



Structuralism Analysis of the Song Lyrics 'Ummatī' by Maher Zain: A Literary Study

البنوية في كلمات أغنية "أمّتي" لمهّير زين: دراسة أدبية

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ABSTRACT

This study aims to analyze the intrinsic structural elements found in the lyrics of the song Ummatī by Maher Zain based on the structuralism theory proposed by Muzakki. The objective of this research is to identify and explain the intrinsic elements contained in the song lyrics, namely feeling (al-‘āṭifah), imagination (al-khayyāl), idea (al-fikrah), and form (aṣ-ṣūrah). This research employed a descriptive qualitative method with a library research design. The data source was the lyrics of the song Ummatī by Maher Zain. Data were collected through observation and note-taking techniques and were analyzed using an interpretative analysis approach. The results of the study show that the lyrics of Ummatī contain four intrinsic structural elements. A total of 27 data were identified, consisting of 10 data related to feeling (al-‘āṭifah), 9 data related to imagination (al-khayyāl), 1 datum related to idea (al-fikrah), and 7 data related to form (aṣ-ṣūrah). Among these elements, feeling (al-‘āṭifah) was found to be the most dominant element, reflecting the emotional and spiritual messages conveyed through the song lyrics. In conclusion, the lyrics of Ummatī contain interconnected intrinsic structural elements that contribute to the construction of meaning and strengthen the spiritual and moral messages conveyed in the song.

Keywords: Song lyrics, structuralism, intrinsic elements, idea, imagination.

مستخلص البحث

يهدف هذا البحث إلى تحليل العناصر البنوية الداخلية الواردة في كلمات أغنية «أمّتي» لمهّير زين استنادًا إلى النظرية البنوية التي طرحها مُرّكي. كما يسعى إلى الكشف عن العناصر الجوهرية المتمثلة في العاطفة (العاطفة)، والخيال (الخيال)، والفكرة (الفكرة)، والصورة (الصورة) وبيانها في كلمات الأغنية. وينتهي هذا البحث إلى نوع البحث المكتبي، مع اعتماد المنهج النوعي الوصفي. وتمثلت مصادر البيانات في كلمات أغنية «أمّتي» لمهّير زين، وجمعت البيانات باستخدام أسلوب الملاحظة والتدوين، ثم حُلّت بالاعتماد على المنهج التحليلي التفسيري. وأظهرت نتائج البحث وجود أربعة عناصر بنوية داخلية في كلمات الأغنية، بإجمالي سبع وعشرين (27) وحدة بيانات، تتوزع على النحو الآتي: عشر (10) بيانات لعنصر العاطفة، وتسع (9) بيانات لعنصر الخيال، وبيان واحد (1) لعنصر الفكرة، وسبع (7) بيانات لعنصر الصورة. وقد تبين أن عنصر العاطفة هو العنصر الأكثر ظهورًا وهيمنةً في كلمات الأغنية، مما يعكس الرسائل الوجدانية والروحية التي يسعى النص الغنائي إلى إيصالها. وتلخص الدراسة إلى أن كلمات أغنية «أمّتي» تتضمن عناصر بنوية داخلية مترابطة تسهم في بناء المعنى وتعزيز الرسائل الروحية والأخلاقية التي تحملها الأغنية.

الكلمات المفتاحية: كلمات الأغاني، البنوية، العناصر الجوهرية، الفكرة، الخيال.

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INTRODUCTION

Over time, music has become one of the most popular forms of entertainment, enjoyed by various segments of society. Music is not only a melody and rhythm, but also accompanied by lyrics that convey specific messages and meanings. The types of songs that accompany music are very diverse and not limited to a single genre. One type of song that has experienced rapid growth in society is religious songs. The development of religious songs is driven not only by their touching melodies and musical arrangements, but also by the meaning and message contained within the lyrics.

Wati (2019) states that religious songs are songs whose lyrics or verses contain profound meaning. These lyrics can soothe the heart and stir the emotions of the listener, thereby strengthening faith in God. Regarding song verses, Muzakki (2011) also explains that songs are a form of poetry. Poetry means singing (غنى / gannā), chanting (إنشاد / insyād), or reading in a melodious voice (ترتيل / tartil). The development of Islamic music, including religious songs, began at the beginning of Islam and reached its peak in the late first half of the 15th century (Indrawan, 2015). Initially, pre-Islamic music was known through forms such as qasidah which are still widely enjoyed by the public. As time goes by, religious songs then appear with modern musical arrangements without losing their religious nuances. This can be seen in the songs created by Maher Zain whose lyrics contain structural meanings.

One of the most widely known and beloved religious songs is "Ummatī." This song was written and performed by Maher Zain in three languages: Arabic, English, and Indonesian. "Ummatī" was created as a medium for conveying Islamic messages that emphasize concern and solidarity among Muslims. The song was uploaded to the Awakening Music YouTube channel on June 10, 2016, and as of June 2026, it had received over 20 million views, 150,000 likes, and 8.2,000 comments. The high number of views, likes, and comments indicates that "Ummatī" enjoys high public appreciation. This popularity demonstrates that religious songs continue to capture public attention and serve as an effective medium for conveying Islamic values and messages in contemporary society. This is influenced by their touching lyrics and profound meaning.

