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Remembering God and Da'wa through English Islamic Song Lyrics of Indonesian Nasyid

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Abstract

This paper examines English Islamic song lyrics from an Indonesian nasyid group named Snada. The group is known as the icon of Indonesian nasyid group. The English lyrics are their efforts to get wider audience not only from Indonesia but also from international audience. This research analyses two English song lyrics sung by Snada namely "My Pray" and "Where Are You Going" from Snada's song albums to understand and explain more on their contents and meanings including the Islamic values, teachings, and messages as well as the functions and purposes of the Islamic lyrics related to Islamic da'wa. Both of the lyrics have similar theme in general namely remembering Allah. This qualitative-descriptive research tries to examine the lyrics by using poetry theory through some elements of poetry, da'wa concept, and by using both content analysis and comparative analysis. The analysis shows that there are some similarities and differences between the two for their literary poetical elements and also their Islamic values, teachings, messages, and functions or purposes. The Islamic da'wa is done through English song lyrics sung by Snada to get wider audience. The analysis also shows that the lyrics are about the invitation, reminder, suggestion, and persuasion to remember, love, pray to, and believe in Allah as the source for guidance in life. The da'wa messages are addressed for both Muslims and other people in general. Lastly, through English song lyrics, they have done their Islamic da'wa movement in song music to wider audience as well as for entertainment and Islamic education.

Keywords*: God, Da'wa, Islam, English Song Lyric, Poetry, Nasyid, Indonesia.*

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A. Introduction

Song lyrics cannot be separated in daily life of modern world and literature nowadays including in Indonesia and *da'wa* (*dakwah*/ Islamic call, invitation, summon, or preaching) also takes part in it, which one of them is through nasyid (nashid, nasheed) song lyrics. Mustafa notes that many Muslims realized that music is a powerful tool not only for communication but also to spread Islamic message of peace (Mustafa, 2011, p. 281). Therefore many Muslims also use music or song including nasyid song lyrics as one of tools and media for delivering Islamic messages or *da'wa*.

Music nowadays is used as an alternative method of uplifting, motivating, and

empowering society and nasyid also has done this since earlier Muslim societies, which has gained popularity among Muslims and non-Muslims (Mustafa, 2011, p. 281). In Southeast Asia, nasyid has become part of the mainstream and music industry, in particular in Malaysia and Indonesia (Janmohamed, 2016, p. 116; Seneviratne, 2012, p. 214). This kind of nasyid movement is called 'the pan-Southeast Asian phenomenon' (Rasmussen, 2010, p.155).
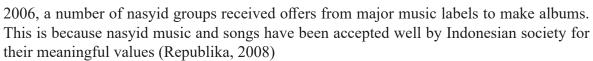
Nasyid song lyrics can be called Islamic song lyrics due to its contents that contain Islamic values, teachings, and messages. According to *Encyclopaedia of Islam*, the term nasyid (nashid) literally means "a piece of oratory, a chant, a hymn and a form of vocal music" (Shiloah, 2017). Originally the term 'nasyid' comes from Arabic of '*annasyid*' that is 'lecture or reverberation', which means 'singer of a religious song' (Barendregt & Zantenm, 2002, p. 78). Nasyid songs are religiously theme songs that are often with melodies from other people humming as background harmonies (Janmohamed, 2016, p. 116). Nasyid is also known as Islamic music or song. Mustafa (2011, p. 281) also explains that Islamic contemporary music contains devotional lyrics, Islamic beliefs, or sociopolitical issues related to Muslim communities and humanity at large that promote Islamic moral values that discourage wrongdoing and encourage goodness.

