

**FROM SEMANALYSIS TO INTERTEXTUALITY IN THE SONG
“KALĀM ‘AYNĪH”: A JULIA KRISTEVA PERSPECTIVE**

Zacky Aqsha Noriska¹, Zulkhairi², Anshar Zulhelmi³, Abd Razak⁴, Azwir⁵
^{1,2,3,4,5}Universitas Islam Negeri Ar-Raniry Banda Aceh
¹aqszaky022@gmail.com, ²zulkhairi.sofyan@ar-raniry.ac.id,
³anshar.zulhelmi@ar-raniry.ac.id, ⁴abd.razak@ar-raniry.ac.id,
⁵azwirm.ali@ar-raniry.ac.id

Corresponding Author	: Zacky Aqsha Noriska
Article History	: Received: 08/03/2026 Accepted: 13/04/2026 Published: 28/04/2026
How to cite this article	: Noriska, Zacky Aqsha, Zulkhairi, Anshar Zulhelmi, Abd Razak, and Azwir. “From Semanalysis to Intertextuality in the Song “Kalām ‘Aynīh”: A Julia Kristeva Perspective.” <i>JILSA: Jurnal Ilmu Linguistik dan Sastra Arab</i> 10, no. 1 (April 2026): 22-45. DOI: https://doi.org/10.15642/jilsa.2026.10.1.44-56 .

Abstract: This study aims to uncover the meaning of the lyrics *Yā Layl Yā Laylī* in the song *Kalām ‘Aynīh* through Julia Kristeva’s semiotic analysis. This research employs a qualitative descriptive method, utilizing written data in the form of the song lyrics of *Kalām ‘Aynīh* and netizen comments from several TikTok accounts. The data collection technique applied in this study is a note-taking and reading technique through a literature review. The data are analyzed through the stages of identification, application, analysis, and conclusion drawing. The findings indicate that the genotext is understood as an inner process encompassing feelings of love, longing, and emotional experiences, which are then expressed through the song lyrics, while the phenotext is manifested in the lyrics of *Kalam Eineh* that function to convey the meaning of the genotext. At the level of signification, the lyrics *Yā Layl Yā Laylī* signify longing for the presence of the beloved, whereas at the level of signifiante they convey an idealized specification of the female figure. Intertextually, the lyrics *Yā Layl Yā Laylī* represent longing for one’s beloved. Thus, the interpretation of the lyrics *Yā Layl Yā Laylī* provides an explanation for the shift in meaning that occurs in *Kalām ‘Aynīh* has interpreted by TikTok users in Indonesia, while simultaneously emphasizing the importance of a comprehensive and contextual understanding of song lyrics so that the meanings received remain grounded in the original text.

Keywords: Semanalysis; Intertextuality, Julia Kristeva’s Theory, *Yā Layl Yā Laylī* lyrics, *Kalām ‘Aynīh* Song

INTRODUCTION

Songs as a form of literary work belonging to the genre of poetry, function as a medium of expression through which individuals can convey their inner emotions, whether sadness or joy.¹ In the process of song creation, an author’s motivation often involves using music both as a form of entertainment and as a vehicle for communicating messages through lyrics. These messages may carry didactic meanings, serve purely

¹ Roisah Fathiyatur Rohmah, “Representasi Kerinduan Dalam Lagu Umm Kulthūm Qiṣṣat Ḥubb Karya Aḥmad Rāmī: Analisis Semiotik Charles Morris,” *Al-Ma‘Rifah* 18, no. 1 (2021): 55–66.

entertainment purposes, or encompass both dimensions simultaneously.² In other words, song lyrics constitute a medium through which singers articulate their emotions and creativity, implicitly embedding fragments of meaning as expressions of the human psyche.³

With regard to songs, the popularity of Arabic music on Indonesian social media platforms particularly TikTok has emerged as a significant contemporary phenomenon. One notable example is the widespread use of the Arabic song *Kalām ‘Aynīh* performed by Sherine Abdel Wahab, as background audio in TikTok videos. The song was originally uploaded to YouTube on 24 October 2018. However, it experienced a resurgence in popularity among Indonesian TikTok users beginning in 2024. Based on the author’s observations, as of 09 March 2026, the video has garnered more than 145 million views, approximately one million likes, and around 25,000 comments.

Kalām ‘Aynīh portrays feelings of sincere and profound love expressed through eye contact. The phrase *Kalām ‘Aynīh* which literally means “words from his eyes”, emphasizes non-verbal communication, particularly through gaze. A fragment of the song’s lyrics that has gained substantial viral traction among contemporary youth is *يا ليل يا ليلي* *Yā Layl Yā Laylī*. Following the virality of *Kalām ‘Aynīh*, this lyric fragment evolved into a TikTok trend and has been extensively used in both video content and comment sections. The expression *Yā Layl Yā Laylī* is frequently employed by young people as a medium of self-expression.

