

Religious Values in Sabyan's Two Islamic Song Lyric

Molalita

English Letters Department
Syarif Hidayatullah State Islamic University
Jakarta, Indonesia
molalita25@gmail.com

Lestari Rejeki

English Letters Department
Syarif Hidayatullah State Islamic University
Jakarta, Indonesia
molalita25@gmail.com

Ida Rosida

English Letters Department
Syarif Hidayatullah State Islamic University
Jakarta, Indonesia
idarosida@uinjkt.ac.id

Abstract— *Gambus* music is a compliment song addressed to the prophet Muhammad PBUH (Peace be upon him). Currently this kind of song was viral that everyone could enjoy as it contained a peaceful message and love to the Prophet. This research examined the religious values of *Sabyan Gambus'* song lyrics *Ya Maulana* and *Habibal Qalbi*. It was a qualitative study that tried to unveil the lyrics content using the intrinsic elements of literary works and the concept of da'wa. The study pointed out that both songs told about compliment to Allah and His prophet, and conveyed the religious values, such as forgiveness, an invitation to compliment God and his Prophet, repentance, worship, and pray. Both songs were used as a vehicle of da'wa to persuade people to be closer to Allah and his prophet. In conclusion, the emergence of a *gambus* music in Indonesia indicated that this Islamic song had become a new pop Islamic culture that played a significant role in shaping and performing Islamic teaching within da'wa.

Keywords— *Islamic song lyric, religious values, da'wa, Islamic pop culture, Sabyan*

I. INTRODUCTION

Islamic *syiar* (da'wa) is related to the propagation of Islam and how it is widespread [11]. One of media or vehicle to deliver and spread Islamic values is *gambus* as one of the Islamic song genres. Ulfa [4] stated that song lyric is something that cannot be separated in a daily life particularly in the modern world as well as a literature. In addition, lyric is a conception from the representation of subjective experience of a fictional speaker's action whose situation and motivation one needs to reconstructs [9]. In Indonesia, the Islamic song lyrics are aimed at spreading the Islamic teachings or values such as invitation, summon, and preaching [4]. In addition, the song lyrics are using Arabic language as it is associated with the language of Allah [3]. Then, music also applies the alternative method to uplift, motivate and empower the society [4].

At the present time, Indonesian society is highly attracted by the most commercially viral Islamic song performed by Sabyan music group. The group established in 2015 sing lots of song lyrics uploaded in YouTube. In short time, this group got attention of public and its viewers reached 124.5 million in YouTube on June 2, 2018 for "*Ya Habibal Qalbi*" and 1.5 million viewers in a day for the song entitled "*Ya Maulana*" [5].

This proves that Sabyan *Gambus* grabs Indonesian people attention through their songs. Here, it seems that Indonesian people miss the Islamic songs. In 1999 and 2000, Islamic song was delivered by Nasyid group, Hadad Alwi and Sulis. However, it has been more than 15 years since the latest appearance of Islamic song. The enthusiasms of Indonesian people on these songs strengthen the opinion that they must miss kinds of Islamic song by which religious values are implied.

Sabyan's two songs "*Ya Habibal Qalbi*" and "*Ya Maulana*" were important to be analysed as they revealed the religious values of Islam. By these two songs, the investigation was focused on the intrinsic elements of song lyrics and the concept of da'wa to explore the religious value reflected in those two songs.

II. METHOD

The study was a descriptive qualitative research with a content analysis approach. As its primary data were the existing song lyrics that have similar characteristics to the poetry, the study did not use any instruments. The study depended so much on the researchers to get the intended meaning or messages inherited in the song lyrics. Besides, it also used the concept of the intrinsic elements of poetry and Islamic da'wa. There are some elements of the poetry that are used in this study. They are speaker, diction (connotation and denotation), figurative language such as metaphor, simile, and symbol. the speaker is the voice that we hear on the lyric. It is the person who tells us about the lyric [6]. The second one is diction. Diction is the word's selection that is used by the speaker to explain the lyric's meaning. Then, figurative language is the literal way of expressing one thing in terms of another. Simile is the simplest form of comparison decelerates itself by using words such as like, as, or as if. Metaphor is used to explain that the thing compared and the thing it's compare with is not similar but somehow identical [7]. Next, the concept of da'wa is used to explore the religious values reflected in the two songs of *Sabyan*.