Furthermore, the high level of audience engagement, as reflected in the number of views, likes, and comments, demonstrates that religious songs still retain strong relevance in the digital age. Ummatī's popularity demonstrates that song lyrics remain a crucial medium for conveying religious values, fostering solidarity, and shaping

listeners' understanding of spiritual messages. Ease of access to various digital platforms has also further expanded the reach of religious music, enabling Islamic messages to reach a wider audience with diverse cultural and linguistic backgrounds. Therefore, examining the intrinsic structure of Ummati's song lyrics is crucial for understanding how religious meanings and messages are constructed and conveyed through contemporary Islamic music.

This statement aligns with Safiitri (2025), who explains that song lyrics are a crucial element in music because they serve as a medium for conveying messages. The emphasis on lyrics indicates that a song's primary focus lies not only in the music but also in the message it conveys. Regarding structural meaning, Sudjiman & Panuti (2007) defines structure as an arrangement that demonstrates the relationships between the elements that make up a literary work, namely a series of elements arranged in an integrated manner. Therefore, structural analysis is a crucial step in understanding literary works, both poetry and prose, including examining their physical and internal structure. Pradopo (2009) also emphasizes that before applying other approaches to literary analysis, a structuralist approach is necessary.

In the context of contemporary research, religious music is viewed not only as a means of entertainment but also as a medium for conveying religious, cultural, and spiritual values. Zafar (2025) explains that lyrics containing religious elements play a role in shaping society's understanding of religious identity and meaning. In line with this, Li and Zhang (2025) stated that religious music contains symbols and narratives that serve as a means of disseminating religious teachings, cultural values, and social norms in various cultural contexts. These findings indicate that religious song lyrics serve not only an aesthetic function but also contain complex meanings, making them relevant for study through a literary approach, particularly structural analysis. In recent years, the study of song lyrics has received increasing attention in literary research because lyrics are considered literary texts containing aesthetic, cultural, moral, and religious values. As a form of literary expression, song lyrics function not only as entertainment but also as a medium for conveying messages and shaping listeners' understanding of various social and religious issues. Therefore, studying the intrinsic structure of song lyrics is crucial for uncovering the meaning and messages contained within them, particularly in religious songs that emphasize spiritual values and moral teachings.

Several previous studies have examined song lyrics from various perspectives,

such as semiotic analysis, discourse analysis, moral values, religious messages, stylistics, and translation studies. Research related to Maher Zain's songs generally focuses on Islamic values, symbolic meanings, and linguistic aspects reflected in his works. For example, Hidayatullah (2025) shows that religious song lyrics construct sacred meanings through the interaction of language, music, and imagery. These various studies demonstrate that Maher Zain's songs contain rich and relevant meanings that make them suitable for literary study. However, most of these studies emphasize semiotic, linguistic, and religious interpretations rather than the intrinsic structural elements that construct these meanings.

Furthermore, several previous studies have examined Arabic literary works using a structural approach, but with different objects of study and theoretical frameworks. Arilarasati (2023) analyzed the structure of the song *Tasma'uni Rabbah* using Farhud's theory. Vauziah (2023) investigated the structure of praise in the poem *Al-I'tirāf* by Abu Nawas, while Abib (2022) examined the structure of the *Mu'allaqāt* poems. These studies demonstrate that the structural approach is relevant and effective in uncovering the meanings embedded in Arabic literary works. However, those studies employed different research objects and theoretical foundations from the present study. These differences indicate that there is still room for further development of structural studies in Arabic literature, particularly in the analysis of religious song lyrics. Therefore, this study occupies a distinct position in complementing and expanding existing structural studies of Arabic literature.

Although studies on religious songs and the works of Maher Zain continue to develop, research specifically analyzing the lyrics of *Ummatī* using Muzakki's structuralism theory remains very limited. Existing studies generally focus on meaning, language use, religious messages, and semiotic interpretations, while the intrinsic elements of *al-'āṭifah* (feeling), *al-khayāl* (imagination), *al-fikrah* (idea), and *aṣ-ṣūrah* (form) have not been comprehensively examined. Therefore, this study seeks to fill this research gap by conducting a structural analysis of the lyrics of *Ummatī* based on Muzakki's structuralist framework and investigating how these intrinsic elements contribute to the construction of the song's meaning. This study is expected to contribute both theoretically and practically. Theoretically, it enriches the application of Muzakki's structuralism theory in the study of Arabic literary works, particularly song lyrics as a form of literary expression. Practically, the findings of this study may serve as a reference

for students, researchers, and academics interested in Arabic literature and literary criticism, especially in understanding the intrinsic elements that construct meaning in religious song lyrics. Furthermore, this study is expected to provide a deeper understanding of the role of intrinsic literary elements in conveying spiritual and moral messages through religious songs.

RESEARCH METHOD

This study uses a descriptive qualitative method with a library research design. A descriptive qualitative method is used to describe and explain a phenomenon naturally by producing data in the form of written or spoken words. According to Sugiyono (2013), the descriptive qualitative method is used to depict, describe, and explain the object being studied based on the actual situation and conditions during the research process. This method was chosen because this study aims to analyze the structuralism found in the lyrics of the song *Ummati* by Maher Zain.