Nevertheless, the diverse interpretations attached to the lyric *Yā Layl Yā Laylī* increasingly diverge from its original semantic context and tend to refer to certain standardized definitions associated with women, commonly framed through the notion of “specification.” This development constitutes a distinct phenomenon among TikTok users, characterized by a shift in meaning as well as instances of language use that deviate from its original and contextually appropriate usage.

The use of the lyric *Yā Layl Yā Laylī* among TikTok users has led many individuals to disregard its original meaning, resulting in semantic shifts that obscure the message originally embedded in the expression. In essence, song lyrics are created as a medium to articulate human emotions or the personal experiences of the singer, while simultaneously conveying meaningful messages to listeners.⁴ The author observes that this issue arises primarily from a lack of comprehensive understanding among audiences of the viral song. Consequently, the lyric *Yā Layl Yā Laylī*, which has become popular within colloquial and slang usage, is interpreted in various ways, albeit within a single conceptual framework referring to women. Such interpretations are perceived as taboo in certain contexts, yet have gradually come to be regarded as commonplace among users. Therefore, from the author’s perspective, a systematic analysis of the lyric *Yā Layl Yā*

² Norma Atika Sari and Ian Wahyuni, “Stile Dominan Untuk Capaian Estetis : Kajian Stilistika Lirik Lagu Grup Musik Fourtwny,” *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)* 7, no. 2 (2021): 209.

³ Zahratul ‘Aini and Tatik Mariyatut Tasnimah, “Optimisme Dalam Lirik Lagu Waka-Waka Dan Tahayya (Soundtrack Piala Dunia),” *Diwan: Jurnal Bahasa Dan Sastra Arab* 15, no. 2 (2024): 108–20.

⁴ Niken Dwi Ouspitasari & Asep Yudha Wiraja, “Pemaknaan Lagu ‘Lir-Iilir’ Karya Sunan Kalijaga: Sebuah Analisis Semiotik Saussure,” *Madah: Jurnal Bahasa Dan Sastra* 15, no. 1 (2024): 44–54.

Laylī is necessary to uncover its underlying meanings and to address the semantic and interpretive issues that have emerged in contemporary usage.

Semiotics constitutes an appropriate theoretical framework for uncovering the meanings embedded in song lyrics. In general terms, semiotics is the study of signs across various forms of literary works within society that function to communicate meaning.⁵ These signs serve as analytical tools to explain processes of communication in social contexts.⁶ They encompass both visual and verbal signs, which collectively form system of codes that systematically conveys information or messages through written expression in human activities and behavior.⁷ Within the context of song lyrics, such signs include words, phrases, linguistic choices, and imagery employed by the songwriter. Accordingly, semiotic analysis enables the exploration of implicit messages, emotions, and worldviews that are not always immediately apparent in lyrical texts.⁸

In this study, the analytical framework employed is Julia Kristeva's semiotic theory, specifically *semanalysis*, which represents a late development in semiological inquiry. Semanalysis rejects the notion of ideologically neutral denotation and instead emphasizes how a text generates meanings that may diverge from, or even contest, its apparent or surface meaning.⁹ Within this framework, language whether in form of sounds or terms may appear identical across contexts; however, when articulated by speaking subjects within particular socio-cultural situations, it produces divergent, renewed or newly constituted forms of signification.¹⁰ More precisely, semanalysis conceptualizes language as a heterogeneous process of signifying practice situated within speaking subjects. It differs fundamentally from structural semiotics, which aims to provide systematic descriptions of social and symbolic constraints governing signifying systems. Rather than treating meaning as a stable structure of signs, semanalysis departs from a theory of meaning that is inseparable from a theory of the speaking subject. In this sense, meaning is no longer understood as closed sign system, but as an ongoing process of signification.¹¹ The process of signification, within Kristeva's framework, originates at a pre-conscious level within the subject and subsequently unfolds within symbolic exchanges through discourse and linguistic articulation. Central to this process are the interrelated dimensions of the *genotext* and the *phenotext*, which cannot exist

⁵ Alex Sobur, *Semiotika Komunikasi* (Bandung: PT Remaja Rosdakarya, 2018).

⁶ Zacky Aqsha Noriska et al., "The Narrative Structure in the Short Story 'Iblis Yantashiru' by Taufiq Al-Hakim: A.J. Greimas Perspective," *Philosophica* 8, no. 2 (2025).

⁷ Anindita Fikri Amalia, Nurdien Harry Kristanto, and Sukarjo Waluyo, "Semiotika Nonverbal Dalam Musik Video 'Azza'" Karya Rhoma Irama: Kajian Semiotika Roland Barthes," *Diglosia: Jurnal Kajian Bahasa, Sastra, Dan Pengajarannya* 5, no. 4 (2022): 731–48.

⁸ Rima Damayanti et al., "Analisis Makna Konotatif Dalam Lagu Cundamani Karya Denny Caknan : Kajian Semiotik," *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra* 10, no. 1 (2024): 933–42.

⁹ Sobur, *Semiotika Komunikasi*.