III. FINDINGS & DISCUSSION

This part analyses the lyrics of the two songs "*Ya Habibal Qalbi*" and "*Ya Maulana*" by using the concept of the intrinsic

elements of the poetry and da'wa. These two songs use Arabic and Indonesian languages containing the invitation to remember Allah and the Prophet Muhammad. The first is "*Ya Habibal Qalbi*" song. This lyric song consists of 11 stanzas with 2-2-5-4-4-2-2-4-4-2-2 structure and has 33 lines. The first stanza shows how the speaker loves The Prophet very much and the speaker tells that the presence of the Prophet is to guide to the right path. It can be seen from the quotation:

*"Ya Habibal Qalbi Ya Khoirol Baroyah,
Yalijitta Bil Haqqi Rosulalhidayah"*
(Stanza 1, line 1-2)

"O, lover of the heart, O best man among man,
You come to me with the truth, the messenger who brought
the guidance" (Stanza 1, line 1-2)

The first line shows the speaker's feeling about the Prophet. He/she loves the Prophet. The feeling of devotion to the Prophet is proved by what the speaker said. He/she calls the Prophet with "*Habibal Qalbi*" which means the lover of heart. In addition, the speaker also praises the Prophet with the word "*Ya Khoirol Baroyah*," which means "O the best man among man." It means the lyric strengthens that the speaker really loves the Prophet. Then, the speaker also uses connotations to explain about the Prophet, the word "come" means that the Prophet does not come directly to the speaker, but it means the presence of the Prophet to the world is to give guidance to the Muslim people. The word "truth" here also does not mean about justice but the guidance to the right path based on Al-Qur'an as the revelation from Allah as stated by Abdus Salam that da'wa means "inviting people to accept the divinely revealed truth and to follow the right path prescribed by God"[10].

Then, the third stanza supports the first stanza which also tells about the Prophet who gives us guidance in our life. It is proved by the quotation:

*"Yaumal Wiladah Kalbidayah
Lilhidayah Kal Bidayah"* (Stanza 3, line 5-6)

"Your birthday is the beginning of guidance for the people
as an indicator that illuminates" (Stanza 3, line 5-6)

In these lines, the speaker uses simile to show us that the Prophet refers to the subject that illuminates people's life. Based on Cambridge dictionary [8], "illuminates" means to light something and make it brighter". The speaker uses the word "illuminate" to explain about the Prophet presence. He/ She wants to tell us that the Prophet's presence is to light Muslim's people to be better and to live based on Allah's guidance. Moreover, it was also shown from the next stanza as in the quotation below:

*"Intajid Ya Toha Binnuril Hidayah
Ya Rosulallah Ya Rasulallah
Ji'ta Bidinillah Ji' Kullal Baroyah
Yahabiballah Ya Habiballah"* (Stanza 4, line 10-13)

"You are the Prophet who guided light
O Messenger of Allah, O Messenger of Allah"
You came to the religion of the God who spread the
goodness.

O the beloved man of Allah" (Stanza 4, line 10-13)

In the quotation the speaker uses a connotation of the word "light," that refers to the meaning of truth and goodness. It also tells us that the Prophet teaches us about the guidance from Allah SWT such as how to live based on the rules of Allah.

The sixth stanza tells us about the speaker's hope to live with the Prophet in the heaven and reminds us that happy life comes by believing in Allah and His Prophet. It is seen from the quotation:

*"Harapan Yang Nyata Hidup Bahagia
Cinta Yang Utama Di Hati Slamanya
Denganmu Ya Rasul Rindu Tuk Bersama
Padamu Ya Rabbi Terkabul Semoga"*
(Stanza 8, Line 22-25)

*"The real wish to live in happiness
Love will remain forever in my heart
With you, dear Prophet missing you to be together
May Allah grant this wish"* (Stanza 8, Line 22-25)

These lines tell us that the Prophet is the only one hope to get a happy life and about the speaker prayer. He/she prays that he/she can be together with the Prophet in the heaven. Actually, in this line the speaker persuades us to believe in the Prophet and Allah. The speaker wants to tell us that the hope that we can believe is only the hope of Allah by praying to Allah. The speaker also invites us to remember Allah when we hope something as stated by Abdus Salam that the happiness of the afterlife will be achieved when people keep following the instruction of God [10].

Besides the explanation above, the lyric also shows a repetition of the phrase, "*Ya Habibal Qalbi*." From those eleventh stanzas, the word "*Ya Rosulallah*" and "*Ya Habiballah*" are mentioned 8 times in the song lyric. This repetition shows us that the speaker wants to praise the Prophet Muhammad PBUH. It also shows us that The Prophet is the main topic of the lyric song. In addition, the indication of using the word "*Habibal Qalbi*" refers to the *Habib Allah* (the lover of Allah) that tells us the prophet as a lover of each individual.