In Indonesia, nasyid songs have become popular and as a new genre in music industries, especially in the last two decades. Desantara records that nasyid in Indonesia was first boomed in 1980s along with the momentum of the successful of Islamic revolution in Iran 1979 that has inspired a number of Islamic activist movements in the world. Nasyid in Indonesia was first brought from the Middle East and in the early development of nasyid in Indonesia, the lyrics were usually in Arabic with the genre of nasyid *harokah* that functions as the spirits for mujahidin for Islamic struggle. After the era of reformation in Indonesia, in 2000s, the emergences of nasyid groups developed fastly in many cities around Indonesia, including in schools and universities especially through *da'wa* organizations in campuses (Desantara, 2008). Barendregt and Zanten also note that nasyid becomes a new genre musically, which gained popularity in the 1980s in Malaysia as media of *da'wa* and in the early 1990s in Indonesia through universities and high schools especially in Islamic communities like *pesantren* (Islamic schools) and mosques (2002, p. 78). In the early appearance of nasyid in Indonesia in 1980s, it was performed in limited communities by Muslim activists in schools and campuses. The lyrics are about Islamic struggle to raise spirit of their communities. Then in 1990s nasyid has become more popular with its lyrics about stories of the prophets and praises to Allah (Virzinia ed., 2017).

Saefullah explains that nasyid in Indonesia began to emerge along with the popularity of nasyid outside Indonesia, especially in Malaysia with the famous nasyid group named Raihan. After the appearance of Snada, nasyid in Indonesia has been increasingly known widely. The other nasyid group that was also established not far from the establishment of Snada was Izzatul Islam called Izis. After that this movement influenced the emergences of other new nasyid groups, like in 2000 namely Brothers, The Fikr, Justice Voice, and Gondes. In the early up to mid 2000s, Indonesian nasyid groups were very popular in Indonesia not only in big cities but also in small cities (Saefullah, 2015). Snada also helped the new nasyid groups to be accepted by various communities (Juniman, 2011).

Republika also notes that religious music or song is becoming more produced and musicians who sing it continue to grow. These show that the music industry in Indonesia is increasingly open and views religious music as part of a commodity that has high selling value. On the other hand, Islamic *syiar* (*da'wa*) is widespread through music. It was begun in the 1990s by the *munsyid* (nasyid singers) who initially popularized nasyid among young people. Then they reached out more heterogeneous communities, not only Islamic activists and communities in schools and campuses. What is more, throughout the years 2000 to

2006, a number of nasyid groups received offers from major music labels to make albums. This is because nasyid music and songs have been accepted well by Indonesian society for their meaningful values (Republika, 2008)

The popularity of nasyid in Indonesia is also contributed by televisions. Nasyid is popularized by commercial televisions and it is also known as 'a cappella *da'wa* music group' (Rakhmani, 2016, p. 52). Snada as one of the most famous nasyid groups in Indonesia was also regularly featured on television (Rakhmani, 2016, p. 53), especially in the early 2000s. Snada has performed in many events both in media like televisions and radios and various events in Indonesia and other countries. They also have performed in schools, universities, social and religious occasions, music programs, international events, government events, and various local events including weddings up to nowadays.

Since 2007 nasyid groups have become not as popular as before, due to the emergences of religious pop songs from some solo singers like Opick and pop bands (Saefullah, 2015). Nevertheless, nasyid groups and their movement still exist and these can be seen from some various events that show nasyid groups as performers or entertainers. There are also some national nasyid festivals, like in Semarang in 2015 with the invited performances of some Indonesian famous nasyid groups and Snada performed in the end of the event as the star ("Alunan nasyid", 2015). Snada with its nasyid career for about 27 years is still recognized as the icon of Indonesian nasyid.

In the context of Islamic sphere in Indonesian, Snada has contributed to the variety and the popularity of religious songs and Islamic Music in Indonesia. This can be seen from their performances in many events not only in schools and universities but also in various events and places, their songs and albums that popular and received many awards, as well as international recognitions. Their existence also has influenced the emergences new nasyid groups, the acceptance of nasyid performances in wider events, including in non religious music events, such as weddings and political events and has also contributed to the popularity of the new trend of religious songs in Indonesia.

Nasyids in Southeast Asia including in Indonesia, which are also related to Snada nasyid group, have been studied by some local and international researchers, however they do not specifically analyse the contents of the lyrics (Barendregt & Zanten, 2002; Barendregt, 2006; Barendregt, 2011; Rasmussen, 2010; Mustafa, 2011; Sutton, 2011; Seneviratne, 2012; Rakhmani, 2016; Janmohamed, 2016). Their researches and analysis mainly focus on the external aspects of the song lyrics, such as related to politics, popular culture, sociological context, art and music, performing art, and Islamic studies.

