



Analysis of the Meaning Components of the Lyrics of the Song "Selalu Ada di Nadimu": A Semantic Study

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ABSTRACT

This study aims to describe the components of meaning contained in the lyrics of the song "Selalu Ada di Nadimu" (Jumbo Film Soundtrack) through a component analysis approach. The study used a qualitative descriptive method, with data consisting of key words in the lyrics that play a significant role in constructing the song's emotional and relational messages. Data were collected using reading and note-taking techniques, then analyzed using a combination of direct element analysis and semantic analysis techniques to identify shared, distinctive, and additional components of meaning. The results show that the words "singing," "prayer," and "word" share similarities as forms of affective expression, but differ in aesthetic aspects and spiritual purpose. The words "smile," "happy," and "love" share the same emotional meaning field, but differ in visibility, depth of affection, and interpersonal relationships. The words "storm" and "wind" depict differences in intensity and threat in metaphors of life's challenges. Overall, this study confirms that song lyrics utilize metaphorical and emotional diction with a layered structure of meaning components, allowing for a more profound message of affection, steadfastness, and emotional support.

Keywords: meaning component, song lyrics, semantics

Analisis Komponen Makna pada Lirik Lagu "Selalu Ada di Nadimu": Kajian Semantik

ABSTRAK

Penelitian ini bertujuan mendeskripsikan komponen makna yang terdapat dalam lirik lagu "Selalu Ada di Nadimu" (Soundtrack Film Jumbo) melalui pendekatan analisis komponen makna. Penelitian menggunakan metode deskriptif kualitatif dengan data berupa kata-kata kunci dalam lirik yang memiliki peran penting dalam membangun pesan emosional dan relasional lagu. Data dikumpulkan dengan teknik baca dan catat, kemudian dianalisis menggunakan kombinasi teknik bagi unsur langsung dan analisis semantik untuk mengidentifikasi komponen makna bersama, komponen pembeda, dan komponen tambahan. Hasil penelitian menunjukkan bahwa kata nyanyian, doa, dan kata memiliki kesamaan sebagai bentuk ekspresi afektif, tetapi berbeda pada aspek estetis dan tujuan spiritual. Kata senyuman, bahagia, dan cinta berada dalam satu medan makna emosional, tetapi memiliki perbedaan pada aspek visibilitas, kedalaman afeksi, dan relasi interpersonal. Adapun kata badai dan angin menggambarkan perbedaan intensitas dan ancaman dalam metafora tantangan hidup. Secara keseluruhan, penelitian ini menegaskan bahwa lirik lagu memanfaatkan diksi metaforis dan emosional yang memiliki struktur komponen makna berlapis, sehingga pesan kasih sayang, keteguhan, dan dukungan emosional dapat tersampaikan secara lebih mendalam.

Kata kunci: komponen makna, lirik lagu, semantik

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INTRODUCTION

Semantic studies are a crucial field in linguistics because they focus on meaning, which is the core of human communication (Saifullah, 2021). One approach to semantics widely used to understand the meaning structure of a lexeme is meaning component analysis. This approach views each word as composed of a number of smaller meaningful features (semantic features) that collectively construct the word's complete meaning. Experts such as Palmer et al. (2010) emphasize that meaning component analysis helps demonstrate semantic relationships between words within a single meaning field and differentiate words that appear lexically similar (Butar-Butar, 2021).

In previous studies, meaning component analysis was primarily used to examine basic vocabulary such as kinship terms, nouns, action verbs, or cultural terms. Studies of literary works, particularly song lyrics, are still relatively limited, even though song lyrics are a form of poetic expression rich in meaning and rich in layered diction. Songs, as aesthetic texts, not only convey emotional messages but also create complex meaning structures that can be deciphered through a semantic approach (Pamunkas et al., 1981; Ramadani et al., 2024; Khasanah & Baehaqie, 2020).

Although meaning component analysis has been widely applied in various fields, its application to contemporary Indonesian song lyrics, particularly songs that function as a medium for emotional expression in films, has not been widely developed. The lyrics of the song "Selalu Ada di Nadimu" (soundtrack for the film *Jumbo*) contain diction expressing affection, protection, hope, and determination. However, no research has specifically analyzed the structure of the smallest meaning characteristics of key words in the lyrics to reveal how emotional and relational meanings are formed. Furthermore, previous research tends to discuss meaning as a whole without systematically examining meaning components using binary analysis or semantic feature matrices. This gap

underlies the need for this research.

