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Synonymy, Antonymy, and Semantic Field Relations in the Lyrics of the Song *Rahmatan Lil 'Alamin* by Maher Zain: A Lexical and Contextual Semantic

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ABSTRACT
This study focuses on the analysis of synonymy, antonymy, and semantic fields within the lyrics of the song *Rahmatun Lil 'Alamin* by Maher Zain, employing a lexical and contextual semantic approach. A qualitative descriptive method was used, with the Arabic lyrics serving as the primary data source. Data were collected through documentation and "listen-and-record" techniques, followed by a process of reduction, classification, semantic interpretation, and conclusion drawing. The analysis centers on words and expressions that exhibit semantic proximity, opposition, and conceptual interconnectedness among lexemes. The findings reveal two pairs of near-synonyms—*rasul* (messenger) and *nabi* (prophet), as well as *habibi* (my beloved) and *sayyidi* (my master/leader)—within their respective contexts. No explicit lexical antonyms were identified, although a conceptual opposition between light and darkness is implicitly present through the context. Furthermore, the vocabulary within the lyrics forms four semantic fields: prophethood and messengership; affection and reverence; guidance and Islamic values; and the universe and the universality of divine mercy. These findings indicate that the song's meaning is constructed through varied terminology, a predominance of affirmative values, and the interlinking of vocabulary within a conceptual network. The study also examines how the relationships between these words contribute to the coherence of the message; thus, the analysis goes beyond the mere categorization of lexical forms to explain the function of the vocabulary within the context of the lyrics.

Keywords: synonymy, antonymy, semantic, lyrics of song, lexical and contextual

Relasi Sinonimi, Antonimi dan Medan Semantik dalam Lirik Lagu *Rahmatan Lil 'Alamin* Karya Maher Zain: Semantik Leksikal dan Kontekstual

ABSTRAK
Penelitian ini berfokus pada analisis relasi sinonimi, antonimi, dan medan semantik dalam lirik lagu *Rahmatun Lil 'Alamin* karya Maher Zain melalui pendekatan semantik leksikal dan kontekstual. Penelitian ini menggunakan metode deskriptif kualitatif dengan sumber data berupa lirik lagu berbahasa Arab. Data dikumpulkan melalui teknik dokumentasi dan simak-catat, kemudian dianalisis melalui tahap reduksi, klasifikasi, interpretasi semantik, dan penarikan kesimpulan. Analisis difokuskan pada kata dan ungkapan yang menunjukkan kedekatan makna, pertentangan makna, serta keterkaitan konseptual antar leksem. Hasil penelitian menunjukkan dua pasangan sinonimi dekat dan kontekstual, yaitu *rasul* dan *nabi* serta *habibi* dan *sayyidi*. Penelitian tidak menemukan pasangan antonim leksikal yang muncul secara eksplisit dalam lirik, meskipun terdapat oposisi konseptual antara penerangan dan kegelapan yang hanya tersirat melalui konteks. Selain itu, kosakata lirik membentuk empat medan semantik, yaitu kenabian dan kerasulan, kasih sayang dan penghormatan, petunjuk dan nilai-nilai keislaman, serta alam semesta dan universalitas rahmat. Temuan ini menunjukkan bahwa makna lagu dibangun melalui variasi penyebutan, dominasi nilai afirmatif, dan keterhubungan kosakata dalam jaringan konseptual. Penelitian ini juga menelaah bagaimana hubungan antar kata tersebut berkontribusi terhadap keterpaduan pesan, sehingga hasil analisis tidak berhenti pada pengelompokan bentuk leksikal, tetapi menjelaskan fungsi kosakata dalam konteks lirik.

Kata kunci : sinonim, antonim, medan semantik, lirik lagu, leksikal dan kontektual

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INTRODUCTION

Song lyrics are a form of linguistic expression that demonstrates the capacity of language to convey ideas, feelings, experiences, and specific values ??through a structured selection of words. Unlike the language used in everyday communication—which tends to focus on the direct transmission of information—the language found in song lyrics possesses aesthetic characteristics that allow words to evoke meanings far broader than their literal, lexical definitions. The choice of diction, the use of repetition, the relationships between words, and the employment of figurative language make song lyrics a highly relevant subject for analysis from a semantic perspective. In this context, meaning is not merely constructed through the individual definitions of isolated words, but rather through the interplay between lexical units within the overall structure of the text. Geeraerts explains that lexical semantics examines the structure of word meanings as well as the semantic relationships formed within a vocabulary system—including synonymy, antonymy, polysemy, and lexical fields (Geeraerts, 2017). Consequently, a semantic analysis of song lyrics can reveal how the choice of words establishes meaningful connections and shapes the message the creator intends to convey.