There are also some Indonesian bachelor theses that study about Snada. Masripah (2005) analyses the concept of music of Snada particularly about their vocal technique and supporting factors. Rastanura (2005) focuses on the dynamics of the art of Snada that combines a cappella and progressive percussion and their creative style and its implications for the development of nasyid art in Indonesia. Fauziah (2015) discussed the semiotic analysis of *da'wa* messages through one of Snada's music videos. Meanwhile Ramdhani (2018) investigates Snada's *da'wa* strategy through nasyid music.

These previous studies also do not focus on the content analysis of Snada's lyrics, even though some of them also discuss about their *da'wa*. Furthermore, their studies also do not analyse specifically their English song lyrics. Therefore, it is important to continue their studies and to understand more specifically to the contents of the lyrics especially through the English lyrics of Snada as Indonesian pioneer, icon, and most famous nasyid group in Indonesia in order to understand what kinds of contents and *da'wa* that are used for international audience by using English lyrics.

For analysing English song lyrics and related to Snada, I have done this before by

examining some lyrics sung by two icons of nasyid groups in Southeast Asia named Snada and Raihan (See Ulfa, 2018). Ulfa (2018) examines two English love song lyrics namely "Bonds of Love" lyric sung by a Malaysian nasyid group named Raihan and "Highest Love" lyric sung by an Indonesian nasyid group named Snada. The song lyrics are analysed by English Poetry theory and Islamic *da'wa* concept. The analysis shows that the *da'wa* messages are delivered through some elements of lyric as poetry. Both lyrics are categorized as Islamic love lyric poetry that deliver love and Islamic messages, namely searching and finding the true and highest love that is to remember, pray, and love Allah. Besides that, the lyrics also show the acts of caring and having empathy to the others especially the people who have problems in their lives and trying to remind lapsed fellow Muslims or the other people to return to Allah as the God of Islam by calling, inviting, persuading, and praying to Allah. In short, this study can be said as a basic analysis for the next study of English Islamic song lyrics related to Islamic *da'wa* and nasyid. Therefore this research needs to be continued to have deeper understanding and study on this topic.

In other words, so far Snada's English song lyrics have not been extensively studied. Meanwhile the English lyrics are also important to be studied because by the English lyrics they try to reach out wider audience not only Indonesian people, but also other people from other countries who can understand their songs through English as the international language. Based on the above points, studying Indonesian nasyid group and song lyrics is interesting to see more detail the English song lyrics sung by Snada.

From all Snada's albums there are only about four English song lyrics sung by Snada. To understand their English lyrics, this research tries to understand and explain Snada's two song lyrics entitled "My Pray" and "Where are You Going'. These two lyrics have similar theme in general namely remembering Allah, as the God in Islam. These two lyrics can also be called as Islamic song lyrics. Specifically, the analysis tries to understand, examine, and explain their meanings, Islamic values, teachings, and messages, as well as their functions and purposes in the framework of Islamic *da'wa*. Additionally, this research tries to contribute to the study of English lyric poetry in Indonesia especially Islamic lyrics and *da'wa* in literary and poetry studies.

In the study of English contemporary poetry and literature, nasyid song lyrics particularly in English language are rarely discussed, especially in Indonesia. Therefore, it is also important to see English song lyrics of Indonesian nasyid group in particular related to Islamic messages, functions, and purposes through *da'wa* concept. Barendregt also notes that many Indonesians believe that the emergence of nasyid has a positive impact on young adults "who are often deemed at risk because of a decline in society's moral values" (2006, p. 176). This also emphasizes the important of nasyid song lyrics to be studied.

Theoretically, in literary studies, Kennedy and Gioia explain the position of song lyric in poetry studies that poetry and song were originally one art and up to now they remain closely related. However, they are some differences for the two for becoming "poetic" or to create all effects and total work, namely song lyric uses music, while poem uses its own words. Therefore, in analyzing song lyrics as poetry, the words of the lyric are separated from its music in order to understand the words that stand on their own as poetry (2015, p.163).