The urgency of this research lies in the need to expand the application of meaning component analysis to creative texts that are developing and close to the public, such as song lyrics. Amid the increasing use of songs as a medium for conveying emotional, moral, and educational messages in films, it is crucial to understand how meaning structures are constructed through word choice. Furthermore, this research is crucial for enriching semantic studies in Indonesia, which still largely focus on non-aesthetic texts. Thus, this research not only fills a theoretical gap but also makes a practical contribution to the development of semantic analysis in creative media.

Based on this background, the research question is formulated as follows: What are the components of meaning contained in the lyrics of the song "Selalu Ada di Nadimu" (soundtrack for the film *Jumbo*) based on semantic analysis?

The purpose of this study is to describe the meaning components contained in the lyrics of the song "Selalu Ada di Nadimu" (soundtrack for the film *Jumbo*) based on semantic analysis. This study aims to uncover the meaning structure, relationships between meaning components, and the conceptual and relational meanings that construct the overall message of the song's lyrics.

Theoretically, this research enriches semantic studies, particularly in the application of meaning component analysis to song lyrics as a form of literary work. Practically, the results of this study can serve as a reference for researchers and academics in examining the meaning structure and semantic features of musical texts, helping readers and listeners understand the message and depth of meaning in the song "Selalu Ada di Nadimu," and providing alternative teaching materials for Indonesian language learning, particularly contextual and relevant meaning analysis and semantic studies.

Meaning component analysis is one method used in semantic studies. Semantics is a branch of linguistics that studies meaning. Meaning is un-



derstood as the relationship between elements in language, especially between words (Amilia & Anggraeni, 2019; Loe, 2017). Palmer (in Isnaini, 2021) emphasizes that meaning relates only to the internal aspects of language. Similarly, Lyons (in HS, 2016) explains that giving meaning to a word means understanding how the word relates semantically to other words, thus revealing their differences. Words exist within a network of relationships called a field of meaning. To understand the relationships between words, the components of meaning within them must be identified. Component analysis of meaning is performed by breaking down a word to its smallest meaningful elements.

The components of a word's meaning can be described through the elements of meaning inherent in the word. However, these components can sometimes change depending on the context influencing them. As a result, the same word can have a different number of meaning components in certain situations. Components of meaning include shared meaning components, distinctive meaning components, and additional meaning components (Susanti, 2018; Aulia & Nur, 2020; Jambak & Zawawi, 2022). Shared meaning components are the most basic meaning components shared by several words and cannot be used to differentiate between words. Conversely, distinctive meaning components are the smallest meaning components that can distinguish one word from another. Additional meaning components are meaning elements that are not always present in a word because they are only complementary or explanatory (Novira & Hamzah, 2024; Umar & Hariyadi, 2025; Ansori, 2021).

The semantic component or semantic component (semantic feature, semantic property, or semantic marker) teaches that each word or lexical element consists of one or more elements that together form the meaning of the word or lexical element (Chaer, 2009; Sitaresmi & Fasya, 2011; Iswara, 2017). For example, the word "father" contains the following meaning components: + insan

(human), + dewasa (adult), + jantan (male), and + pernikahan (marriage); and "mother" contains the following meaning components: + insan (human), + dewasa (adult), -jantan (male), and + pernikahan (marriage). Therefore, when compared, the meanings of "father" and "mother" are as shown in Table 1 below.

The difference in meaning between "father" and "mother" lies only in the meaning characteristics or meaning components: "father" has the meaning "manly," while "mother" does not.

Table 1
Components of Meaning of the Words "Father" and "Mother"

Meaning Components	Father	Mother
human	+	+
adult	+	+
male	+	-
marry	+	+

Note:

A (+) sign indicates that the meaning component is present, while a (-) sign indicates that it is absent.

This analysis assumes that each lexical element either possesses or lacks a characteristic that distinguishes it from other elements. The concept of two-by-two analysis, commonly called binary analysis, is also applied by experts to differentiate the meaning of one word from another (Chaer, 2009). For example, the words "father" and "mother" can be distinguished based on the presence or absence of the masculine characteristic, as seen in Table 1.

Previous research relevant to this study was conducted by Rahayu & Sawardi (2022) entitled "Analysis of the Meaning Components of Semantic Types of Verbs to Hurt in Javanese." The results showed that 34 verb lexemes of the "hurt" type were found in Javanese, divided into two broad categories: acts of hurting that target physical objects and non-physical ones. The majority of lexemes fall into the physical category and are

further grouped into nine action subcategories, such as hitting, stabbing, throwing, pinching, and bumping, each with distinct meaning components related to the target, tool, method, and intensity of the action. Research also shows that the verb "to hurt" in Javanese generally involves living beings lexemes). Verbs for hurting using tools are grouped into three groups: throwing (4 lexemes), stabbing (3 lexemes), and hitting (11 lexemes).