A prime example of this richness in semantic relations is the song *Rahmatun Lil 'Alamin,* popularized by Maher Zain. This Arabic-language song expresses reverence and love, while describing the attributes of the Prophet Muhammad (PBUH) through vocabulary associated with prophethood, compassion, peace, guidance, faith, and the Quran. Notable terms include rahmatun lil'alamin (a mercy to all worlds), al-salam (peace), al-huda (guidance), al-iman (faith), al-ihsan (benevolence/goodness), and the Quran. These terms do not function as isolated elements; instead, they form an interconnected network of meaning. Furthermore, the use of the terms habibi ("my beloved") and sayyidi ("my master" or "my liege") represents two forms of address that both convey respect and emotional closeness, even though they do not possess entirely identical lexical meanings. Similarly, the use of Rasulullah ("Messenger of Allah") and Nabi ("Prophet") reflects a conceptual proximity within the prophetic realm, yet each retains distinct semantic components.

This indicates that the semantic relationships within the lyrics of *Rahmatun Lil 'Alamin* cannot be fully grasped through a word-for-word translation. Just as understanding synonymy requires investigating whether two terms truly share the same meaning or merely exhibit a proximity in meaning within a specific context, this phenomenon is known in Arabic linguistic studies as taraduf—a relationship of semantic similarity between two lexical units. However, the issue of semantic equivalence in Arabic has long been a subject of debate; some linguists acknowledge the existence of terms with closely related meanings, while others emphasize the distinct semantic characteristics inherent to each word. Research by Alsuhaibani demonstrates that synonymy in Arabic does not always imply absolute semantic equivalence. Words that appear to be synonyms may still differ in their pragmatic usage, collocations, and the contexts in which they are employed (Alsuhaibani, 2024). Consequently, the pairs habibi and sayyidi, as well as nabi and rasul, must be analyzed based on their semantic components and contextual functions, rather than solely on the proximity of their translations.

Beyond synonymy, another significant aspect of semantic analysis is antonymy—referred to as *tadhadd* in Arabic. This relation denotes a semantic opposition between two lexical units. In literary texts and song lyrics, such opposition can be employed to establish emphasis, create contrast, or reinforce a message. However, the presence of a given concept does not necessarily imply that its antonymous counterpart is also explicitly present within the text. In the lyrics of Rahmatun Lil 'Alamin, terms such as al-salam (peace) and al-huda (guidance) share a strong conceptual connection, yet they do not automatically constitute an antonymous pair. The same applies to the terms al-iman (faith) and al-ihsan

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(benevolence/excellence), which instead exhibit an associative relationship within the domain of religious values. Hassanein and Moustafa explain that antonymous relationships in the Arabic language can be influenced by lexical and morphological characteristics, as well as the context of usage (Hassanein & Moustafa, 2024). Consequently, identifying antonymy requires careful consideration of whether a genuine oppositional relationship is established, rather than merely grouping words that happen to possess different meanings.

This issue becomes even more compelling when examined through the lens of semantic field theory. A semantic field consists of a grouping of lexical units based on a shared conceptual domain or specific semantic relationship. Words within the same field need not be synonyms; rather, they are interconnected by a common theme or concept. In the lyrics of Rahmatun Lil 'Alamin, for instance, terms such as rahmah (mercy), habibi (my beloved), and syafi'i (my intercessor) can be situated within a network of meaning that illustrates an emotional bond and a sense of reverence toward the Prophet Muhammad (PBUH). Meanwhile, terms such as al-salam, al-huda, al-iman, al-ihsan, and al-Qur'an can be analyzed as part of a semantic field of Islamic values. Alotaibi's study on the application of semantic field theory demonstrates that a single field can encompass various semantic relationships, including synonymy, antonymy, hierarchical relations, and part-whole relations (Alotaibi, 2023). Thus, the semantic field approach can be employed to understand the systematic relationships between vocabulary items while simultaneously revealing how a text constructs a unified message.

Although research on semantic relations in the Arabic language is extensive, studies that integrate synonymy, antonymy, and semantic fields into a single analysis of Arabic song lyrics remain limited and warrant further development. Research by Sugino et al. on Arabic semantic relations addresses taraduf (synonymy), musytarak lafdzi (polysemy/homonymy), and tadhadd (antonymy) as significant phenomena within the Arabic semantic system. Their work underscores that words appearing to share the same meaning may exhibit contextual differences, while antonymy serves to establish semantic contrasts (Sugino et al., 2025). Similarly, research by Salsabila & Fithriyana highlights the necessity of a contextual understanding when analyzing Arabic semantic relations, as a single word may yield different interpretations depending on the context in which it is used (Salsabila & Fithriyana, 2025). Furthermore, Alsuhaibani emphasizes that Arabic synonymy should be examined through semantic, pragmatic, and collocational lenses (Alsuhaibani, 2024). While these studies provide a vital foundation for the present research, their specific objects and analytical foci do not explicitly integrate these three types of semantic relations within the context of the song lyrics for *Rahmatun Lil 'Alamin.*

Based on the description above, this study aims to examine the relationships of synonymy, antonymy, and semantic fields within the lyrics of the song *Rahmatun Lil 'Alamin* by Maher Zain, utilizing both lexical and contextual semantic analysis. The study is premised on the assumption that the meaning of a lyric is shaped not only by the definitions of individual words but also by the relationships between words and the interconnections among groups of meanings throughout the entire text. The novelty of this research lies in the integration of these three types of semantic relations into a single object of study, incorporating distinctions between absolute and near-synonymy, lexical antonymy and contextual opposition, as well as the categorization of vocabulary based on semantic fields.