The second is the song lyric of "*Ya Maulana*." This song is about praising Allah. The lyric has 14 stanzas with 4-4-4-4-4-4-4-4-4-4-4 structures from 56 lines. Actually, the seventh stanza until the end of the stanza is the repetition from the previous stanzas. The first stanza of the lyric tells about the speaker's hope to Allah especially in his life to death. The speaker wants to live happily with Allah's blessing. It can be seen from the quotation below:

*"Dengan kasihmu ya Robbi
Berkahi hidup ini
Dengan cintamu ya Robbi
Damaikan mati ini"* (Stanza 2, Line 4-8)

"With your love o God bless this life
With your love o God reconcile this pass away"
(Stanza 2, Line 4-8)

The word "bless" has denotation meaning. The speaker wants to undergo his/her life with Allah's blessing. The speaker

also uses the connotation of the word “reconcile.” It means that the speaker wants to explain that he or she wants to die in the condition where he still gets Allah’s blessing and still as a Muslim. Furthermore, in the line 8, the speaker also persuades us to remember the afterlife.

Then, the second stanza tells us about praying for guidance from Allah. The guidance when the speaker does a sin. It is shown from the lyric:

“*Saat salahku melangkah
Gelap hati penuh dosa
Beriku jalan berarah
Temuimu di surga*” (Stanza 3, Line 9-12)

“When I went wrong, dark heart full of sins
Give me a directional way to meet you in heaven”
(Stanza 3, Line 9-12)

The speaker uses the metaphor of “dark heart” with “sins” to explain that when someone does sins, his/her heart is dark. She or He cannot see a good thing. The heart is closed and the speaker prays to Allah to be given guidance and ask for forgiveness when he/ she did a mistake. It is supported by the next stanza as it is seen from the quotation:

“*Terima sembah sujudku
Terimalah doaku
Terima sembah sujudku
Izinkan ku bertaubat*” (Stanza 4, line 13-16)

“Accept my prostration,
Accept my prayer,
Accept my adoration,
Allow me repent” (Stanza 4, line 13-16)

In this stanza, the speaker uses denotation to give direct meaning about the words. The speaker shows us his/her pray and repentance against her/his sins and then asks for forgiveness from Allah. The speaker hopes that Allah would like to forgive her/his faults.

The speaker also uses repetition in this song “*Ya Maulana*.” From those eleventh stanzas, the word “*Maulana, ya Maulana, ya Sami’ duana*” are mentioned 14 times in the lyrics. This repetition shows us that the speaker wants to praise Allah SWT as the main subject of the lyric. The word was also used by the speaker to persuade us that Allah is our God who hears our prayer and who will grant our wish and hope. Based on the

analysis above, these two song lyrics become the vehicle of spreading Islamic teaching and values as they consist of invitations to remember Allah and his prophet, remind people about the afterlife, and emphasize that the happiness of afterlife will be reached by following Allah guidance. More than that, the most important thing is that these two song lyrics invite people to give compliment and do repentance.

IV. CONCLUSIONS

The emergence of Sabyan as *Gambus* Islamic music group in Indonesia indicates that this Islamic song has become the new pop Islamic culture. The song by Sabyan is seemingly important as they represent the Islamic values and contain the invitation particularly for the young generation to remember Allah and His Prophet. These songs have a significant role in shaping and performing Islamic teaching within da’wa.

REFERENCES

- [1] “Ya Habibal Qalbi” Lyric, Retrieved from <http://www.17lirik.com/2018/03/lirik-lagu-ya-habibal-qalbi.html> on Sunday, August, 05th 2018
- [2] “Ya Maulana” Lyric, Retrieved from <https://www.tabloidbintang.com/lirik-lagu/read/510/lirik-lagu-ya-maulana-sabyan-gambus>, on Sunday, August 05th, 2018
- [3] Harnish, David R & Anne K. R (Ed). *Divine Inspirations Music and Islam in Indonesia*. New York: Oxford University Press, 2011.
- [4] Ulfa, M. Remembering God and Da’wa: an Analysis of Indonesian Nasyid Song Lyrics. *Insaniyat: Journal of Islam and Humanities*, 2(2), 2018.
- [5] Madjowa, Verrianto. Nissa, Sabyan Gambus dan Kerinduan Spiritual. Retrieved from <https://www.cakrawala.co/nissa-sabyan-gambus-dan-kerinduan-spiritual/>, on Saturday, August 04th, 2018
- [6] DiYanni, Robert. *Literature: Reading Poetry, and Drama*, 5th ED. New York: McGraw-Hill Companies, 2002.
- [7] Ellman, Richard and Robert O’Clair Man Hattanville College (Ed). *Modern Poems an Introduction to Poetry*. New York: W. W. Norton & Company Inc, 1976.
- [8] Walter, Elizabeth. *Cambridge Advance Learner Dictionary 3rd Edition*. Cambridge: Cambridge University Press, 2008.
- [9] Culler, J. *Theory of the Lyric*. *Nordisk poesi*, 2(02), 119-133, 2007.
- [10] Salam, Abdus. *Dawah Guide: Towards Performing Dawah*. New Delhi: Students Islamic Publications, 2000.
- [11] Khan, F. *Concept of Dawah as Envisaged by Prominent Indian Muslim Thinkers of the Twentieth Century* (Doctoral dissertation, Aligarh Muslim University), 2008.