Another relevant study was conducted by (Santoso, 2015) entitled "Components of the Meaning of the Word 'Steal/Take' in Indonesian." This study found that words meaning to steal or take in Indonesian, such as pickpocketing, snatching, mugging, shoplifting, and robbing, have different meanings based on three aspects: the location of the incident, the number of perpetrators, and the size and location of the object taken. Pickpocketing is carried out by one perpetrator in a crowded place, targeting small objects such as wallets or money. Snatching is carried out by one or two perpetrators in a relatively quiet place, targeting small objects being worn, such as jewelry. Mugging occurs on quiet streets and involves more than two perpetrators, targeting medium to large objects carried by the victim. Shoplifting is carried out by one perpetrator in a shop or sales place, targeting small to medium-sized merchandise. Robbery is committed by more than two perpetrators inside a building or house, targeting objects of moderate to large value. The results of this study confirm that although all five words share the basic meaning of illegally taking another's property, each word has distinctly different components of meaning.

These three previous studies indicate that component analysis of meaning has focused more on concrete and denotative action verbs, as seen in the studies of Rahayu and Sawardi (2022) on the verb "to hurt" in Javanese, Zulfahita et al. (2019) on the verb "to hurt" in the Sambas Malay dialect, and Santoso (2015) on the word meaning "to steal/take" in Indonesian, all of which emphasize physical characteristics, behavior, tools, tar-

gets, locations, and intensity of the action. However, no research has yet applied component analysis of meaning to aesthetic texts such as song lyrics, which contain emotive, abstract, and relational vocabulary. This research fills this gap by examining the meaning structure of the words in the lyrics of the song "Selalu Ada di Nadimu," which emphasize emotional, spiritual, aesthetic, and metaphorical aspects, thus expanding the application of meaning component analysis from the meaning field of concrete actions to creative texts rich in expression and affective value.

METHOD

This research uses a qualitative descriptive method to collect and describe data related to the meaning components of the song's lyrics. Creswell (2011), Fraenkel et al. (2012), and Razak (2017) describes that qualitative descriptive methods are commonly used in various studies.

The data in this study consist of words, phrases, clauses, or sentences in the lyrics of the song "Selalu Ada di Nadimu" that are synonymous with each other and their meaning components are sought.

The data collection location was online through website access to one of the pages containing the lyrics of the song "Selalu Ada di Nadimu," and the data collection date was November 15, 2025.

The data collection technique used was reading and noting, namely by reading and understanding the entire news story, then recording research data in the form of synonymous words, phrases, clauses, or sentences.

The data analysis technique used in this study combines the direct element method with semantic analysis. After data collection, each lexical unit was analyzed to identify components of shared meaning and components that differentiate them. The analysis process was carried out by determining the basic meaning elements shared by all data, then exploring the specific characteristics that differentiate between words. After the analysis stage was completed, the results were compiled into a



qualitative descriptive report presented through systematic sentence breakdowns.

RESULT

Based on an analysis of the lyrics of the song "Selalu Ada di Nadimu" (Jumbo Film Soundtrack), the following table presents the meaning components of the lyrics.

1. Lyrics of the Song "Always in Your Heart" (Jumbo Movie Soundtrack)

When the storm comes
 The wind will make you waver
 Forgive me, life does
 Want you to be stronger

If that time comes
 We're not there to accompany you
 I want you to hear
 My song here

Little by little
 You will be a bitter friend
 Just let it out if you need to cry
 My child, remember everything
 Tiredness will not be in vain
 Don't be afraid of the harshness of the world

In the end, there will be no end
 My prayer is that you will always
 Go through life wrapped in
 A smile in your heart
 My prayer is that you will always
 Remember happiness
 Even though sometimes life is not good

This song is not just a melody
 I want you to hear it
 With your heart, not your ears
 Remember these are not just words
 The meaning will eventually become the meaning
 My expression of love from the heart

2. Analysis of the Meaning Components of the Song, Prayer, and Words

Based on the analysis of the song lyrics, the following data was found.