Song lyric is one of corpus in poetry studies. In the modern Muslim world, poetry remains a powerful medium for telling stories of love, faith, and struggle (Seneviratne, 2012, p. 285). In poetry studies, song lyric called lyric poetry is analysed by using poetry theory. In English poetry studies, lyric is one of the types of poetry (Hewitt, 1965, pp. 62-63). The term lyric is originally a poem to be sung (Ribner & Morris, 1962, p. 496; Hewitt, 1965, pp. 62-63; Ellmann & O'clair, 1976, p. lxxx), but later it more refers to a secondary sense as a short spontaneous poem (Hewitt, 1965, pp. 62-63) that is a short poem expressing personal

thoughts and feelings of a single speaker (Ribner & Morris, 1962, p. 496; Ellmann & O'clair, 1976, p. lxxx; Kennedy & Gioia, 2005, p. 10). In this study, the two song lyrics of Snada can be called as short poems that are written to be sung.

Theoretically, poetry has several elements. To understand poetry, the elements should be analysed first. Perrine and Arp (1992) explain the elements of poetry, namely denotation, connotation, imagery, figurative language (simile, metaphor, personification, apostrophe, metonymy, symbol, allegory, paradox, overstatement, understatement, and irony), allusion, meaning and idea, tone, musical devices, rhythms and meter, sound and meaning, and pattern. Before analysing its elements, it is also important to analyse some points to understand poem, such as its speaker, audience, setting, purpose, and theme or main idea, as well as to paraphrase or restate it first in order to understand the whole ideas of the contents (Perrine & Arp, 1992, p. 29). Therefore, for analysing the two of Snada's lyrics as the corpus of this research, it uses some related elements of poetry, namely denotation and connotation, figurative language particularly symbol, ideas, and tone. Besides that, speaker, audience, setting, purpose, and theme are also analysed after the paraphrase.

For understanding more on some elements of poetry, Perrine and Arp (1992) provide some brief definitions in literary term context. Firstly, speaker is someone or fictional character of the poem other than the poet (p. 25). Secondly, denotation is dictionary meanings of the word, while connotation is "its overtones of meaning" (p. 37). Thirdly, figurative language is figures of speech that cannot be taken literally or saying one thing that has another meaning (p. 61) and symbol is "something that means more than what it is" (p. 80). Fourthly, idea is part of the values of the total experience of the poem (p. 132). Finally, tone is the writer's or speaker's voice or attitude toward his subject, audience, and himself as the emotional meaning of the work (p. 145).

Snada's two lyrics have some similar features, namely their theme in general or main idea as it is mentioned before namely remembering Allah, their form as Islamic song lyrics or Islamic lyric poetry, and their poetic devices (some elements of poetry) that are analysed in the next part. As Islamic lyrics, the contents of the lyrics are related to religious or Islamic matters, therefore it is important to see, understand, analyse, and explain their Islamic values, teachings, and messages as well as their functions or purposes related to the concept of *da'wa* in Islam.

To understand Islamic *da'wa*, there are some explanations of *da'wa* (*daawa; dakwah*). According to *Encyclopedia of Islam*,

> *Daawa* is a term that has acquired a number of meanings in the history of Islam, but it is mainly thought of as religious outreach for purposes of conversion or bringing lapsed Muslims back into the faith. In the Quran, it is God's invitation to humans to worship and believe in him (Q 14:10; 10:25) and humans' calling upon God to hear their prayers (Q 14:33; 7:180)... Prophets and others who undertake the challenging task of conveying God's *daawa* are called *dai*s ("inviters" or "summoners"). Moreover, according to the Quran, the whole community of believers is charged with "calling to goodness, commanding the right and forbidding the wrong" (Q 3:104) (Campo, 2009, p. 177).

Specifically, according to *Encyclopedia of Islam and the Muslim World,* the conceptions of *da'wa* have been central in Islam since the late 19th century associated with socially vital activities. The word *da'wa* has several meanings, "such as call, invite, persuade, pray, invoke, bless, demand, and achieve" and "theologically, *da'wa* refers to the call of God to Islam...[and] to the human call directed to God in (mental) prayer or invocation" (Martin, ed., 2004, p. 171).