¹⁰ Umi Wasilatul Firdausiyah, "Kajian Semanalisis Hingga Intertekstualitas Julia Kristeva : Analisis Atas Teks Al-Quran Tentang Eksistensi Hujan," *Journal of Islamic Civilization* 4, no. 1 (2021): 1–12.

¹¹ Muhammad Sakti Garwan, "Analisis Semiotika Pada Teks Al- Qur 'an Tentang Intertekstualitas Julia Kristeva," *Substantia* 22, no. April (2020): 49–60.

independently of one another.¹² Kristeva maintains that the genotext is not reducible to a linguistic structure rather, it constitutes a dynamic process underlying signification¹³. In contrast, the phenotext corresponds to communicative language the structured, socially legible manifestation of discourse. These two dimensions represent distinct yet interconnected levels at which reading occurs and meaning is produced.¹⁴

Furthermore, Kristeva (1941) posits that everyday human activity fundamentally consists of the production of discourse and meaning. In this regard, she distinguishes between two principal modalities of meaning-making within discourse: signification and signifiante. Signification refers to institutionalized meaning that is socially regulated and stabilized through established conventions and symbolic systems. In contrast, signifiante denotes a subversive and creative dimension of meaning production, wherein signification exceeds socially sanctioned structures and opens space for innovation, plurality, and transformation. For Kristeva, any discussion of meaning must necessarily be accompanied by an examination of intertextuality. Understanding a text, therefore, requires reference to other texts, as no text exists in isolation.¹⁵ Every text emerges through the transformation, absorption, or reconfiguration of prior texts. In this sense, textual meaning is produced through an ongoing dialogic interaction with preceding discourses, whereby earlier qualities, emotional nuances, and embedded messages conveyed in the lyrics.¹⁶ Mukminin employing Roland Barthes' semiotic framework, revealed denotative meanings (the symbolism of the eyes) connotative meanings (sacrifice) and mythic dimensions (the magical power of love) within the song's lyrical structure.¹⁷ Meanwhile, Manna analyzed the song from a semantic perspective and identified inner experiences expressed in the lyrics, including longing, sacrifice, and surrender.¹⁸ A review of the aforementioned studies indicates that the primary object of analysis has consistently been the song *Kalām 'Aynīh* by Sherine Abdel Wahab, examined through various theoretical lenses, including communicative translation, Roland Barthes' semiotics, and semantic analysis. In contrast, the present study advances a different analytical orientation by employing Julia Kristeva's framework of *semanalysis* and intertextuality to investigate the same song.

Previous studies have largely focused on the conceptual dimensions and practical application of particular theoretical frameworks to the lyrics of *kalām 'aynīh*. In contrast, the present study introduces clear novelty by examining the process of meaning

¹² Lulu Humairah, Mawardi Mawardi, and Amiq Amiq, "Kajian Intertekstual Nasihat Dalam Kitab Ayyuhal Walad Imam Al-Ghazzali," *Az-Zahra: Journal of Gender and Family Studies* 3, no. 1 (2022): 86–101.

¹³ Julia Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art* (New York: Columbia University Press, 1941).

¹⁴ Des Hanafi, *Semiotika Tubuh Perempuan* (Tangerang: Indigo Media, 2021), <https://books.google.co.id/books?id=hhk6EAAAQBAJ>.

¹⁵ Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*.

¹⁶ Erma Nur Fatimah, "Penerjemahan Komunikatif Lagu Arab Kalām 'Aynīh Yang Dipopulerkan Oleh Sherine Abdel Wahab," *Maliki Interdisciplinary Journal* 2, no. 11 (2023): 820–30.

¹⁷ Muhamad Saiful Mukminin, "Love's Representation in Kalām 'Aynīh Lyrics: A Semiotic Perspective by Roland Barthes," *Muaddib: Journal of Arabic Language and Literature*, 2024, 49–59.

¹⁸ Heeral Manna and Umi Kulsum, "Denotasi Dan Konotasi Dalam Lirik Lagu Kalam Einīh: Kajian Semantik," *International Conference on Culture and Language*, 2025, 121–31.

production through Julia Kristeva's theoretical perspective, with particular emphasis on the lyric *Yā Layl Yā Laylī* and by linking this analysis to the phenomenon of semantic shift that has emerged in Indonesia. Through the application of Kristeva's semiotic approach, the lyric *Yā Layl Yā Laylī* is analyzed not merely as a verbal expression, but as a symbolic construct that generates subversive and creative meanings. Meaning is therefore understood contextually, acknowledging that the interpretation of words is shaped by specific discursive and socio-cultural environments. Accordingly, the primary objective of this study is to investigate the role of Julia Kristeva's semiotics in uncovering and interpreting the meaning of the lyric *Yā Layl Yā Laylī* in the song *kalām 'aynīh*. The application of Kristeva's semanalysis is expected to illuminate the processes through which meaning is produced, transformed, and reinterpreted within the song.