Accordingly, the research is guided by three questions: (1) what are the forms and characteristics of synonymy relations in the lyrics of *Rahmatun Lil 'Alamin*? (2) what forms of antonymy and oppositional meaning are present in the lyrics? and (3) how are semantic fields categorized, and how do they contribute to the construction of the overall meaning of the lyrics?

In line with these questions, the study aims to identify and analyze synonymy relations, delineate forms of semantic opposition, and map the semantic fields that underpin the song's message. Theoretically, this research is expected to enrich the study of Arabic semantics, particularly regarding the analysis of lexical and contextual relations. Practically, it may serve as an alternative resource for teaching Arabic semantics to students of Arabic Language Education, helping them understand meaning relationships through authentic texts that are closely linked to the social and cultural life of the community.

METHOD

Theoretically, lexical relations constitute a crucial component in the organization of vocabulary. The meaning of a word can be understood through its relationship with other lexical units within a language system (Lyons, 1997). Such relationships encompass similarity, opposition, and conceptual interconnectedness. Synonymy and antonymy are discussed here as paradigmatic relations that help elucidate the organization of vocabulary. This perspective is relevant for analyzing lyrics because the choice of words does not merely convey individual meanings; it also establishes relationships between words within the text as a whole (Murphy, 2008). Palmer defines semantics as the study of meaning in language (F.R. Palmer, 2001), while Geeraerts outlines the development of lexical semantic theory and explains how word meaning is examined through relations and conceptual structures (Geeraerts, 2010). Together, these references provide a foundational framework for situating the analysis of synonymy, antonymy, and semantic fields within the study of lexical meaning.

Synonymy does not necessarily imply that two words are interchangeable in every context. Cruse identifies lexical meaning and the context of use as essential elements in determining semantic relationships (Cruse, 2004). In the Arabic language, the analysis of word forms and their roots can also help clarify distinctions between meanings that appear closely related—much as Glanville demonstrates the connection between linguistic forms, word roots, and the meanings of Arabic verbs (Glanville, 2018). Consequently, even when a pair of words refers to the same entity, it remains necessary to examine them based on their respective components of meaning.

Semantic field theory views vocabulary as a network in which elements are interconnected within a specific conceptual domain. Lyons posits that relationships between words constitute part of the lexical structure (Lyons, 1997), while al-Haidreh notes that the categorization of vocabulary based on semantic fields also has roots in the Arab scholarly tradition (Al-Haidreh, 2025). Aerts explains that the context in which a word appears can help trace semantic proximity and lexical variation (Aerts, 2024). Therefore, the grouping of words in this study is based on explicable conceptual relationships, rather than merely on similarities in translation.

This study employs a qualitative descriptive method, utilizing both lexical and contextual semantic approaches. The qualitative descriptive method was chosen because the research focuses on identifying, classifying, and interpreting phenomena related to meaning within linguistic units, without manipulating the objects under study. The lexical semantic approach is used to identify semantic relationships between words—specifically synonymy and antonymy—based on the semantic characteristics inherent to each lexeme. Meanwhile, the contextual semantic approach is used to explain shifts in semantic emphasis that arise from a word's relationship with other words, its position within a line, and the overall content of the song. By employing both approaches, this study is able to not only uncover formal similarities and contrasts in meaning but also explain how these relationships contribute to the formation of the message within the lyrics.

The primary data source for this study consists of the lyrics to the song *Rahmatun Lil 'Alamin* by

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Maher Zain, in Arabic. The research data comprise words, phrases, and expressions that exhibit relationships of synonymy, antonymy, or other semantic connections within a semantic field. Secondary data sources include academic texts on semantics, Arabic dictionaries, and both national and international journal articles that discuss semantic relationships, lexical semantics, and semantic field theory. The use of dictionaries—specifically Lisan al-'Arab—is essential for verifying the fundamental meanings of Arabic vocabulary, while academic journals serve to strengthen the interpretation of semantic relationships in light of contemporary linguistic studies.

Data collection was conducted using documentation and "listen-and-record" (simak-catat) techniques. First, the researcher gathered the complete song lyrics and verified the accuracy of the Arabic vocabulary used. Second, the texts were read repeatedly to identify lexemes that share semantic relationships. Third, relevant words and phrases were recorded on data cards, noting their Arabic form, transliteration, lexical meaning, position within the lyrics, and the context of their usage. Fourth, the data were organized into three categories: synonymy, antonymy, and semantic fields. Fifth, each category was examined based on both dictionary definitions and contextual relationships to ensure that the classification was not based solely on similarities in translation. To ensure the accuracy of the interpretation, the study employed cross-referencing between lexical meanings (from dictionaries), the context of the lines, and previous research. This process also serves as a form of source triangulation within the qualitative research framework.