Subjects and Objects of Research

The subject of this study is the lyrics of the song *Ummati* by Maher Zain. The selection of the song lyrics as the subject of this study is based on the existence of structuralism elements contained in the lyrics, which need to be analyzed in order to understand the meaning conveyed in the song as a form of literary work. Meanwhile, the object of this study is the structuralism elements based on the theory proposed by Muzakki, which divides structuralism into four elements, namely *al-'āṭifah* (feeling), *al-khayāl* (imagination), *al-fikrah* (idea), and *aṣ-ṣūrah* (form). These four elements are classified as intrinsic elements (*al-'anāṣir ad-dākhiliyyah*), namely the elements that build a literary work from within and become the basis for constructing the meaning of a literary text.

Data Collection Techniques

Data collection techniques can be interpreted as a process in research carried out scientifically by the researcher to obtain data relevant to the focus of the study. Sugiyono (2013) explains that data collection techniques are a strategic step in research, because the main purpose of research is to obtain relevant data. The data collection techniques used in this study are the observation technique and note-taking technique.

1. Listening technique

The listening technique is a data collection technique in language research conducted by listening to or observing the use of language that becomes the object of the study. This is in line with the opinion of Mahsun (2017), who states that the observation technique is a technique used to observe the use of language to be studied. In this study, the researcher conducted an in-depth observation of the lyrics of the song '*Ummatī*' by Maher Zain and then identified the song lyrics containing elements of structuralism based on the structuralism theory proposed by Muzakki (2011).

2. Note-Taking Technique

The note-taking technique is a data collection technique carried out by recording data obtained from the listening or observation process. According to Mahsun (2017), the note-taking technique is an advanced technique applied after implementing the listening method. In this study, the researcher recorded the song lyrics that had been identified through the listening technique and contained elements of structuralism based on the theory proposed by Muzakki (2011).

Research Instruments

The research instruments used in this study were the lyrics of the song '*ummatī*' by Maher Zain as the primary data source and the structuralism theory proposed by Muzakki (2011), which consists of *al-ʿāṭifah* (feeling), *al-khayāl* (imagination), *al-fikrah* (idea), and *aṣ-ṣūrah* (form), as the analytical framework in identifying the structuralism elements contained in the song lyrics.

Data Analysis Techniques

The data analysis technique used in this study is interpretative analysis, which is the process of understanding and interpreting the meaning of the collected data. The data analysis referred to in this study involves providing interpretations of the elements of structuralism based on the theory proposed by Muzakki (2011) and constructing supporting statements in the analysis to further emphasize the focus of this research, particularly regarding the elements of structuralism. Rijali (2018) explains that data analysis is an effort to systematically search for and organize records from observations, interviews, and other sources in order to enhance the researcher's understanding of the case being studied and to present the findings to others. Furthermore, to deepen such

understanding, the analysis process must be continued by seeking meaning from the obtained data.

Furthermore, this study employs the data analysis model proposed by Miles and Huberman (1992) which consists of three main stages: data reduction, data display, and conclusion drawing/verification.

1. Data Reduction

At this stage, the researcher selected, focused, simplified, and categorized the data relevant to the objectives of the study. The collected data, in the form of the lyrics of *Ummatī* by Maher Zain, were carefully examined to identify lyric excerpts containing intrinsic elements based on Muzakki's structuralism theory, namely *al-'āṭifah*, *al-khayāl*, *al-fikrah*, and *aṣ-ṣūrah*.

2. Data Display

After the data had been reduced, the selected data were organized and presented systematically to facilitate understanding and analysis. At this stage, the researcher classified the selected lyric excerpts according to the categories of intrinsic elements proposed by Muzakki, namely *al-'āṭifah*, *al-khayāl*, *al-fikrah*, and *aṣ-ṣūrah*. The data were then presented descriptively to support the interpretation process.

3. Conclusion Drawing and Verification

The final stage involved drawing conclusions and verifying the findings. At this stage, the researcher interpreted the analyzed data to identify the meanings represented by each intrinsic element. The results of the interpretation were subsequently verified and synthesized to explain how the intrinsic elements in the lyrics of *Ummatī* contribute to constructing the song's overall meaning and message.

RESULT AND DISCUSSION

RESULT

The findings of this study were obtained through a structural analysis of the lyrics of *Ummatī* by Maher Zain based on the structural theory proposed by Muzakki (2011). The analysis shows that the song lyrics contain structural elements that are interconnected and systematically arranged. These findings were obtained through an

interpretative analysis process involving the identification, classification, and interpretation of the lyrics based on the structural indicators proposed by Muzakki (2011). Each lyric was analyzed according to its dominant intrinsic element before being categorized into the four structural components, namely al-‘āṭifah (feeling), al-khayyāl (imagination), al-fikrah (idea), and aṣ-ṣūrah (form). Based on the results of the analysis, 25 data containing intrinsic structural elements were identified, including feeling (al-‘āṭifah), imagination (al-khayyāl), idea (al-fikrah), and language form (aṣ-ṣūrah). These elements were analyzed according to their occurrence in the verses and lines of the song lyrics in order to reveal how the literary structure is constructed in the song Ummatī. Overall, the most dominant element found in the lyrics is the element of feeling (al-‘āṭifah). The dominance of this element indicates that the song strongly emphasizes emotional and spiritual aspects in delivering its message. The lyrics portray feelings of love, longing, hope, devotion, and the Prophet’s concern for his people. The use of gentle expressions and the repetition of certain words further strengthen the emotional atmosphere conveyed to the listeners. In addition, the dominance of the feeling element demonstrates that the song functions not only as entertainment but also as a medium of spiritual reflection and Islamic preaching.