This study is anticipated to contribute to the development of semiotic scholarship in the context of Arabic music studies, while also offering new insights into how song lyrics may be interpreted from a semiotic perspective. Furthermore, it is expected to serve as a reference point for future analyses of songs that exhibit similar symbolic complexity, there by enriching cross-cultural and linguistic studies within the field of Arabic literary and cultural studies.

METHOD

This study employs a qualitative descriptive research design utilizing written data in the form of the song lyrics of *Kalām 'Aynīh* by Sherine Abdel Wahab and netizen comments posted on several TikTok accounts.¹⁹ The analysis focuses specifically on the lyric *yā layl yā laylī*, applying Julia Kristeva's semiotic framework as the primary analytical lens to uncover both institutionalized (controlled) meaning and creative meaning emerging from the lyric. Since *Yā Layl Yā Laylī* constitutes an integral part of the overall lyrics of *kalām 'aynīh*, its interpretation is conducted in relation to the broader textual structure of the song. The data sources in this study consist of both primary and secondary materials.²⁰ The primary data include the official lyrics of *Kalām 'Aynīh* and user comments on TikTok. Secondary data comprise scholarly articles, academic journals and relevant books that support the theoretical and analytical framework of the study. These materials were collected through library research, encompassing both online and offline academic sources. Data collection techniques include reading, observation, note-taking, and translation. The reading technique serves as the initial step in identifying concrete and factual data from the song lyrics.²¹ Observation was employed due to the inclusion of TikTok comment sections as a primary data source. The collected data were subsequently selected and categorized according to their relevance to the research focus. Translation was applied to facilitate an accurate understanding of the arabic-language

¹⁹ Sri Harti Widyastuti, "Semiotic Analysis in Islamic-Javanese Healing Texts," *Indonesian Journal of Applied Linguistics* 11, no. 3 (2022): 684–96.

²⁰ Noriska et al., "The Narrative Structure in the Short Story 'Iblis Yantashiru' by Taufiq Al-Hakim: A.J. Greimas Perspective."

ADZacky Aqsha Noriska and Nur Chalis, "Kepribadian Tokoh Utama Dalam Cerpen Al-Dunya Riwayat Karya Tawfiq Al-Hakim: Perspektif Carl Gustav Jung," *Al Marifah* 22, no. 1 (2025): 89–102.

lyrics of *kalām ‘aynīh*. User comments on the TikTok platform are utilized as part of the analysis. Through the comment feature, users actively participate in interpreting and constructing new meanings of the text (significance), demonstrating processes of expansion and transformation of meaning from the original text into a broader social context. Data analysis was conducted using the interactive model proposed by Miles and Huberman which consists of three stages: (1) data reduction, involving the simplification and focusing of collected data; (2) data display, involving the organization and systematic presentation of reduced data; and (3) conclusion drawing and verification. The purpose of conclusion drawing and verification is to ensure that the findings are valid, coherent, and methodologically reliable.²²

RESULT AND DISCUSSION

The Song *Kalām ‘Aynīh*

The song *Kalām ‘Aynīh* by Sherine Abdel Wahab portrays the profound depth of emotion that can be conveyed solely through the language of the eyes. The title *Kalām ‘Aynīh* which literally translates as “the words of his eyes,” underscores the central thematic emphasis on non-verbal communication, particularly the expressive power of gaze. The song highlights how emotional meaning may be articulated beyond spoken language, positioning the eyes as a medium of affective discourse. Thematically, *Kalām ‘Aynīh* expresses sincere and deeply felt love. The lyrics depict a woman who is in love, articulating admiration and longing for her beloved. Through poetic imagery and emotive language, the song constructs an intimate narrative of affection, devotion and emotional attachment. The lyrics of *Kalām ‘Aynīh* as performed by Sherine Abdel Wahab are presented as follows:

Translation	The lyrics of <i>kalām ‘aynīh</i>
The words conveyed through his eyes in love are sweeter than any song, From just a few words, from a simple greeting, I become someone else, When he inclines, my heart inclines with him, I would sacrifice my eyes and my entire life for him, and even that would not be enough.	كلام عينيه في الغرام أحلى من الأغاني من كلمتين من سلام يبقى حد تاني لما يميل قلبي أنا وياه يميل تفديه عيوني وعمرى كله مش قليل
Oh my night, Oh my night, Oh night, Oh my night through his love, My night grows long, The beloved of my years, Between him and me.	ليلي يا ليل يا ليلي يا ليل يا ليلي من غرامه ليلي طال حبيب سنيني بينه وبينى
There is but one step left this love is not an illusion.	يا قبلي خطوة واحدة يعني مش خيال يا روجي روجي معاه وفي جماله ضيعي طمع في سحر الحياة حسنه مش طبعي

²² Erawadi Erawadi and Fadlan Masykura Setiadi, “Exploring Religious Harmony Through Dalihan Na Tolu : Local Wisdom in Peacebuilding in Indonesia,” *Jurnal Ilmiah Peuradeun* 12, no. 3 (2024).