The data analysis technique is carried out in four stages. First, data reduction involves selecting words and expressions that are directly relevant to the three research foci. Second, data classification entails grouping lexical units based on the nature of their semantic relations. At this stage, synonymy is categorized into absolute synonymy and near-synonymy, while antonymy is distinguished based on whether the lexical contrast is explicit or exists as an opposition that can only be understood contextually. Third, semantic interpretation involves analyzing components of meaning, inter-word relationships, and the contextual functions of words within the lyrics. Fourth, drawing conclusions involves formulating the patterns of semantic relationships identified and explaining their contribution to the formation of the song's message. The results of the analysis are presented descriptively through data classification tables and interpretive descriptions. Through this procedure, the research aims to produce a systematic mapping of semantic relations while maintaining the connection between lexical meaning and contextual meaning.

RESULT

Document analysis is employed because the research object consists of lyrical texts that can be examined systematically. In qualitative research, document analysis involves the examination and interpretation of documents relevant to the research focus. In this study, the lyrical texts are read repeatedly to examine the lexical forms, core meanings, and the context of each expression (Bowen, 1997).

The classification process is guided by three considerations. First, the alignment of lexical meaning with references from Arabic dictionaries. Second, the type of semantic relationship between lexemes—namely, proximity in meaning, contrast, or conceptual association. Third, the function of a word within a line and its role in the song's overall message. This step is used to distinguish near-synonymy from absolute synonymy, and lexical antonymy from conceptual oppositions that are merely implied. This examination serves as an analytical procedure for the data, rather than a statistical test. The research findings regarding the lyrics of the song *Rahmatun Lil 'Alamin* indicate that the selection of Arabic vocabulary within the song establishes semantic relationships centered

on the portrayal of Prophet Muhammad (PBUH), Islamic values, and the expression of love for the Messenger of Allah. These relationships can be identified through the semantic proximity between certain lexemes, the presence or absence of semantic contrasts, and the categorization of vocabulary into various semantic fields. Based on an analysis of the text as a whole, the research findings are presented in the following three subsections.

1. Synonymy Relations in the Lyrics of Rahmatun Lil 'Alamin

The synonymy relations in the lyrics of "Rahmatun Lil 'Alamin" demonstrate the use of several terms that share semantic proximity based on common referents and communicative functions. However, this proximity does not necessarily imply absolute identity in meaning. Based on the data identified, two primary pairs are relevant for analysis: rasul (messenger) and nabi (prophet), as well as habibi (my beloved) and sayyidi (my master).

1.1 The Pair: Rasul and Nabi

The initial data is found in the following two segments of the lyrics:

Data-1

"Ya Habibi Ya Syafi'i Ya Rasulallah"

[O my beloved, O my intercessor, O messenger of Allah]

Data-2

"Shalatun wa salam 'alaika Ya Nabi"

[May shalawat and greetings be upon you, O Prophet]

The word apostle relates to sending or conveying a message. In a religious context, apostle refers to someone sent by God to convey His message. Meanwhile, the word prophet refers to someone who receives revelations from Allah. These two words have close meaning because they are both in the conceptual realm of prophethood and can refer to the Prophet Muhammad SAW in the context of songs. However, the two cannot be stated as absolute synonyms. The word apostle contains components of the meaning of sending and delivering a message, while the word prophet emphasizes the position as recipient of revelation. Thus, the relationship formed is close synonymy or contextual synonymy. The similarities between the two mainly lie in the designated referent, while the semantic characteristics of each remain different.

The use of these two words in one set of lyrics shows variations in the mention of the Prophet Muhammad SAW. The mention of Rasulallah emphasizes his position as a messenger of Allah, while the prophet confirms his prophetic identity. These variations enrich the expression of respect without eliminating the differences in the basic meaning of each lexeme.

1.2 Habibi (My Beloved) and Sayyidi (My Master) Couple

The second data is found in the following expression.

Data-3

"Ya Habibi Ya Syafi'i Ya Rasulallah"

[O my beloved, O my intercessor, O messenger of Allah]

Data-4

"Bi ummi wa abi fadaituka sayyidi"

[I will sacrifice my father and mother for you, O my lord]

The term habibi relates to love and affection. It incorporates a first-person possessive suffix, meaning "my beloved" or "the one I love." Meanwhile, the term sayyidi is associated with leadership, an esteemed position, and nobility; it translates to "my master" or "my liege." While both terms are closely linked in the context of showing reverence toward the Prophet Muhammad

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(PBUH), they do not share the same lexical meaning. Habibi emphasizes an affective bond characterized by love and emotional closeness, whereas sayyidi highlights the acknowledgment of an individual's status and honor. Therefore, this pair is more accurately categorized as "contextual synonyms"—based on a shared referent—rather than "absolute synonyms" based on identical semantic components.