The element of feeling (al-‘āṭifah) was found in 10 data and was classified into several subcategories, namely sincerity of feeling, strength of feeling, firmness of feeling, variety of feeling, and levels of feeling. Sincerity of feeling appears in the lyrics that describe the emotional closeness between Prophet Muhammad SAW and his people. These expressions reflect the Prophet’s genuine love and compassion for humanity. The strength of feeling is reflected in lyrics portraying the Prophet as a source of light and guidance for human life. In this context, light symbolizes hope, truth, and salvation. Firmness of feeling is found in lyrics expressing strong devotion and love toward Prophet Muhammad SAW. Furthermore, the variety of feeling appears through different emotions presented in the lyrics, such as fear, hope, sadness, peace, and surrender to Allah SWT. Meanwhile, levels of feeling become the most dominant subcategory due to the repetition of the word Ummātī, which emphasizes the Prophet’s deep love and concern for his people. In addition to the element of feeling, the element of imagination (al-khayyāl) was also found to be dominant, appearing in 9 data. This element consists of creative imagination, associative imagination, and interpretative imagination. Creative imagination is reflected through the use of metaphors and symbols portraying

Prophet Muhammad SAW as the light of life. Associative imagination appears in the connection between the Prophet's presence and the feelings of peace, comfort, and safety experienced by humanity. Meanwhile, interpretative imagination is reflected in lyrics that invite listeners to interpret faith and devotion more deeply. The element of idea (al-fikrah) was identified in 1 datum. This idea becomes the central message of the song, emphasizing the emotional and spiritual relationship between Prophet Muhammad SAW and his people. The lyrics also highlight the Prophet's role as a protector and helper for his followers in the hereafter.

The element of language form (aṣ-ṣūrah) was identified in 5 data, including straightforward literary language, forms of language that evoke different emotional responses, and literary forms closely related to meaning. The language used in the song is simple and easy to understand, yet it possesses strong aesthetic value. This simplicity allows the message of the song to be accepted by listeners from different backgrounds. Moreover, the soft and meaningful diction used in the lyrics enhances the emotional and spiritual atmosphere of the song. Detailed interpretations of each structural element are presented in the Discussion section.

Table 1. The Details of the Number of Structuralism Elements

No	Structuralism Elements	Lyrics	Items	Totals	
1	feeling (al-ʿāṭifah)	Truth of Feeling	aqrabu an-nāsi ilainā	2	10
		Strength of Feeling	ji'tanā nūran mubīnā	2	
		Permanence of Feeling	muḥammadun qalbī wa rūḥī fidāk	2	
		Variety of Feeling	kullu nafsin taqūlu nafsī	2	
		Levels of Feeling	Ummatī, Ummatī yaqūluhā lanā yauma al-qiyāmatī Ummatī, Ummatī yaqūluhā syafā'atan anā lahā, anā lahā	2	
2	imagination (al-khayyāl)	creative Imagination	ji'tanā nūran mubīnā	3	9
		Associative Imagination	rāḥatī hiya dā'iman fī hudāk	3	
		Interpretative Imagination	taghrisu al-īmāna finā	3	

3	idea (al-fikrah)	Idea	Ummatī, Ummatī yaqūluhā lanā yauma al-qiyāmati Ummatī, Ummatī yaqūluhā syafā'atan anā lahā, anā lahā	1	1
4	language form (aṣ-ṣūrah)	literary language form is straightforwa rd literary language form differs due to differences in readers' feelings	muḥammadun qalbī wa rūḥī fidāk 'Muhammad rāḥati hiya dā'iman fi hudāk laisa yasyfa'u lanā siwāk	3 2	5

Table 1 presents the distribution of intrinsic structural elements identified in the lyrics of *Ummatī* by Maher Zain. The analysis identified a total of 25 data consisting of 10 data categorized as feeling (al-'āṭifah), 9 data categorized as imagination (al-khayyāl), 1 datum categorized as idea (al-fikrah), and 5 data categorized as language form (aṣ-ṣūrah). The findings indicate that feeling (al-'āṭifah) is the most dominant element in the song lyrics, followed by imagination (al-khayyāl). This dominance shows that emotional and imaginative aspects play an important role in conveying the spiritual and religious messages contained in the song.