Table 2

Analysis of the Meaning Components of the Words "Song," "Prayer," and "Say"

Meaning Components	Song	Prayer	Say
Expression of the heart	+	+	+
Has melody, rhythm, and musical elements	+	-	-
Spoken by humans	+	+	+
Takes the form of sound	+	+	+
Spiritual purpose	-	+	-
Aesthetic nature (artistic value)	+	-	-
Main function is to convey a message	+	+	+
Lyrics	+	-	-

Component analysis of the Meaning of the Words "smile," "happy," and "love". Based on the analysis of the song lyrics, the following components of meaning were found.

Table 3

Component Analysis of the Meaning of the Words "Smile," "Happy," and "Love"

Meaning Components	Smile	Happy	Love
physical expression	+	-	-
emotion/feeling expression	+	+	+
involves relationships with others	-	-	+
visible visually	+	-	-
felt without being seen	-	+	+
arising as a momentary reaction	+	+	-

4. Analysis of the Meaning Components of the Words "Storm" and "Wind"

Based on the analysis of the song lyrics, the following data was found.

Table 4
Analysis of the Meaning Components of the Words "Storm" and "Wind"

Meaning Components	Storm	Wind
physical	+	+
posing a threat	+	-
uncontrollable	+	+
wide-scale impact	+	-
very high intensity	+	-
can be destructive	+	-
sudden	+	+

DISCUSSION

Based on the findings above, the following will discuss the data that demonstrate the components of meaning in the song's lyrics.

1. Analysis of the Meaning Components of the Words "Sung", "Prayer," and "Say"

The analysis of the meaning components of the words "sung", "prayer," and "say" shows that these three elements, although all forms of human expression, have very clear distinguishing characteristics based on their nature, function, and context of use in the lyrics of "Selalu Ada di Nadimu." First, regarding the expression of the heart component, all three words are given a positive sign. This is important because it confirms that all forms of expression in the lyrics function as a medium for conveying feelings from parents to their children. In a semantic context, this similarity indicates the existence of a common semantic field, namely affective expression. However, this similarity does not eliminate the differentiation of meaning between the three. The components of melody, rhythm, and musical elements are the strongest distinguishing characteristics between "sung" and the

other two forms. "Sung" is given a plus sign because it is a musical form, while "prayer," and "say" do not have inherent musical elements. This confirms that the song in the lyrics serves not only as a message conveyor but also as an aesthetic medium that amplifies emotions. This value demonstrates that of the three, the song has the most dominant artistic dimension.

The next component, namely human speech and vocal expression, demonstrates that songs, prayers, and words are all vocal expressions. This similarity indicates that all forms are delivered orally within the context of songs. However, when compared with the other components, it is apparent that prayer is not solely verbal but also has an element of spiritual purpose, which is given a special positive mark in the prayer column. This component is the most distinctive semantic marker that distinguishes prayer from songs and words. In the context of lyrics, prayer functions as a form of inner protection and hope that carries religious value.

In the aesthetic component (artistic value), only the song has a positive mark. This illustrates that songs not only convey messages but also prioritize beauty and artistic aspects. Prayers and words do not have an inherent aesthetic function, although in a literary context both may have aesthetic value, but it is not inherently intrinsic. Thus, this analysis accurately distinguishes lexical and pragmatic meaning in word use. In terms of the primary function of conveying a message, all three received positive marks. This indicates that despite their different forms and characteristics, all three still function as a medium for emotional communication. In song lyrics, the function of conveying a message is the primary focus, so the differences in the forms of expression do not diminish their functional similarities. This similarity demonstrates that semantically, all three words fall into the same superordinate category: as a form of communication.

The final component, lyrics, is only given a positive mark for singing. This means that sing-



ing is an inherent part of the song's composition, while prayers and words lack the musical structure of lyrics. This marker reinforces the distinction that singing is an integral part of the musical art form, not just language. Overall, this analysis of the meaning components shows that the three words have interrelated meaning fields yet retain distinctive characteristics. Their similarities lie in their function of conveying feelings, while their differences lie in the aesthetic, spiritual, and expressive dimensions. This analysis also shows that in the lyrics, the poet utilizes these three forms of expression to convey a multi-layered message of affection: through beauty (singing), spiritual strength (prayer), and direct communication (words). Thus, this analysis of the meaning components not only helps identify semantic differences but also uncovers deeper pragmatic functions within the song's meaningful structure.