The use of these two terms reveals two dimensions of the relationship between the speaker and the subject being discussed: habibi conveys love, while sayyidi denotes respect. Together, they help construct an image of the emotional and spiritual connection between the faithful and the Prophet Muhammad (PBUH). Based on these examples, the research indicates that synonymy within the lyrics tends to be "near" or "contextual" rather than absolute. Semantic commonality is established through shared referents and functional roles, while the distinct semantic components of each term remain intact.

2. Antonymic Relations in the Lyrics of the Song *Rahmatun Lil 'Alamin*

An examination of the entire text reveals no explicit pairs of lexical antonyms that meet the criteria for semantic opposition. The vocabulary employed primarily fosters positive associations, depicting themes such as affection, peace, guidance, faith, and goodness. Consequently, the analysis of antonymy must distinguish between antonymic pairs explicitly present in the text and conceptual oppositions that may be interpreted based on underlying semantic relationships.

2.1 No Explicit Lexical Antonym Pairs Found

Some of the vocabulary found in the lyrics is included in the table below.

Table 1
Conceptual Oppositions in Song Lyrics

Lexemes in the Lyrics	Conceptual Opposition	Explanation
nur [light]	dzalam [darkness]	Light stands in opposition to darkness within the concept of light and dark
huda [guidance]	dhalal [error]	Guidance stands in opposition to misguidance within the spiritual realm
al-salam [pease]	al-harp [war]	Peace stands in opposition to war within the social realm

These terms exhibit a positive semantic orientation, yet they do not form antonymous pairs, as no lexemes are present that directly contrast with their meanings. For instance, while the term al-salam (peace) could potentially be contrasted with al-harb (war), the latter does not appear in the text. Similarly, al-huda (guidance) could be contrasted with al-dhalal (misguidance/error), but this pair is also absent from the lyrics.

These findings indicate that an analysis of antonymy does not necessarily yield pairs of opposites in every text. In fact, the absence of antonyms serves as a characteristic that helps explain the semantic tendency of the lyrics: they construct their message by reinforcing positive values rather than by juxtaposing opposing concepts.

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2.2 Conceptual Semantic Opposition

Although no explicit lexical antonym pairs are found, there exists a potential conceptual opposition within the expression "Ya man nawwarta qulubana bil iman" ("O You who illuminate our hearts with faith").

The verb nawwarta relates to light or illumination. In this context, illumination does not merely refer to a physical state; rather, it signifies the opening of understanding and spiritual awareness through the Quran. Conceptually, the meaning of "illumination" can be contrasted with "darkness" (al-dzalam). However, the word al-dzalam does not appear in the lyrics. Consequently, the relationship present is not one of actual lexical antonymy, but rather a conceptual opposition that can be used to elucidate the implications of the expression's meaning.

Thus, the analysis suggests that the lyrics of *Rahmatun Lil 'Alamin* rely more on the affirmation of positive values than on the use of explicit antonymy. Any semantic opposition can only be discussed as a conceptual interpretation, rather than as the identification of antonymous pairs within the lexical structure of the text. 3.

Semantic Fields in the Lyrics of the Song "Rahmatun Lil 'Alamin"

An analysis of semantic fields reveals that the vocabulary within the lyrics forms several groups based on shared conceptual domains. These groupings demonstrate that each word relates to others to construct an image of Prophet Muhammad (PBUH) and Islamic values. Based on these relationships, four primary semantic fields have been identified.

3.1 Semantic Field of Prophethood and Apostleship

This field consists of vocabulary related to the identity, status, and function of Prophet Muhammad (PBUH).

Table 2
Semantic Field of Prophethood and Apostleship

No.	Lexemes in Lyrics	Meaning
1	*Rasul Allah*	messenger of Allah
2	*Nabi*	prophet
3	*-Khatam al Anbiya*	cover of the Prophets
4	*Habibi*	my darling
5	*Sayyidi*	my lord or lord
6	*Syafi'i*	my benefactor

These terms are interconnected as they all point toward a single conceptual domain: prophethood and apostleship. The term Rasulallah (Messenger of Allah) emphasizes the function of apostleship, while nabi (prophet) denotes the identity of prophethood; khatam al-anbiya (the Seal of the Prophets) signifies the status of Prophet Muhammad (PBUH) as the final prophet. Meanwhile, shafi'i (intercessor) introduces a spiritual dimension related to shafa'ah (intercession). Together, these terms construct a more comprehensive portrait of Prophet Muhammad (PBUH) through various perspectives: his identity, status, function, and spiritual relationship with his ummah (community).

3.2 Semantic Field of Affection and Reverence

The second field relates to expressions of love, reverence, and the acknowledgment of the nobility of Prophet Muhammad (PBUH).