The Oxford Encyclopedia of the Islamic World explains that the word '*da'wah*' has a

range of meanings both in the Qurʾān and in ordinary speech and one of them is a basic act of invitation to Islam and the true God, namely Allah. The lexical meanings of *da'wah* include "summoning, calling on, appealing to, invocation, prayer (for and against something or someone), propaganda, missionary activity, and finally legal proceedings and claims." What is more, there are two views of *daʿwah* namely *daʿwah* in Muslims factions and *daʿwah* as the external mission directed broadly toward non-Muslims. In a common theme of modern literature, the universality of the Islamic *daʿwah* is addressed to all people. Finally "*Daʿwah* is both the call ... to recreate that Islam and also the separate, individual efforts to preach and practice true Islam in various times and places. The *daʿwah* might thus become a movement in itself" (Walker, 2018).

B. Method

The primary resources as the unit analysis of this research are two English song lyrics entitled "My Pray" (from the 2002 album of *Neo Shalawat*) and "Where Are You Going" (from the 1994 album of *The New Presentation*) sung by Snada from their song albums. The other resources are information about Snada and their song lyrics, the study about nasyid especially from previous researches, the theory of poetry, and the concept of *da'wa* from related sources. These sources are used to understand, analyse, and explain Islamic song lyric in poetry studies, Snada as nasyid group, and the concept of Islamic *da'wa*.

The method of analysis is qualitative descriptive and content analysis. This means that the data are taken from the words of the lyrics and they are examined, analysed, and explained descriptively. The analysis of song lyrics as poetry does not include their music, where the words are separated from their music (Kennedy & Gioia, 2005, p. 163). In this context, lyric is regarded as poem, therefore the analysis focus on the words of the lyric. Furthermore, the data are also analysed by using the technique of content analysis, which means that the words of the lyrics as the contents of the text are analysed and interpreted by close reading by using new analytical narratives (Krippendorff, 2013, p. 23). In this case, the data are analyzed and interpreted by using Poetry theory namely some points to understand poetry and some elements of poetry and Islamic *da'wa* concept. The data and the results of analysis of the two lyrics are also compared, called comparative analysis, to understand and explain more on their similarities and differences related to their Islamic values, teachings, messages, functions and purposes through some elements of poetry.

C. Result and Discussion

This part is divided into two, namely the brief introduction of Snada nasyid group and the analysis of lyric poetry. The analysis of the lyrics uses poetry theory and *da'wa* concept. For anaysing the lyrics sung by Snada, it is better first to understand more about Snada nasyid group.

1. Snada Nasyid Group

Snada consists of several Indonesian Muslim men. Literally, the name of 'Snada' is taken from Indonesian words, which is an abbreviation of '*Senandung Nada & Dakwah*' (humming a melody and Islamic *da'wa*) (Juniman, 2011). Snada is also called as the icon of Indonesian nasyid group, especially in 2000s (Juniman, 2011) and as one of the most successful nasyid groups in Indonesia (Barendregt & Zanten, 2002, pp. 400-1). Snada is also categorized and known as Muslim musicians as Muslim Pop and current Muslim pop

stars, like Raihan, Opick, Debu, Bimbo, Tompi, and Haddad Alwi (Sutton, 2011, pp. 86-87). Nasyid has several genres and Snada is known as 'Pop Nasyid' (Saefullah, 2015). Their masterpiece song album as their most phenomenal album is *Neo Shalawat* (Saefullah, 2015). They have received many awards for their religious songs and music. The phenomenal one is the Platinum Award by Blackboard for their selling album of *Neo Shalawat* in 2002 (Republika, 2008; Hari, 2015). They are not only well known in Indonesia but also in some other countries in particular in Southeast Asia, specifically in neighboring countries such as Malaysia, Singapore, and Brunei Darussalam (see also Barendregt & Zanten, 2001, pp. 400-401; Seneviratne, 2012, pp. 209-210; Rakhmani, 2016, p. 53).