2. Analysis of the Meaning Components of the Words "Smile," "Happy," and "Love"

The results of the analysis of the meaning components of the words "smile," "happy," and "love" indicate that these three lexemes have overlapping semantic properties, yet still have distinct meaning boundaries. A smile appears predominantly as a physical expression (+) that is visually visible (+) and often appears as a momentary reaction (+), for example when someone responds spontaneously to emotional stimuli. However, a smile is not inherently emotional (-); it requires the context of other feelings to acquire its emotional meaning. Conversely, happiness and love are both abstract feelings that do not necessarily have to be physically visible (-), but are felt at a deeper emotional level (+). Happiness is more individual, while love has a component of involvement with others (+), because love almost always requires an interpersonal relationship as a prerequisite for its emergence. From this perspective, it appears that a smile, happiness, and love are on the same spectrum of emotive meanings, but differ in terms of visibility, depth of affection, and

relational dependence.

When linked to the lyrics of the song "Selalu Ada di Nadimu," these different components of meaning help explain the emotional dynamics expressed in the song. This song describes the presence of someone who always accompanies, understands, and becomes an emotional home for the character "aku." The smile in the song functions as a visual sign of the comfort and serenity provided by the figure present in "nadimu." It symbolizes a visible emotional response, but not the essence of the relationship itself. Meanwhile, happiness emerges as an emotional state brought about by calmness, closeness, and a sense of security. The happiness in this song is not a fleeting reaction, but rather a more stable and profound affective experience. Ultimately, the meaning of love seems most relevant to the song's overall message, as the relationship depicted in the lyrics is based on emotional intimacy and interpersonal engagement. Love becomes the foundation that allows happiness to emerge and gives rise to smiles as its physical manifestation. Thus, the analysis of the meaning components in the table confirms that these three words do not stand alone, but form a chain of meanings that complement each other in understanding the emotions depicted in the lyrics of "Selalu Ada di Nadimu." A smile is the outward expression, happiness is the inner state, and love is the relationship that supports both. This indicates that the song does not simply depict a momentary emotion but builds a complete and layered emotional structure, consistent with the results of the meaning component analysis in the table.

3. Analysis of the Meaning Components of the Words "Storm" and "Wind"

The results of the meaning component analysis of the words "Storm" and "Wind" indicate that both fall within the meaning domain of natural phenomena, but differ in intensity, impact, and level of threat. "Storm" has six meaning components indicating great power, destructiveness, and a clear

threat, while "Wind" has only three meaning components indicating a lighter, less dangerous, and less widespread nature. This difference is highly relevant to the lyrics of "Selalu Ada di Nadimu," particularly in the line "When the storm comes, the wind will make you waver." The choice of these two words is not purely aesthetic; the poet deliberately uses natural metaphors to depict varying degrees of life's difficulties. A storm symbolizes major challenges and situations that seriously threaten the stability of a child's life, such as major failures, losses, or critical periods in life. Its semantic components, encompassing high intensity, threat, and destructiveness, reinforce the idea that these challenges are not mere obstacles, but rather something that can shake a person's identity and resolve. Conversely, the wind in the lyrics serves as a metaphor for minor disturbances or pressures that are not destructive but still quite destabilizing. Its lighter semantic components depict situations that are emotionally disruptive, such as comments from others, fear, uncertainty, or everyday emotional stress. Therefore, the line "wind will make you shake" reflects that not only major problems can affect a person, but even minor disturbances can shake emotions if not handled wisely.

Overall, the differences in semantic components between a storm and wind demonstrate that the poet is constructing a multi-layered metaphor: life is depicted not only as full of major threats, but also as fraught with small obstacles that continually come and go. The presence of this metaphor deepens the song's emotional message, namely that children must be prepared to face life's challenges of varying intensity, and that parental support through song, prayer, and love will remain a source of strength to face them. Thus, the analysis of the meaning components of these two words not only reveals their semantic structure but also clarifies how the lyrics build a message of resilience, hope, and determination through a powerful and relevant natural metaphor.

CONCLUSION

Based on the analysis, it can be concluded that the lyrics of the song "Selalu Ada di Nadimu" contain a rich and layered meaning structure that can be revealed through component analysis of meaning. Words such as "sung," "doa," and "kata" demonstrate the poet's use of various forms of verbal expression to convey a message of affection and emotional closeness. The words "smile," "happy," and "love" form a series of emotive meanings that demonstrate the depth of feeling and interpersonal relationships that are at the heart of the song's message. Meanwhile, the words "storm" and "wind" are used as metaphors, depicting the variety of life's challenges with varying degrees of intensity and threat. This research confirms that the choice of diction in the lyrics is not random, but rather a semantic strategy that constructs a message of steadfastness, hope, and emotional support. Thus, the application of component analysis of meaning to song lyrics has proven effective in uncovering the meaningful relationships between lexical elements and demonstrating how meaning structures are used to strengthen the emotional message in the musical work.

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