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Table 3
Semantic Field of Affection and Reverence

No.	Lexemes in Lyrics	Meaning
1	*Habibi*	my beloved
2	*Sayyidi*	my master or my liege
3	*Fadaituka*	I am willing to make sacrifices for you
4	*Rahmah*	affection
5	*Shalah*	prayer
6	*Salam*	peace

This group demonstrates that the lyrics portray Prophet Muhammad (PBUH) not only through his religious standing but also through emotional connection and expressions of reverence. The term habibi conveys love, while sayyidi denotes respect. The expression fadaituka emphasizes the magnitude of the sacrifice and devotion articulated by the speaker. Meanwhile, the word rahmah (mercy/compassion) links these expressions of affection to the quality of mercy attributed to Prophet Muhammad (PBUH). The repetition of the phrase shalah wa salam (prayers and peace) further reinforces an atmosphere of reverence and supplication toward the Messenger of Allah.

3.3 Semantic Field of Guidance and Islamic Values

The third field encompasses vocabulary related to religious values and the cultivation of spiritual life.

Table 4
Semantic Field of Guidance and Islamic Values

No.	Lexemes in Lyrics	Meaning
1	*Al-Salam*	Peace or safety
2	*Al-Huda*	Instruction
3	*Al-Iman*	Faith
4	*Al-Ihsan*	Kindness
5	*Al-Qur'an*	Al-Qur'an
6	*Nawwarta*	You have illuminated

This group illustrates values that are integral to Islamic teachings. The terms al-salam (peace) and al-huda (guidance) signify peace and direction, while al-iman (faith) and al-ihsan (excellence in conduct) relate to the dimensions of belief and virtuous behavior. The term al-Qur'an serves as the primary source of guidance, providing spiritual illumination. The verbs nawwarta (you have illuminated) and hallaita (you have adorned) play a significant role, as they describe positive transformations within human life. These terms are not merely descriptive; they also demonstrate how the teachings and the exemplary life of Prophet Muhammad (peace be upon him) are understood as sources of beauty and enlightenment.

3.4 The Semantic Field of the Universe and the Universality of Mercy

The fourth field is constructed primarily through the expression, "Ya rahmatan lil 'alamina ya Muhammad" (O mercy to all the worlds, O Muhammad). The key vocabulary in this field consists of rahmah (mercy) and al-'alamin (all the worlds). The relationship between these two terms highlights the universal scope of this mercy. Rahmah denotes the quality or concept of compassion, while al-'alamin signifies the vastness of the realms or entities encompassed by it. This connection underscores that the portrayal of

Prophet Muhammad (peace be upon him) in the lyrics is not confined to the individual relationship between the Messenger and his followers; rather, it is broadened through the concept of mercy for the entire universe. Consequently, this semantic field serves as a central hub of meaning, linking the preceding fields—prophethood, compassion, and Islamic values.

Taken together, these four semantic fields reveal that the vocabulary within the lyrics is organized into an interconnected network of mutually reinforcing meanings. The field of prophethood establishes identity, the field of compassion fosters an emotional bond, the field of guidance delineates Islamic values, and the field of the universality of mercy expands the scope of the song's message.

DISCUSSION

Characteristics of Synonymy: Proximity of Meaning and Differences in Lexical Components

The research results indicate that the synonymy relations in the lyrics of the song *Rahmatun Lil 'Alamin* tend to be partial and contextual. This is evidenced by the pairs rasul (messenger) and nabi (prophet), as well as habibi (my beloved) and sayyidi (my master/leader). These pairs demonstrate that sharing the same referent does not necessarily imply an identical meaning in every respect. This distinction is significant because synonymy is often simplistically understood as a relationship between two words that possess the same meaning. In the study of lexical semantics, however, similarity in meaning must be examined based on the semantic components that constitute each word.

From a structural semantic perspective, the pair rasul (messenger) and nabi (prophet) exhibit both shared semantic components and distinct differentiating features. Both terms encompass the common elements of being human, receiving divine revelation, and holding a prophetic status. However, rasul emphasizes the act of being sent forth and the delivery of a divine message, whereas nabi highlights the reception of revelation and the state of prophethood. This distinction suggests that the relationship between the two terms is best characterized as "near-synonymy." In other words, while both lexemes may refer to the same individual, they are not entirely interchangeable in every linguistic context.

These findings align with research by Alsuhaibani, which demonstrates that semantic equivalence in the Arabic language is relative, influenced by pragmatic factors, collocations, and the specific context of use. The study asserts that terms with closely related meanings are not always interchangeable, as each lexeme possesses its own unique usage environment (Alsuhaibani, 2024). Similarly, research by Sugino et al. indicates that the phenomenon of araduf (synonymy) in Arabic is rarely absolute, as words that appear synonymous may harbor subtle differences in meaning (Sugino et al., 2025). Consequently, this study reinforces the view that synonymy should be analyzed based on semantic relationships and actual context, rather than relying solely on dictionary definitions.

From the perspective of contextual semantics, the use of rasul and nabi within the lyrics also reflects a strategy of terminological variation, employed to strengthen the representation of Prophet Muhammad (PBUH). The use of Rasulullah (Messenger of Allah)—as seen in the phrase "Ya Habibi, Ya Shafi'i, Ya Rasulallah"—directs attention toward the prophetic mission connecting the Prophet to Allah, while the use of nabi (prophet)—as in "Shalatun wa salam 'alaika Ya Nabi"—appears within a context of reverence and supplication. These differing contexts result in the two terms serving expressive functions that are not entirely identical. The first term reinforces the Prophet's identity as the messenger of Allah, while the second serves as a respectful form of address.

