, so the goodness only deserves to be rewarded with paradise. This piece of lyrics shows the prayer that a child prays with very deep gratitude so that heaven is appropriate for him.

In this stanza the author gives a sign of the letter ta' marbutah (ة) as a sign of muannats, the sign is specialised as a sign to indicate women. In all of these lyrics, the author wants to specialise the song Lughat Al'Aalam to a woman who is so noble that only heaven deserves to be obtained for all her goodness.

### **Second stanza: The call that is always spoken**

كل لغات العالم تنطق باسمك أي  
وتضمّ شفاهاً وتنادي لك يا أي  
ماما يا يُمّه يا يُمّه يا ممتي يا مامي يا أي

"All the languages of the world speak your name, mum  
Lips join to say your name  
Mama, Mommy, Yamma, Ummi"

The word mother is a word that is widely borrowed in various expressions such as ibu kota (capital city) which means the city centre or ibu pertiwi which is the embodiment of the Indonesian homeland<sup>27</sup>. However, in this sentence, the author mentions that the word mother is a common word used by a child to a female parent who has given birth and cared for him. As stated in the first stanza, the kindness of a woman who turns out to be a mother cannot be replaced with anything except the heaven she deserves. Mothers have a very important role so the degree of the mother

<sup>27</sup> Danang Satria Nugraha, "Perluasan Leksem 'Ibu' Dalam Bahasa Indonesia: Tinjauan Semantik," *Pertemuan Ilmiah Bahasa Dan Sastra Indonesia* 40 661, no. September (2018): 661-72, <https://proceeding.unikal.ac.id/index.php/pibsi40/article/view/86>.

is higher than the father. The Prophet was once asked "Who is the most important person to honour?" he replied, "Your mother, your mother, your mother, then your father"<sup>28</sup>. Mothers become the paradise of the world because of the glory they have so Allah reveals paradise under the soles of the mother's feet as a reward for the efforts of a mother who has given birth and cared for a child without fatigue and fatigue. In the sentence mother (أمي) becomes a symbol of a respectful call from a child to a woman who has given birth to him into the world.

Mothers are always called by children because of the closeness between mothers and children. *وتضم شفاهاً وتنادي لك يا أمي* (Lips join to say your name) The phrase has a symbolic meaning, representing the bond of affection between a child and mother and the act of affection by calling her "Mother". In the diversity of languages and cultures around the world, "mum" is one word that has many roles. Mama, mommy, or ummi symbolise the various affectionate calls that signify the closeness between the hearts of a mother and child. Mothers have given birth and raised a child without expecting anything in return<sup>29</sup>.

In the call of "mother," there is infinite wonder. Mothers are the last refuge, the ever-open place of return, and the never-dry source of wisdom<sup>30</sup>. While she may not always be perfect, her presence is a solid pillar in every child's life. A calling that sticks in the memory, transcending the boundaries of time and space, continuing to flow in a stream of life that brings endless warmth and love.

### Third stanza: An expression of gratitude

منذُ ولدت وحرف الميم تراقص بفي  
فیداعبني ويؤانس قلبي في الظلم  
فيشع النور بعيني وأنطق "أمي"

"Since my birth, the letter "M" has always played on my lips  
Playing with me and comforting my heart in the darkness

<sup>28</sup> Marlina, "Hadits Tentang Anjuran Berbakti Kepada Kedua Orang Tua," *Jurnal Humaniora, Sosial Dan Bisnis* 2, no. February (2024): 4-6, <https://humanisa.my.id/index.php/hms/article/view/108>; Weti Susanti and Sobri Sobri, "Morality of The Prophet Muhammad Rasulullah SAW The People Until The End of Time," *Jurnal Kajian Dan Pengembangan Umat* 6, no. 1 (2023): 70-85, <https://doi.org/10.31869/jkpu.v6i1.4389>.