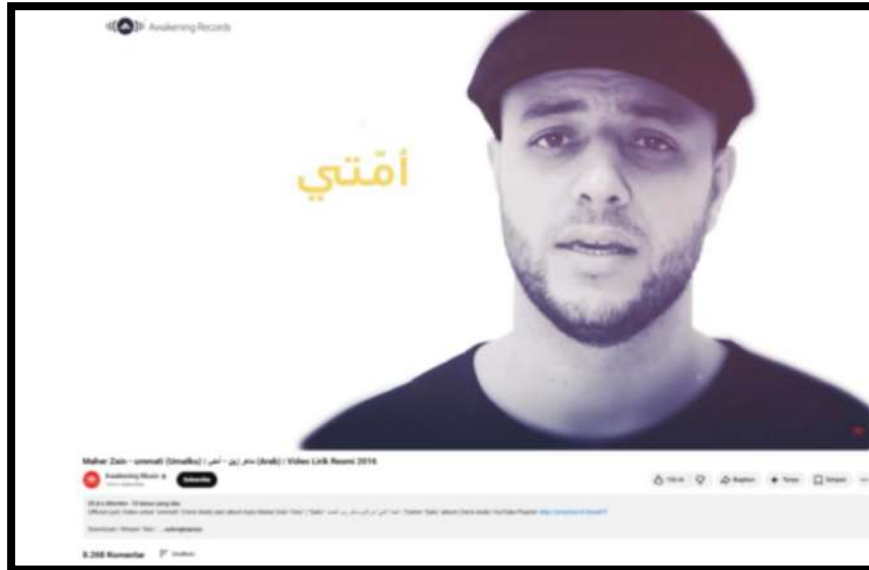


Image 1. the song “Ummatī” on the Awakening Music YouTube channel

Figure 1 shows the song Ummatī uploaded on the Awakening Music YouTube channel. This figure is presented to provide information about the source of the research data used in this study. The lyrics analyzed in this research were obtained from the official version of the song available through the channel, which serves as the primary source for identifying and interpreting the intrinsic structural elements based on Muzakki’s structural theory.

DISCUSSION

1. Feeling (al-’Āṭifah)

Feeling or emotion is an inner state reflected from the human soul as an expression of response to events that are seen or heard, as well as to circumstances that influence a person’s emotional condition Muzakki (2011). The results of this study indicate that there are several classifications of the feeling element found in the lyrics of the song Ummatī. The classifications of these feeling elements can be described as follows:

A. Truthfulness Of Feeling (Aṣ-Ṣidq Al-’Āṭifah)

According to Muzakki (2011), truthfulness of feeling is an emotion that arises naturally and is not artificial, thus giving strong value to a literary work. The truthfulness of feeling in the lyrics of the song Ummatī can be seen in the following lyric excerpt :

(1) Verse 1 Line 4 : aqrabu an-nāsi ilainā

“You are the person closest to us.”

The truthfulness of feeling expressed in this lyric is in the form of deep emotional and spiritual closeness between the subject, which implicitly refers to Prophet Muhammad ﷺ, and his people. This truthfulness of feeling lies in the word *aqrabu*, meaning “closest,” which emphasizes a closeness that is not only physical but also emotional and spiritual. This closeness is not merely an illusion, but a reality deeply felt by Muslims.

The Messenger of Allah SAW is known as a figure who understood his people, even more than they understood themselves. He was also known for his care, compassion, and deep understanding of the needs of his ummah. This is in line with the explanation found in the book *As-Sīrah an-Nabawīyyah* by Ibnu Hisyam, which describes the Prophet’s concern for his people until the Day of Judgment. Furthermore, the exemplary character of Rasulullah SAW has continued to be felt from his lifetime until today through his teachings and morals. His exemplary conduct can be seen in various stories, such as his concern for the weak and his teachings to always maintain worship and do good to others without distinguishing social status. Thus, this lyric reflects the concept of *aş-şidq al-’āṭifah* proposed by Muzakki (2011), because the emotional expression conveyed is sincere, natural, and free from exaggeration. The closeness portrayed in the lyric demonstrates the Prophet’s compassion and concern for his people, thereby strengthening the emotional value and literary significance contained in the song lyrics.

B. Strength Of Feeling (Al-Quwwah Al-’Āṭifah)

Strength of feeling is the ability of a literary work to evoke emotional influence in readers or listeners, which originates from the depth of the author’s own emotions Muzakki (2011). The strength of feeling in the lyrics of the song *Ummatī* can be seen in the following lyric.

(2) Verse 1 Line 1: *ji’tanā nūran mubīnā*

“You came to us with a bright light.”

The strength of feeling in this line is reflected in the portrayal of Prophet Muhammad SAW as a figure who brought profound meaning and great transformation to humanity. The metaphor of a bright light symbolizes divine guidance that drives away darkness and ignorance. This line conveys strong feelings of gratitude, admiration, and hope, while also portraying the Prophet as a source of spiritual and

emotional enlightenment for his people. The use of the expression *nūran mubīnā* (a bright light) creates a strong emotional effect because it not only describes the role of Prophet Muhammad SAW as a messenger of Allah, but also presents him as a source of guidance that illuminates human life. Through this imagery, listeners are encouraged to feel gratitude for the blessings of faith and to admire the noble mission brought by the Prophet. The lyric also evokes hope that the guidance he conveyed can lead humanity toward truth and salvation.

Thus, this lyric reflects the concept of *al-quwwah al-ʿāṭifah* proposed by Muzakki (2011), because it is able to generate strong emotional responses in listeners through feelings of gratitude, admiration, and hope. The symbolic portrayal of Prophet Muhammad SAW as a bright light strengthens the emotional and spiritual impact of the lyric, thereby enhancing its literary value.

C. Permanence of Feeling (*Ṣabāt Al-ʿĀṭifah*)

According to Muzakki (2011), permanence of feeling is an emotion or feeling that remains constant and continuously exists within a writer or poet throughout the creative process. The permanence of feeling in the lyrics of the song *Ummatī* can be seen in the following lyric:

(3) Verse 5 Line 1: *muḥammadun qalbī wa rūḥī fidāk*
"Muhammad, my heart and soul are devoted to you."

This expression demonstrates sincere and unconditional devotion. The heart (*qalbī*) and soul (*rūḥī*) are entirely dedicated to Prophet Muhammad SAW. The phrase *fidāk* ("as a sacrifice or offering for you") symbolizes a sacrifice that stems from deep love and faith. The permanence of feeling in this lyric is reflected in the steadfast attitude of maintaining faith in Islam and belief in the Hereafter.