Snada's group members (Snada, 2018)

Nasyidsnada.com as the official website of Snada records that Snada was first founded in 1991 by Agus Idwar Jumhadi, Erwin Yahya, and M. Lukman Nunasyim (Snada, n.y.). *CNN Indonesia* notes that the group was first founded when they studied at the Faculty of Political and Social Sciences, the University of Indonesia in early 1990s. They have become friends since they were university students where they started their music career. Then they recruited other members namely Iqbal, Alamsyah, Teddy, dan Ikhsan. The member formation then changed when Agus and Alamsyah decided to leave the group, so that the remaining five members continue the group up to now. They are Teddy Tardiana (vocalist one), Muhammad Iqbal Taqiudin (vocalist two), Erwin Yahya (baritone), Muhammad Lukman Nunasyim (tenor), and Ikhsan Nur Ramadhan (bassist). They initiated the nasyid group for *da'wa* through nasyid and then becoming *munsyid* (singer of nasyid) professionally since they studied at the university up to now (Juniman, 2011; Snada, n.y.).

One of Snada's performances (Snada, 2005)

CNN Indonesia also notes that Snada's first album was released in 1995 and the group received their first high popularity in the mid-2000s that often appeared in national TV. In the beginning, the sales of the albums were in *pengajian* (Islamic study forum) events and direct selling after Friday prayer in mosques. It was first established to respond social issues

and also to do *da'wa* through song and music (Juniman, 2011).

Snada's *Neo Shalawat* song album – year 2002
(*musikupediacd.blogspot.co.id*)

The contents of Snada's song lyrics are various. Typically nasyid songs contain Islamic beliefs, values, teachings, morals, or messages (see also Mustafa, 2011, p. 281). According to Erwin, one of the founders of Snada, nasyid in the past are in Arabic and the content is about jihad, but nowadays it follows the development of the era that raises crucial issues in society. The arrangement also has changed from a cappella to mix with beatbox, hip-hop, and others (Juniman, 2011). In this context, Snada's nasyid songs not only in a cappella but also use some arrangements, instruments, and languages.

Snada's song lyrics use some different languages. Most of Snada's song lyrics are in Indonesian language, but they also have some lyrics in Arabic, English, Mandarin, and Japanese (Barendregt & Zanten, 2006, pp. 400-401; Capwell, 2015, p. 400). The point to be noted here is that Snada's lyrics in English as a transnational language try to reach a youthful public and musical style of international pop (Capwell, 2015, p. 400).

Snada's English songs were sung by them when they performed in Indonesia and also abroad. This can be understood that they try to reach not only Indonesian audience but also international audience in Indonesia and other countries. In other words, by using English they try to deliver their messages through their songs to wider audience. Therefore it is important to study more on Snada's English nasyid song lyrics not only to understand the meanings of the song lyrics, which contain Islamic values, teachings, and messages, but also to know more the functions and purposes of the song lyrics related to *da'wa*.

2. Lyric Poetry Analysis

Both Snada's song lyrics entitled "My Pray" and "Where are You Going" have similar theme, which is in general about remembering Allah as the God of Muslims. As the typical lyrics of nasyid that contain Islamic messages, these two lyrics can be classified as religious lyrics, called Islamic lyric poetry. Specifically, the contents of both lyrics can be understood more deeply through its literary poetical elements. The lyrics use some elements of poetry to deliver its meanings and messages poetically, such as denotation and connotation, figurative language like symbol, and tone as well as other points of poetry namely speaker, audience, setting, purpose, and theme or main idea. Before analysing and interpreting its elements and some other points, the understanding starts with the paraphrase of each lyric.

The first lyrics is "My Pray" that consists of four stanzas with the 4-2-2-2 structure of lines that in total of 10 lines. The title of "My Pray" shows directly its general content, which is about the speaker's prayer. The first stanza that consists of four lines is about the

speaker's expression and confession of love to Allah. It shows the speaker's prayer and confession to Allah on how the speaker loves Him very much, "*Allah, I can't begin to tell You/ Allah, All the thing I love You for*" (2) and the love grows every day, *"Allah, I only know that everyday/ I love You more and more* (3-4). The second stanza that has two lines is the speaker's confession of what the speaker has experienced, seen and heard in life, *"Allah, all the thing I've seen with my eyes/ All the sounds I've heard in my life"* (5-6). The third stanza is also in two lines. It is a continuation of the speaker's confession and he/she seeks for forgiveness from Allah and guidance in Allah's way, "*Allah, would You forgive all my faults/ Will You lead me to your way"* (7-8). Lastly, the fourth stanza as the last stanza also consists of two lines. It is about a reminder that the speaker has received from other people to remember Allah and they hope to always love Him, "*They always remind me of You/ We hope we've always been in love with You"* (9-10).