<sup>29</sup> Fika Pijaki Nufus et al., "Konsep Pendidikan Birrul Walidain Dalam Qs. Luqman (31): 14 Dan Qs. Al - Isra (17): 23-24," *Jurnal Ilmiah Didaktika* 18, no. 1 (2018): 16, <https://doi.org/10.22373/jid.v18i1.3082>.

<sup>30</sup> Muhammad Muslih, "Peran Ibu Dalam Melatih Pengamalan Beragama Pada Anak Di Lingkungan Keluarga," *Edunesia: Jurnal Ilmiah Pendidikan* 2, no. 1 (2021): 162-70, <https://doi.org/10.51276/edu.v2i1.103>.

Then my eyes lit up and I called it "mam"

At the age of 6 months, the baby begins to say several syllables repeatedly, such as "ba.....ba....., ma..., ma...." Then at the age of 10 months, a baby usually starts to imitate the sounds heard and at the age of 18 months, a baby has begun to pronounce words or sentences clearly so that at that age a baby can say several expressions such as expressions expressing the desire to get something<sup>31</sup>. Mothers have an important role in the development of a child's growth, especially in the speaking phase. The closeness of a child to his parents, including a mother, can affect a child's speech style, communication can be done by a mother when he is still a baby<sup>32</sup>. Based on a survey conducted on 10 mothers of toddlers, 9 out of 10 revealed that the first word spoken by a child was a call to his mother rather than his father. This is because a child communicates with his mother for almost 24 hours before the child starts learning to speak, a mother always introduces herself to her child with favourite calls such as mother, mama, mami, mother, and other calls.

The lyrics *منذُ ولدت وحرف الميم تراقص بفي* contain a causal relationship (index) between mother and child, a mother becomes the cause of the development process of a child's growth. The author reveals that the sound of the letter M (م) is associated with the early stages of child development when first learning to speak, then this sentence is categorised as an index that forms a causal relationship between the sound of the letter with the pronunciation process that involves lip movement to produce the sound "M" which means Mama. The letter M becomes an icon that symbolises the similarity between the shape of the letter M and the movement of the lips and tongue when pronouncing it.

In the lyrics of this song, the author wants to express his admiration for a mother because since a child is born into the world, his mother's voice is always heard by him. Mothers always invite and teach them to speak until they are good at

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<sup>31</sup> Isabella Hasiana, "Studi Kasus Anak Dengan Gangguan Bahasa Reseptif Dan Ekspresif," *SPECIAL: Special and Inclusive Education Journal* 1, no. 1 (2020): 59–67, <https://doi.org/10.36456/special.vol1.no1.a2296>; Mohammad Siddiq, "Tindak Tutur Dan Pemerolehan Pragmatik Pada Anak Usia Dini," *KREDO: Jurnal Ilmiah Bahasa Dan Sastra* 2 (2019), <https://doi.org/10.24176/kredo.v2i2.2868>; Baiq Yulia Kurnia Wahidah, "Variasi Pemerolehan Bahasa Pertama Pada Anak Di Lingkungan Keluarga Tinjauan Sosiolinguistik," *Jurnal Ilmiah Global Education* 4, no. 1 (2023): 282–87, <https://doi.org/10.55681/jige.v4i1.585>.

<sup>32</sup> Nofita Anggraini, "Peran Orang Tua Dalam Pengembangan Bahasa Anak Usia Dini," *Jurnal Pembelajaran Bahasa Dan Sastra*, 5, no. 1 (2021): 1238–48, <https://doi.org/10.54373/imeij.v5i1.883>; Istina Rakhmawati, "Peran Keluarga Dalam Pengasuhan Anak," *Jurnal bimbingan Konseling Isla* 6, no. 1 (2015): 1–18, <http://dx.doi.org/10.21043/kr.v6i1.1037>.

mastering various vocabulary<sup>33</sup>. The word mother is first spoken because of a dependency to ask for something desired such as the words "mama eat", "mama drink", 'mama bathe" and many other expressions. Until he grows up the role of a mother is never replaced by anyone in the world including a father, so the lyrics of this song are symbolic because they use figurative language to represent the emotional relationship between a mother and child. يداعبني ويؤانس قلبي (play with me and comfort my heart) as a symbol to express the love and support given by a mother.