Oh my soul, go with him and lose yourself in his beauty, He longs for the enchantment of life his grace is extraordinary, He is the one in whose eyes the moon would grow jealous, I swear, That smile is a sun rising in the daylight.	ده اللي القمر من عينيه والله غار دي الإبتسامة شمس طالعة بالنهار
--	--

Tabel 1. The lyrics of *Kalām ‘Aynīh* and Translation

Semanalysis in the Song *Kalām ‘Aynīh*

Genotext and Phenotext

Within Kristeva’s theoretical framework, the *genotext* refers to a textual dimension characterized by an unlimited potential for meaning and functioning as the underlying substratum of actual texts. It may also be understood as the domain that encompasses the historical sedimentation of language past, present, and potential future meanings prior to their stabilization and surface manifestation within the *phenotext*.²³ In this sense, the genotext represents a dynamic process of signification rather than a fixed linguistic structure. In contrast, the phenotext constitutes the manifest, structured, and communicative form of the text that emerges from the genotext. It includes all observable linguistic phenomena and formal characteristics, such as grammatical structures, genre conventions, codified melismatic forms, the author’s idiolect, and interpretive style. In short, the phenotext encompasses all aspects of linguistic performance that serve communicative, representational, and expressive functions, thereby contributing to the formation of ideological articulations within a given historical context.²⁴

According to Julia Kristeva (1941), the genotext can be understood as an initial, pre-linguistic process that is dynamic in nature. It encompasses emotional drives and affective impulses that underlie the emergence of language. In the context of the song *kalām ‘aynīh*, the genotext refers to the inner processes of the singer, including feelings of love, longing, and emotional experiences, which are subsequently expressed through the song lyrics. Meanwhile, the phenotext is manifested in the lyrics of *kalām ‘aynīh*, which function to convey the meaning derived from the genotext. Thus, the relationship between the two can be understood as the relation between the process of meaning formation (genotext) and its realization in the form of language that can be comprehended (phenotext). In this sense, the song lyrics represent the transformation of the dynamic genotext into the phenotext, which can be read, understood, and interpreted by listeners. Therefore, this approach does not merely focus on the lyrics as a linguistic product, but also traces the underlying processes of meaning production. Through the semanalytic approach, meaning is generated in the form of genotext and phenotext as newly produced layers of signification. Within this meaning-making process, Kristeva conceptualizes it into two principal domains namely signifiante and signification as elaborated below.²⁵

²³ Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*.

²⁴ Sobur, *Semiotika Komunikasi*.

²⁵ Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*.

Signification and Signifiante

The distinction between the two modes of meaning production in discourse lies in signification and signifiante. Signification refers to meaning that is institutionalized and socially regulated, wherein signs function as reflections of prevailing social conventions and codes. In contrast, signifiante denotes meaning that is subversive and creative, enabling an open-ended and unlimited process of meaning production through the release of inner drives and impulses via linguistic expression.²⁶ Signifiante thus represents a movement toward the furthest boundaries of the subject, extending beyond established moral conventions, taboos, and social agreements within a given society. In this sense, signifiante embodies a form of creative meaning-making, even when it generates tension or contestation regarding interpretation.²⁷ Accordingly, the lyrics of the song *kalām ‘aynīh*, which have undergone processes of meaning formation through both signification and signifiante, are presented as follows:

يا ليل يا ليلي

Oh night oh my night

Within the domain of signification, controlled meaning refers to the lexical interpretation of the lyric *Yā Layl Yā Laylī* (*oh night oh my night*), which constitutes an address to the night. In general usage, the night is commonly associated with darkness. The use of the word *layl* (night) reflects the singer’s psychological state. She is portrayed as being in a condition of uncertainty while waiting for something deeply desired, yet facing a reality that does not match her expectations. In this context, the lyric signifies the singer’s longing for the presence of the beloved, who has yet to arrive. This interpretation is further reinforced by the subsequent lyric *من غرامه ليلي طال* (*through his love my night grows long*) which indicates that love for the beloved renders the night prolonged, symbolizing an extended period of waiting. This expression highlights the intensity of the singer’s longing for the beloved. Accordingly, the signification (controlled meaning) embedded in the lyric above can be understood as an expression of yearning for the presence of the beloved.

At the level of signifiante, the lyric generates new and creative meanings through a dynamic process of interpretation. This meaning is not governed by institutional or social structures, but emerges through the interpreter’s imagination. However, it is not entirely free, as it remains shaped by cognitive processes influenced by experience and emotion.²⁸ In this context, user comments on the TikTok platform are not merely passive responses, but constitute discursive practices that actively produce and transform meaning. The researcher identifies these creative meanings through TikTok comment sections that engage with the following trend:

²⁶ Kristeva.

²⁷ Ihsan Nursidik, “Semiotics Analysis of the Quran Text About Jihād Fī Sabīlillah in Julia Kristeva’s Semanalysis To Intertextuality Approach,” *Jurnal At-Tibyan: Jurnal Ilmu Alqur’an Dan Tafsir* 7, no. 1 (2022): 17–35.