The pair habibi and sayyidi reflects a relationship distinct from the previous pair. Their commonality lies not primarily in their denotative meanings, but rather in their pragmatic function

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as ways to refer to the Prophet Muhammad (PBUH) within expressions of reverence. The term habibi emphasizes emotional closeness, whereas sayyidi conveys an acknowledgment of nobility and status. While both can refer to the same individual, they carry different nuances of meaning.

From the perspective of componential analysis, habibi is characterized by elements of love, emotional intimacy, and affection, while sayyidi encompasses elements of honor, nobility, and status. This distinction demonstrates that referential identity is not synonymous with semantic identity. In the context of the song, the two terms complement each other to establish a dual-dimensional relationship between the community (the ummah) and the Prophet: one of love and one of reverence.

This explanation aligns with the work of Salsabila and Fithriyana, who argue that semantic relations in the Arabic language must be analyzed through context to prevent the misinterpretation of lexical units (Salsabila & Fithriyana, 2025). Although their research focuses on phenomena such as musytarak lafdzi (polysemy/homonymy), mudhad (enantosemy), and ambiguity, their emphasis on the role of context provides a methodological foundation for the present study. Terms that appear semantically similar must be examined based on their specific functions and the environments in which they are used. Thus, two points can be asserted from the findings regarding synonymy. First, synonymy within the lyrics functions as a variation in expression, allowing a single referent to be described through various word choices. Second, such variation does not eliminate the fundamental differences in meaning inherent to each lexeme. The use of terms like habibi, sayyidi, rasul, and nabi actually highlights the richness of the Arabic language in conveying reverence through word choices that possess distinct semantic characteristics.

2. Absence of Explicit Antonymy and the Dominance of Affirmative Meaning

Unlike synonymy, which can be identified through the proximity of meanings, the research findings indicate that the lyrics of *Rahmatun Lil 'Alamin* do not present explicit pairs of lexical antonyms. This is a significant characteristic, as not every text is required to contain pairs of opposing meanings. From a semantic perspective, the presence of antonymy depends on the vocabulary selection and the message structure constructed by the speaker or writer.

From the standpoint of lexical semantics, antonymy represents a relationship of opposition between two units of meaning that share a specific conceptual connection. Such relationships may take the form of gradable, complementary, relational, or directional oppositions. Examples include kabir (big) and shaghir (small) as gradable antonyms; hayy (alive) and mayyit (dead) as complementary opposites in certain contexts; and bai' (seller) and musytari (buyer) as a relational pair. However, in the lyrics analyzed, the vocabulary used is predominantly associated with peace, guidance, faith, goodness, and compassion. No lexemes were found that directly contradict these concepts. This finding can be understood by examining the structure of the song's message. The lyrics of *Rahmatun Lil 'Alamin* serve as an expression of reverence toward Prophet Muhammad (PBUH); consequently, the linguistic orientation leans more toward the affirmation or assertion of positive attributes. The use of terms such as al-salam (peace), al-huda (guidance), al-iman (faith), and al-ihsan (benevolence/excellence) reflects a tendency to construct a positive image through the association of meanings.

Semantic Fields as a Means of Shaping a Unified Message in the Song

Findings regarding semantic fields indicate that the vocabulary in the lyrics of *Rahmatun Lil 'Alamin* is organized into four primary clusters: the field of prophethood and apostleship; the field of affection and reverence; the field of guidance

and Islamic values; and the field of the universe and the universality of divine mercy. These four fields are interconnected, forming a unified message. Thus, semantic fields serve not merely as a tool for categorizing vocabulary, but also as an approach for understanding the organization of meaning within a text.

From the perspective of semantic field theory, a word acquires a specific position and set of relationships through its connections to other words within a single conceptual domain. Geeraerts explains that lexical fields constitute a core subject in lexical semantics, as vocabulary can be studied not only in isolation but also through systematic relationships within a network of meanings (Geeraerts, 2017). Based on this view, terms such as rasul (apostle), nabi (prophet), shafi' (intercessor), and khatam al-anbiya (the seal of the prophets) can be understood as elements within the field of prophethood, as they all relate to the identity and status of the Prophet Muhammad (PBUH).

The field of prophethood and apostleship serves as the foundation for the representation of the central figure in the song. The use of various terms associated with prophethood presents a multifaceted portrait of the Prophet Muhammad (PBUH). The term rasul emphasizes his function as an apostle; nabi affirms his identity as a prophet; shafi' highlights a spiritual connection; and khatam al-anbiya underscores his position as the final prophet. The presence of these terms within a single text demonstrates that the representation of the Prophet is constructed through the synthesis of several components of meaning, rather than through a single designation alone.