The expression of devotion contained in this lyric portrays a feeling that remains strong and unchanged despite the passage of time and changing circumstances. The willingness to dedicate one's heart and soul to Prophet Muhammad SAW reflects a consistent spiritual commitment rooted in faith and love. This commitment is not temporary in nature; rather, it continues to exist as a guiding principle in the life of a believer. Thus, this lyric reflects the concept of *ṣabāt al-ʿāṭifah* proposed by Muzakki (2011), as it portrays a stable and enduring emotional attachment characterized by

unwavering devotion, faith, and loyalty to Prophet Muhammad SAW. The permanence of these feelings strengthens the spiritual message conveyed in the song and enhances its literary value.

D. Variety Of Feelings (Tanawwu' Al-'Āṭifah)

Variety of feelings is the ability of a writer to transform various kinds of emotions into the souls of readers or listeners, such as feelings of love, fear, hope, admiration, and pride Muzakki (2011: 79). The variety of feelings in the lyrics of the song *Ummatī* can be seen in the following lyric.

(4) Verse 1 Line 5: *kullu nafsin taqūlu nafsī*

“Every soul will say: myself.”

This lyric expresses a combination of complex emotions. Feelings of fear, anxiety, and sadness arise from the awareness of human limitations, while hope emerges through faith in divine help. The combination of these emotions makes this lyric a profound reflection of the human emotional journey in facing life and its responsibilities.

The expression *kullu nafsin taqūlu nafsī* illustrates a situation in which every individual is concerned only with their own condition. This imagery evokes feelings of fear and anxiety regarding the Day of Judgment, when each person will be held accountable for their deeds. At the same time, the lyric also conveys a sense of hope, as believers place their trust in Allah’s mercy and assistance. The coexistence of these different emotions creates a deeper emotional impact and encourages listeners to reflect on their relationship with Allah and their preparation for the Hereafter. Thus, this lyric reflects the concept of *tanawwu' al-'āṭifah* proposed by Muzakki (2011), because it presents a variety of emotions simultaneously, including fear, anxiety, sadness, and hope. The presence of these emotional variations enriches the meaning of the lyric and strengthens its ability to influence the feelings and reflections of listeners, thereby enhancing its literary and spiritual value.

E. Levels Of Feeling (Sumūw Al-'Āṭifah)

Levels of feeling refer to the differences in the depth of literary emotions presented by an author Muzakki (2011: 80). The levels of feeling in the lyrics of the song *Ummatī* can be seen in the following verse.

(5) Verse 2 Lines 1-5

Ummatī, Ummatī

yaqūluhā lanā yauma al-qiyāmati

Ummatī, Ummatī

yaqūluhā syafā'atan

anā lahā, anā lahā

"My ummah, my ummah,"

"He will call us on the Day of Judgment,"

"My ummah, my ummah,"

"He says it as intercession,"

"I will do it, I will do it."

This verse belongs to the category of levels of feeling because it has a beautiful arrangement of words and is able to evoke the emotions of readers and listeners. The repetition of the word Ummatī is a form of repetitive figurative language (at-takrār) in Arabic, which is used to emphasize the depth of love, care, and concern of Prophet Muhammad SAW for his people. The repetition signifies a very high emotional intensity, even until the final moments of his life. Furthermore, the repeated expression Ummatī illustrates the extraordinary emotional attachment of Prophet Muhammad SAW to his people. The mention of intercession on the Day of Judgment strengthens the emotional atmosphere of the verse, as it reflects the Prophet's continuous concern for the salvation of his ummah. Through this repetition, listeners are invited to feel the depth of the Prophet's compassion and the sincerity of his concern, creating a profound spiritual and emotional impact.

Thus, this verse reflects the concept of *sumūw al-'āṭifah* proposed by Muzakki (2011), because it demonstrates a high level of emotional depth through the repetition of meaningful expressions and the portrayal of the Prophet's enduring love for his people. The intensity of these emotions enhances both the literary beauty and the spiritual significance of the song lyrics.

2. Imagination (Khayyāl)

According to Muzakki (2011), imagination is not the same as actual reality, although it still originates from reality and experience. Imagination is the ability to think about things that are not fully perceived by the senses or have never been directly

experienced in reality. The forms of imagination found in the lyrics of the song *Ummatī* can be described as follows.

A. Creative Imagination (Al-Khayāl Al-Ibtikārī)

Khayāl ibtikārī is a new depiction in a literary work that is composed of several previously existing elements. If these elements are arranged selectively and purposefully, it is called *khayāl ibtikārī*. On the other hand, if they are arranged randomly, it is called *wahm* or fancy (mere imagination) Muzakki (2011: 82). Creative imagination in the lyrics of the song *Ummatī* can be seen in the following lyric excerpt.

(6) Verse 1 Line 1: *ji'tanā nūran mubīnā*

“You came to us with a bright light.”

This lyric contains an intrinsic element in the form of creative imagination that portrays the presence of Prophet Muhammad SAW as the bearer of the light of truth. This creative imagination is reflected through the use of the metaphor *nūran mubīnā* (“a bright light”), which symbolically represents revelation and the teachings of the Prophet as guidance for humanity in following the right path, namely Islam, away from the darkness of ignorance and misguidance. The use of the word *nūran* (“light”) in this lyric creates a beautiful and hopeful visualization, as if the Prophet’s presence illuminates the path of human life. This imagination not only strengthens the spiritual meaning, but also invites listeners to imagine the great transformation brought about through the Prophet’s teachings. With simple yet meaningful language, this element of creative imagination makes the song lyrics not merely a spiritual expression, but also a source of inspiration for reflecting on the impact of the Prophet’s teachings on human life.