²⁸ Sobur, *Semiotika Komunikasi*.

Comment	Meaning
Comment section on the TikTok account @najib_mohammad https://vt.tiktok.com/ZS2wQ6ARP/	
1) Comment @kaa: Yalili itu, wanita yang hebat dalam menutup auratnya dan kayak ada arab-arabnya dikit.	A woman who observes modest dress and has Arab facial features
2) Comment @aku orang: Katanya sih yang hidung mancung	A woman with a prominent (aquiline) nose
3) Comment @io: Cewek yg wajahnya ke arab-araban mancung gitu.	A woman with Arab facial features and a prominent (aquiline) nose
4) Comment @anisarahma0305@gmail.com: Mar'atus Sholehah sih menurut saya meskipun nggak cantik fisik.	A righteous woman
Comment section on the TikTok account @yusmankusuma https://vt.tiktok.com/ZS2wQxdPw/	
1) Comment @نجوى_١٧: Perempuan spek yalil yalili, itu wanita yg tidak pernah memperlihatkan dirinya di sosial media.	A woman who maintains herself
2) Comment @zannah 🌹: Yg idungnya mancung KA, alis tebal pokoknya spek arab	A woman with a prominent nose and thick eyebrows
3) Comment @898 _{aca} : Yalil yalili itu "wahai malamku" jadi ya gtw tapi yang ada di benakku itu perempuan yang memakai syar'i yang berwajah teduh tapi menurutku	A muslim woman
4) Comment @can: "جميلة من الداخل وجميلة أيضا في الأخلاق" Cantik didalam dan juga cantik akhlak	A woman of noble character
Comment section on the TikTok account @no.naa00 https://vm.tiktok.com/ZS91Qapt2Urgm-oMD5v/	
1) Comment @نيزا: Kalo menurut aku yang realll yalil yalili tuu yg, sholehah, paham agama, menutup aurat dg sempurna, bukan hanya cantik fisik tapi akhlaknya juga cantik, ramah, murah senyum, baik hati, penyayang	A righteous woman

Table 2. Significance as Constructed through TikTok Comment Sections

Based on the table above, a range of meanings has emerged in relation to the lyric *Yā Layl Yā Laylī (oh night oh my night)*, which has become a TikTok trend under the label *spek yali-yali*. This phase clearly illustrates that meaning is being generated through the interpretive practices of TikTok users in response to the song. Such variation is inseparable from the diverse socio-cultural backgrounds and subjective frameworks of the users, which inevitably shape their modes of interpretation. The multiplicity of

interpretations indicates that the lyric *Yā Layl Yā Laylī* has undergone a semantic transformation into a form of specification associated with an idealized female figure characterized as having stereotypically Arab facial features (such as a prominent nose), righteous woman, noble character, demonstrating religious understanding, and observing proper modest dress. Nevertheless, the most dominant specification that emerges is the association with women of Arab appearance. Accordingly, this meaning may be categorized as signifiante, namely a creative and innovative form of meaning production, despite the inherent tension and contradiction between this newly constructed interpretation and the phrase's original semantic meaning. Furthermore, the interpretations produced by TikTok users in this study are not regarded as final meanings, but rather as part of an ongoing process of meaning production that continues to evolve.

Thus, signifiante can be understood as a process that enables the emergence of intertextuality, as the meanings produced do not remain confined to the original text but instead refer to and transform through other texts.²⁹ Therefore, intertextuality constitutes a continuation of the process of signifiante, wherein meaning that develops creatively interacts with other texts and generates new interpretations.

Intertextuality

With reference to the process of signifiante discussed previously, the analysis of intertextuality in this study is based on the understanding that meaning, as it develops creatively, is always connected to other texts. Kristeva posits that intertextuality is grounded in the notion that, just as signs refer to other signs, every text inevitably refers to other texts³⁰. Consequently, the meaning of a text does not stand independently but is constructed through its relational network with other texts³¹. Within this framework, the lyric fragment *يا ليل يا ليلي Yā Layl Yā Laylī (oh night oh my night)* can be understood as an intertextual element whose meaning can only be fully apprehended when it is connected to the three stanzas of the song *kalām 'aynīh*.

The lyric *يا ليل يا ليلي Yā Layl Yā Laylī* cannot be interpreted in isolation; rather, it must be understood in relation to the other lyrics within the song. An examination of the complete lyrics, which consist of three stanzas, reveals an interrelated network of meanings that collectively form an intertextual structure.

In the first stanza, the expression *يا ليل يا ليلي Yā Layl Yā Laylī* represents the singer's prolonged anticipation of the beloved's presence. At this stage, the singer experiences the sincerity of the beloved's love, as reflected in the lyric *كلام عينيه في الغرام أحلى من الأغاني (the words conveyed through his eyes in love are sweeter than any song)*, which suggests that love is conveyed through eye contact. This feeling intensifies to the extent that the singer is willing to sacrifice her entire life, as illustrated in *تفديه عيوني وعمرى كله مش قليل (for him, and even that would not be enough)*. The first stanza thus depicts the profound influence of the beloved's love on the singer.