The second field—that of affection and reverence—serves to establish an emotional dimension within the song. While the terms rahmah (mercy), habibi (my beloved), and sayyidi (my master/leader) possess distinct meanings, they are linked within a conceptual network that conveys love and reverence. This relationship is reinforced by the expression fadaituka sayyidi ("may I be sacrificed for you, my master"), which signifies a willingness to make sacrifices as an act of profound reverence. Thus, this semantic field does not merely describe the attributes of the Prophet; it also reveals the speaker's emotional response toward the figure being praised.

The third field—encompassing guidance and Islamic values—establishes a connection between peace, guidance, faith, righteousness, and the Quran. Terms such as al-salam (peace) and al-huda (guidance) represent values pertinent to human life, while al-iman (faith) and al-ihsan (righteousness/ excellence) pertain to the dimensions of belief and conduct. The term al-Quran serves as the element that links these values to the foundational source of Islamic teachings. The relationships between the words in this group are not synonymous; rather, they constitute semantic associations rooted in the interconnectedness of religious concepts.

This perspective is supported by research conducted by Alotaibi, who applied semantic field theory to the vocabulary found in al-Mu'jam al-Wasi? The study demonstrates that a single semantic field can encompass various types of relations, including synonymy, antonymy, inclusion, and part-whole relationships (Alotaibi, 2023). In other words, grouping vocabulary within a single semantic field does not require all its members to share the exact same meaning. Instead, the defining criterion is the existence of a conceptual link that allows these words to be situated within a common domain of meaning.

Integration of Lexical and Contextual Semantics in Understanding Lyrics

The research findings indicate that both lexical and contextual semantic analyses must be employed in tandem to achieve a comprehensive understanding of the lyrics to the song *Rahmatun Lil 'Alamin*. Lexical analysis helps clarify basic meanings and the relationships between words, while contextual analysis explains their functions and the emphasis placed on their meanings based on how they are used within the lyrics. These two approaches complement one another, as the

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meaning of a lexeme cannot always be grasped solely through a dictionary definition.

From a lexical perspective, the terms habibi and sayyidi possess distinct meanings. However, within the context of the song, both point to the same referent: the Prophet Muhammad (PBUH). This shared referent allows them to be understood as pragmatically related forms of address. Conversely, from a contextual standpoint, the two terms serve different functions: one emphasizes love, while the other emphasizes reverence. Thus, context is not merely a supplement to lexical meaning; rather, it is a decisive element in how a word is understood within a text.

A similar principle applies to the word nawwart in the phrase "Nawwarta qulubana bil Qur'an." Lexically, the term relates to the act of illuminating. Yet, since the object being illuminated in the lyrics is qulubana ("our hearts"), the meaning cannot be restricted to physical illumination. The context directs the interpretation toward a spiritual meaning—the enlightenment of the heart through the Quran. Consequently, the word nawwart demonstrates an expansion of meaning from the physical realm to the abstract. From the perspective of semantic field theory, this expansion also reveals the interconnectedness of words within a single conceptual network. Nawwart, Quran, iman (faith), and huda (guidance) are linked because they all relate to the concept of shaping one's spiritual life. This connection is not one of synonymy, but rather one of semantic association. This distinction is important to ensure that the grouping of semantic fields is not misinterpreted as a classification of words that share the exact same meaning.

Based on the entire discussion, it can be asserted that the lyrics of *Rahmatun Lil 'Alamin* construct meaning through three primary mechanisms. First, the use of varied terms with closely related meanings serves to enrich the expression of reverence toward Prophet Muhammad (PBUH). Second, the predominance of vocabulary with positive connotations establishes an affirmative message, without the need for explicit antonymic contrasts. Third, the organization of vocabulary into semantic fields creates a unified message that interlinks the identity of the Prophet, love, Islamic values, and the universality of divine mercy.

CONCLUSION

Based on the analysis, it can be concluded that the synonymy relations in the lyrics of *Rahmatun Lil 'Alamin* primarily manifest as near-synonymy and contextual synonymy, as observed in the pairs rasul–nabi (messenger–prophet) and habibi–sayyidi (my beloved–my master). While these pairs share referential proximity, they still exhibit distinct components of meaning. Regarding antonymy, no explicit lexical antonym pairs are present; the opposition between light and darkness can only be understood as a conceptual relationship derived from the context. Furthermore, the vocabulary within the lyrics forms four semantic fields: prophethood and messengership; affection and reverence; guidance and Islamic values; and the universe and the universality of mercy. These four fields complement one another in constructing a message centered on reverence for Prophet Muhammad (PBUH), Islamic values, and the universal nature of mercy.

These four semantic fields can also be interpreted as an interconnected conceptual network. The field of prophethood and messengership identifies the central figure of the lyrics, while the field of affection and reverence describes the speaker's emotional response toward that figure. The field of guidance and Islamic values links the representation of the Prophet to the teachings and values he brought, whereas the field of the universe and the universality of mercy expands the scope of the song's message. This categorization aligns with the perspective that a single semantic field can encompass various lexical relations, provided that its elements are linked within a unified conceptual domain (Geeraerts et al., 2024; Al-Haiadreh, 2025).

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