Thus, this lyric reflects the concept of *al-khayāl al-ibtikārī* proposed by Muzakki (2011), because it presents a creative and symbolic image through the metaphor of light, which is arranged purposefully to convey spiritual meaning. The imagery of *nūran mubīnā* not only enhances the aesthetic value of the lyric but also deepens its religious and emotional significance for listeners.

B. Associative Imagination (Khayāl Ta’līfī)

According to Muzakki (2011), *khayāl ta’līfī* is a combination of thoughts and images that are harmonious and lead to appropriate feelings. If the imagery is not properly understood, it may turn into *tamtsīl*, similar to *tasybīh* in the terminology of

'ilm al-bayān. Associative imagination in the lyrics of the song *Ummatī* can be seen in the following excerpt.

(7) Verse 5 Line 3: *rāḥatī hiya dā'iman fī hudāk*

“My peace is always within your guidance.”

This lyric contains an element of associative imagination that builds a relationship between the concept of the Prophet's guidance and inner peace. The phrase *fī hudāk* (“within your guidance”) associates the spiritual leadership of Prophet Muhammad SAW with feelings of safety and protection, as if a person who follows the Prophet's teachings is under a light that keeps them away from misguidance. Meanwhile, the word *rāḥatī* (“my peace”) describes a calm state of the soul, thereby creating an emotional connection between faith, obedience, and true happiness. Through this associative imagination, listeners are invited to reflect that following the right guidance will lead to a more meaningful life. The lyric provides an intuitive image that true peace is not only obtained from worldly life, but also from spiritual closeness to divine teachings.

Thus, this lyric reflects the concept of *khayāl ta'lifī* proposed by Muzakki (2011), because it harmoniously combines the idea of guidance with the feeling of inner peace. The relationship between these two elements creates a meaningful imaginative image that evokes feelings of comfort, security, and spiritual tranquility, thereby strengthening the aesthetic and emotional value of the lyric.

C. Interpretative Imagination (*Khayāl Bayānī*)

Muzakki (2011:) states that *khayāl bayānī* is also known as *khayāl tafsīrī*, namely an imagination that functions as a means of expressing meaning deeply through beautiful language styles. This imagination originates from touches of beauty and hidden meanings, enabling it to describe meaning clearly and profoundly. Interpretative imagination in the lyrics of the song *Ummatī* can be seen in the following lyric.

(8) Verse 1 Line 2: *taghrisu al-īmāna fīnā*

“Planting faith within us.”

This lyric contains an element of interpretative imagination that invites listeners to interpret faith as something that is planted, nurtured, and developed. The word *taghrisu* (“planting”) can be interpreted as the active role of Prophet Muhammad SAW

in educating, guiding, and giving examples, so that faith grows in the hearts of his people. Through this imagination, faith is understood not as something that appears instantly, but as the result of a continuous process of learning, understanding, and practicing religious teachings. This interpretative imagination also emphasizes that the faith planted by the Prophet will bear fruits in the form of peace, happiness, and obedience to Allah SWT.

The use of the word *taghrisu* creates a deeper interpretation of the concept of faith by comparing it to a seed that must be nurtured in order to grow and flourish. Through this imagery, listeners are encouraged to understand that faith requires continuous guidance, effort, and commitment. This imaginative expression conveys a profound spiritual message while maintaining the aesthetic beauty of the lyric. Thus, this lyric reflects the concept of *khayāl bayānī* proposed by Muzakki (2011), because it presents a symbolic expression that conveys meaning deeply through beautiful and meaningful language. The imagery of planting faith helps listeners interpret abstract spiritual concepts more clearly, thereby strengthening both the literary and spiritual value of the song.

3. Idea (al-fikrah)

According to Muzakki (2011), an idea (*al-fikrah*) is the main concept that forms the basis for the creation of meaning in a literary work. A literary work without an idea can be considered weak and lacking vitality. The main idea in the lyrics of the song *Ummatī* can be seen in the following excerpt :

(9) Verse 2 Lines 1-5

Ummatī, Ummatī

yaqūluhā lanā yauma al-qiyāmati

Ummatī, Ummatī

yaqūluhā syafā'atan

anā lahā, anā lahā

“My ummah, my ummah,”

“He will call us on the Day of Judgment,”

“My ummah, my ummah,”

“He says it as intercession,”

“I will do it, I will do it.”

The lyric *yaqūluhā lanā yauma al-qiyāmati* (“He will call us on the Day of Judgment”) contains the idea of the closeness and concern of Prophet Muhammad SAW for his people until the Day of Judgment. This idea reflects the strong emotional and spiritual relationship between the Prophet and his ummah, in which he serves as a protector and helper at the time of final judgment. This idea is in line with the hadith in *Sahih al-Bukhari* (No. 4718), which emphasizes the position of the Prophet as the possessor of *al-maqām al-maḥmūd* and the giver of intercession. Furthermore, the lyric *yaqūluhā syafā’atan* reinforces the role of Prophet Muhammad SAW as an intermediary of Allah’s mercy for his people, while also reminding listeners of the importance of faith, obedience, and love for the Prophet as preparation for the afterlife. The repetition of the word *Ummatī* further strengthens the central idea of the song, namely the Prophet’s deep concern and compassion for his people. Through this idea, listeners are encouraged to reflect upon their relationship with the Prophet and to strengthen their commitment to Islamic teachings.