²⁹ Sobur, *Semiotika Komunikasi*.

³⁰ Kristeva, *Desire in Language: A Semiotic Approach to Literature and Art*.

³¹ Firdausiyah, "Kajian Semanalisis Hingga Intertekstualitas Julia Kristeva: Analisis Atas Teks Al-Quran Tentang Eksistensi Hujan."

In the second stanza, the expression *يا ليل يا ليلي* *Yā Layl Yā Laylī* reappears and functions to reinforce the singer's inner emotional state, which is filled with longing. The night is construed as a space of waiting and hope, as indicated in *يا ليل يا ليلي من غرامه ليلي طال* (*through his love my night grows long*). This longing generates a desire for something that has not yet materialized. The singer envisions herself and the beloved as life partners and believes that this vision is not merely imaginary, as reflected in *يا قبلي خطوة واحدة يعني* *يا قبلي* (*there is but one step left this love is not an illusion*). Accordingly, the second stanza reveals a tension between hope and an unfulfilled reality, emphasizing the desire for the beloved's presence despite circumstances that have yet to align.

In the third stanza, the singer becomes increasingly immersed in imagining the beloved. This is evident in *يا روعي روعي معاه وفي جماله ضياعي* (*oh my soul go with him and lose yourself in his beauty*). The beloved is depicted hyperbolically through natural metaphors, as seen in *ده اللي القمر من عينيه والله غار* (*he is the one in whose eyes the moon would grow jealous I swear*) and *دي الابتسامة شمس طالعة بالنهار* (*that smile is a sun rising in the daylight*). This stanza illustrates how the singer's thoughts are entirely occupied with imagining the awaited beloved.

Based on the intertextual analysis between the fragment *Yā Layl Yā Laylī* and the lyrics of *kalām 'aynīh*, the expression *Yā Layl Yā Laylī* is interpreted as signifying the sincerity of the beloved's love, which gives rise to a profound sense of longing. This sincerity motivates the singer to hope for the beloved's presence while continuously imagining the beloved's figure. Thus, the lyric *Yā Layl Yā Laylī* is ultimately understood as a representation of deep yearning for the beloved.

CONCLUSION

Through the semanalysis approach proposed by Julia Kristeva in the song *kalām 'aynīh*, the genotext is understood as an inner process encompassing feelings of love, longing, and emotional experiences, which are subsequently expressed through the song lyrics. Meanwhile, the phenotext is manifested in the lyrics of *kalām 'aynīh*, which function to convey the meaning derived from the genotext. In the process of meaning construction, the lyric *Yā Layl Yā Laylī* at the level of signification (controlled meaning) lexically signifies a sense of longing for the presence of the beloved. At the level of signifiacnce (innovative or creative meaning), a semantic expansion occurs, resulting in an idealized specification of a female figure characterized as having Arab facial features (including a prominent nose), being pious, possessing noble character, demonstrating religious understanding, and observing modest dress perfectly. Among these interpretations, the most dominant specification refers to a woman with Arab facial features. Furthermore, through Kristeva's concept of intertextuality, the meaning of the lyric *Yā Layl Yā Laylī* is understood as a representation of longing for the beloved, derived from its relational connection with the three stanzas of *kalām 'aynīh*. In addition, this interpretation provides an explanation for the semantic shift that has occurred in the reception of *Kalām 'Aynīh* among TikTok users in Indonesia. This finding simultaneously underscores the importance of a comprehensive and contextual understanding of song

lyrics so that the meanings received by audiences remain grounded in the original textual framework.

Thus, literary works and semiotics make a significant contribution to expanding our understanding of textual meaning-making processes. This conclusion affirms that literature serves as an effective medium for exploring and revealing meanings that are embedded beneath the surface of literary texts through diverse perspectives and analytical dimensions. Through a semiotic analysis based on Julia Kristeva's framework applied to the song *kalām 'aynīh*, this study successfully elucidates the meaning of *Yā Layl Yā Layl* in accordance with the singer's intended expression. This research is expected to provide a conceptual foundation for future studies that pursue more in-depth and critical investigations. As a literary work, *Kalām 'Aynīh* remains relevant for further scholarly inquiry through the application of various theoretical approaches, such as literary psychology, which may offer deeper insights into the depiction of inner conflict and emotional dynamics.