Mothers introduce the world and protect every evil even in the first stanza said mother is the heaven of all goodness. The sentence فيشع النور بعيني (Then my eyes shone) is a symbol that brings out the emotional feeling of a child. This symbol expresses the emotion and happiness of a child when he is with his mother. A mother's kindness becomes an amazing thing for a child, giving rise to a nickname that becomes a symbol of affection, namely "mother". The sentence وأنطق "أمي" (And I call "mother") can be interpreted as a symbol that symbolises a child's special call to his parents.

#### **Fourth stanza: Mum, one meaning in "thousands of calls"**

Mama, anne, ibu, አገጦዬ, maman, madre, أمي, امي

"Mama, anne, ibu, immayer, maman, madre, ma, umi"

Every parent can certainly choose the word of greeting from a child to mother and father, greeting parents as a form of respect for a child to their parents to communicate. A child's respectful nickname can vary depending on the culture and region. In Indonesia, calls such as bunda-ayah, mami-papi, ibu-ayah, mama-bapak, ambu-abah, or other designations are a form of deep respect<sup>34</sup>. Mother's greeting not only reflects a close family relationship but also shows the love and affection that children have for their parents, including a mother. Mother's call can be found all over the world, Each culture has a unique way of addressing or honouring mothers. For example, in the excerpt of the lyrics written by Humood, he mentions the greeting to mothers in eight expressions from various countries, "mama" a common greeting

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<sup>33</sup> Putu Desi Anggerina Hikmaharyanti, I Dewa Ayu Devi Maharani Santika, and Ni Kadek Ari Dwi Safitri, "Kemampuan Balita Dalam Interpretasi Bahasa: Kajian Neurolinguistik," *Seminar Nasional Linguistik Dan Sastra (Semnalisa)*, 2022, 15–22, <https://e-journal.unmas.ac.id/index.php/semnalisa/article/view/4699>.

<sup>34</sup> Mariati Mokhtar, Nur Nadiyah Lani, and Mazliza Mohtar, "Kata Panggilan Ibu Dalam Kalangan Pelajar Pintar Dan Berbakat," *International Journal of Advanced Research in Education and Society* 5, no. 1 (2023): 29–34, <https://doi.org/10.55057/ijares.2023.5.1.4>.

because many countries use it, "Anne" in Turkish, "ibu" in Indonesian and Malay, "Immayer" Amharic language used in Ethiopia and also some Turkish people use the greeting immayer, "maman" French, "madre" in Spain and Italy, "ma" Bengali language originating from the country of India, and finally "umi" in Arabic. Of course, all of these nicknames symbolise the richness and diversity of languages and cultures around the world in expressing respect and affection for mothers.

Humood interprets the last stanza of his lyrics as saying that all mothers in the world deserve respect and appreciation for their role in educating and raising their children from birth to adulthood. Mothers are symbols of goodness in the world and throughout nature, symbolising infinite love and countless sacrifices for the happiness and safety of their children.

## CONCLUSION

Humood Al-khudher's song "Lughat Al-'Aalam" is dedicated to a mother who has given unlimited love, protection, and sacrifice in her life. Humood uses icons, indices, and symbols to depict the greatness of a mother's role in human life. The stanzas in this lyric express an understanding of a mother's specialty in various aspects of life. The symbolism of the first stanza reveals that a mother's kindness can only be rewarded with heaven.

The second stanza addresses the universality of the call "mother" in different languages around the world highlighting the closeness and emotional dependence between mother and child. It symbolises the close relationship and deep affection between a child and its mother. The third stanza illustrates the role of a mother in influencing the development of a child's communication from birth. The letter "M" that always plays on her lips reflects the close relationship between a child and his mother in the process of language learning and interaction. The word "mum" symbolises the affection and closeness between mother and child. A mother symbolises the universal symbol of true love and irreplaceable warmth in human life.

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