Thus, this lyric reflects the concept of *al-fikrah* proposed by Muzakki (2011), because it contains the central idea that unifies and gives meaning to the entire song. The theme of the Prophet’s love, concern, and intercession for his people serves as the core message of the lyrics, thereby strengthening both its spiritual significance and literary value.

4. Language Form (aṣ-ṣūrah)

Form is the arrangement of the parts of a composition that shape the structural pattern of a literary work Muzakki (2011). Form refers to the method and style of organizing and structuring the elements within a literary work as a unified structure. Thus, literary form or structure becomes the main medium for the author to convey thoughts and imagination to readers or listeners. The forms of language found in the lyrics of the song *Ummatī* are as follows.

A. Straightforward Literary Language Form

Literary language is considered straightforward when it is able to express messages through clear, beautiful, and firm language, without being filled with scientific terms or foreign words that make understanding difficult Muzakki (2011: 87). The straightforward literary language form in the lyrics of the song *Ummatī* can be seen in

the following excerpt.

(10) Verse 5 Line 1: muḥammadun qalbī wa rūḥī fidāk

“Muhammad, I dedicate my heart and soul to you.”

This lyric excerpt demonstrates the use of simple and direct language to express love, respect, and devotion to Prophet Muhammad SAW. In addition, there is repeated rhyme (sajak mutakarrir) with a consistent rhyme pattern at the end of the verse, which generally ends with the sounds -k or -ak. This rhyme pattern creates a harmonious and orderly rhythm. Besides its musicality, the repetition of the rhyme also shows the unity of theme in each verse, namely devotion, hope, and respect for Prophet Muhammad SAW, as well as belief in his role as the giver of intercession on the Day of Judgment. The straightforward language used makes it easier for listeners to understand the message of unconditional love that forms the essence of the spiritual relationship between the ummah and the Prophet. The expression “my heart and soul for you” provides a clear visualization of deep love and dedication, making the lyric emotionally moving and easily accepted by various audiences. Thus, this lyric reflects the concept of aṣ-ṣūrah in the form of straightforward literary language as proposed by Muzakki (2011), because it conveys its message through clear, simple, and meaningful expressions. The use of accessible language, supported by harmonious rhyme patterns, enables the lyric to communicate spiritual values effectively while maintaining its aesthetic and literary qualities.

B. Literary Language Form Differs Due To Differences In Readers’ Feelings

Literary expressions can be understood differently depending on the feelings and emotional backgrounds of the readers. If the readers’ emotional range is simple, then the language form used will also tend to be understood in a simple way. The literary language form that differs because of differences in readers’ feelings in the lyrics of the song Ummatī can be seen in the following excerpt.

(11) Verse 5 Lines 3–4

rāḥatī hiya dā’iman fī hudāk

“My peace is always within your guidance

laisa yasyfa' u lanā siwāk

“No one can grant intercession for us except you.”

The first line presents feelings of calmness and security for readers who believe that the guidance of Prophet Muhammad SAW provides the right direction in life. For readers who possess spiritual depth, this expression may evoke inner peace. On the other hand, for readers who are less connected to the teachings of the Prophet, this sentence may simply be understood as a general expression of goodness. The following line emphasizes the theme of surrender and great hope in Prophet Muhammad SAW as an intermediary on the Day of Judgment. For readers who believe in the concept of intercession (syafā'ah), this lyric brings feelings of hope and tranquility. However, for readers who have less understanding of the spiritual dimension of intercession, this expression may feel like a religious appeal without deep emotional involvement.

Thus, this lyric reflects the concept of aṣ-ṣūrah proposed by Muzakki (2011), particularly the form of literary language that is interpreted differently according to the emotional background of the readers. The variation in interpretation demonstrates how literary language can generate diverse emotional responses while maintaining the same core message. This characteristic strengthens the aesthetic function of the lyric and enriches its spiritual meaning for different audiences.

CONCLUSION

Based on the structural analysis of the lyrics of the song *Ummatī* by Maher Zain, it can be concluded that the song is constructed through the harmonious integration of intrinsic elements, namely feeling, imagination, idea, and form. The element of feeling presents strong religious emotions, particularly love, care, and devotion toward the Muslim ummah, accompanied by hope for revival and collective strength. The element of imagination portrays images of unity and solidarity among Muslims in facing various challenges of life, while the element of idea emphasizes awareness of the Day of Judgment, the temporariness of worldly life, and the importance of faith, solidarity, and social responsibility as messages of da'wah. From the aspect of form, the song lyrics are presented simply through a soft pop musical structure and the use of repetition, making the religious messages easy for listeners to understand and accept. Therefore, *Ummatī* functions not only as a musical work of art, but also as an effective medium of da'wah in conveying Islamic values and strengthening the spiritual awareness of the Muslim

community.

This study is limited to the analysis of a single religious song using Muzakki's structural theory. Therefore, future studies are recommended to examine a wider range of religious songs by Maher Zain or other contemporary Muslim artists. Further research may also combine structural analysis with other approaches, such as semiotics, stylistics, or literary sociology, in order to provide a more comprehensive understanding of the meanings and messages contained in religious song lyrics.

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