REFERENCES

- 'Aini, Zahratul, and Tatik Mariyatut Tasnimah. "Optimisme Dalam Lirik Lagu Waka-Waka Dan Tahayya (Soundtrack Piala Dunia)." *Diwan: Jurnal Bahasa Dan Sastra Arab* 15, no. 2 (2024): 108–20.
- Amalia, Anindita Fikri, Nurdien Harry Kristanto, and Sukarjo Waluyo. "Semiotika Nonverbal Dalam Musik Video 'Azza" Karya Rhoma Irama: Kajian Semiotika Roland Barthes." *Diglosia: Jurnal Kajian Bahasa, Sastra, Dan Pengajarannya* 5, no. 4 (2022): 731–48.
- Dwi Ouspitasari & Asep Yudha Wiraja, Niken. "Pemaknaan Lagu 'Lir-Illir' Karya Sunan Kalijaga: Sebuah Analisis Semiotik Saussure." *Madah: Jurnal Bahasa Dan Sastra* 15, no. 1 (2024): 44–54.
- Erawadi, Erawadi, and Fadlan Masykura Setiadi. "Exploring Religious Harmony Through Dalihan Na Tolu : Local Wisdom in Peacebuilding in Indonesia." *Jurnal Ilmiah Peuradeun* 12, no. 3 (2024).
- Fatimah, Erma Nur. "Penerjemahan Komunikatif Lagu Arab Kalām 'Aynīh Yang Dipopulerkan Oleh Sherine Abdel Wahab." *Maliki Interdisciplinary Journal* 2, no. 11 (2023): 820–30.
- Firdausiyah, Umi Wasilatul. "Kajian Semanalysis Hingga Intertekstualitas Julia Kristeva : Analisis Atas Teks Al-Quran Tentang Eksistensi Hujan." *Journal of Islamic Civilization* 4, no. 1 (2021): 1–12.
- Garwan, Muhammad Sakti. "Analisis Semiotika Pada Teks Al- Qur 'an Tentang Intertekstualitas Julia Kristeva." *Substantia* 22, no. April (2020): 49–60.
- Hanafi, Des. *Semiotika Tubuh Perempuan*. Tangerang: Indigo Media, 2021. <https://books.google.co.id/books?id=hhk6EAAAQBAJ>.
- Humairah, Lulu, Mawardi Mawardi, and Amiq Amiq. "Kajian Intertekstual Nasihat Dalam Kitab Ayyuhal Walad Imam Al-Ghazzali." *Az-Zahra: Journal of Gender and Family Studies* 3, no. 1 (2022): 86–101.

- Kristeva, Julia. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press, 1941.
- Manna, Heeral, and Umi Kulsum. “Denotasi Dan Konotasi Dalam Lirik Lagu Kalam Einih: Kajian Semantik.” *International Conference on Culture and Language*, 2025, 121–31.
- Mukminin, Muhamad Saiful. “Love’s Representation in Kalām ‘Aynīh Lyrics: A Semiotic Perspective by Roland Barthes.” *Muaddib: Journal of Arabic Language and Literature*, 2024, 49–59.
- Noriska, Zacky Aqsha, and Nur Chalis. “Kepribadian Tokoh Utama Dalam Cerpen Al-Dunya Riwayat Karya Tawfiq Al-Hakim: Perspektif Carl Gustav Jung.” *Al Marifah* 22, no. 1 (2025): 89–102.
- Noriska, Zacky Aqsha, Zulkhairi, Abzari Jafar, Syarifuddin, and Nisaul Kamila. “The Narrative Structure in the Short Story ‘Iblis Yantashiru’ by Taufiq Al-Hakim: A.J. Greimas Perspective.” *Philosophica* 8, no. 2 (2025).
- Nursidik, Ihsan. “Semiotics Analysis of the Quran Text About Jihād Fī Sabīlillah in Julia Kristeva’S Semanalysis To Intertextuality Approach.” *Jurnal At-Tibyan: Jurnal Ilmu Alqur’an Dan Tafsir* 7, no. 1 (2022): 17–35.
- Rima Damayanti, Ahmad Bahrudin, Moh Badrih, and Khusnul Fatimah. “Analisis Makna Konotatif Dalam Lagu Cundamani Karya Denny Caknan : Kajian Semiotik.” *Jurnal Onoma: Pendidikan, Bahasa, Dan Sastra* 10, no. 1 (2024): 933–42.
- Rohmah, Roisah Fathiyatur. “Representasi Kerinduan Dalam Lagu Umm Kulthūm Qiṣṣat Ḥubb Karya Aḥmad Rāmī: Analisis Semiotik Charles Morris.” *Al-Ma’rifah* 18, no. 1 (2021): 55–66.
- Sari, Norma Atika, and Ian Wahyuni. “Stile Dominan Untuk Capaian Estetis : Kajian Stilistika Lirik Lagu Grup Musik Fourtwnty.” *CaLLs (Journal of Culture, Arts, Literature, and Linguistics)* 7, no. 2 (2021): 209.
- Sobur, Alex. *Semiotika Komunikasi*. Bandung: PT Remaja Rosdakarya, 2018.
- Widyastuti, Sri Harti. “Semiotic Analysis in Islamic-Javanese Healing Texts.” *Indonesian Journal of Applied Linguistics* 11, no. 3 (2022): 684–96.