Based on the above paraphrase, the first lyric shows the first speaker's spiritual act and voice namely religious prayer that expresses personal confession, feeling of love to Allah, and believes in Allah. As its title, the lyric shows directly its theme or main idea that is to remember Allah through the prayer of the speaker as a Muslim who talks to Allah to express his/her big love to Allah that the love increases every day. The speaker also confesses to Allah because of many things he/she has experienced, seen, and heard in life, therefore he/she seeks for forgiveness to all his/her faults and seeks for His guidance for the right way as a Muslim's spiritual goal in Allah's path. The speaker also received a reminder from other people to remember Allah therefore they hope to always love and believe in Allah, as the God in Islam.

In short, this lyric is an expression of the speaker as an individual religious Muslim who remembers Allah by praying and expressing his/her religious love feeling and confession to Allah and then seeking for forgiveness, guidance, and hope to be in Allah's path and believe in Allah. The lyric as a prayer is addressed to Allah personally but also to its audience namely the other fellow Muslims or other people in general who always remind him/her and hope to always love Him. The setting or situation of the lyric can be imagined in a place or moment of prayer of the speaker as the speaker's spiritual experience and ritual, where the speaker prays and speaks to God like in a monologue solemnly and wholeheartedly in the realm of the speaker's mind and heart.

In terms of language, the lyric was written in simple words; not difficult English vocabularies. However, its diction still needs to be analysed for better understanding of its meanings. The lyric is a religious poem that mentions God many times, by using the words 'Allah' and 'You' that also refers to Allah, in every line. The total number for the word 'Allah' is five in five lines and for 'You' is seven in seven lines. This shows that the subject of this lyric is about God. For other diction, the lyric uses many denotations, however it also uses some connotations. The word 'love' means not only literally as feeling of love, but also as faith or believe in Allah. For the words of "all the thing I've seen with my eyes" (5) and "all the sounds I've heard in my life" (6), they mean the speaker's experiences in his/her life through many things from what he/she has seen and heard that are related to sins of faults. The other connotation is the words "Will You lead me to your way" (8) that mean to guide to God's way, which is the right way of life for Muslims that in Islamic context can be understood not only for the life on earth but also in hereafter.

Figuratively, the lyric also has a significant symbol that can be seen from its title "My Pray". It means not only literally as the speaker's activity of praying, but also symbolizes the religious attitude and feeling of the speaker as a religious Muslim who remembers, praises, loves, confesses faults to, and believes in Allah as the source of forgiveness, guidance, and hope. The prayer is also a symbol of medium of communication between human and its God;

between the speaker and Allah. It is also a symbol of the faith; belief in Allah.

The lyrics' tones as the speaker's voice, attitude, or feeling in praying and talking to Allah are calm, solemn, spiritual, and religious. These can be seen from the contents and the above analysis of its meanings. What is more, in brief, the lyric expresses the attitude and feeling of remembering Allah by praying, praising, loving, and believing in Him in a relation between the speaker as a human as the creation of Allah towards Allah as the creator. This explains the theme of the lyric.

The second lyric is "Where Are You Going". It is an Islamic lyric with the theme namely remembering Allah. The lyric has five stanzas with the 4-4-3-4-4 structure of lines that in total of 19 lines. The lyric starts its stanzas with some rhetorical questions, like in a dialogue of the speaker with other people, as the audience.

The first stanza is about an invitation, suggestion, and persuasion to the other people as the speaker's audience to turn to Allah wherever they are going because He is always there for the people wherever they are. These are shown through these words, "*Where are you going, north south east or the west/ Where are you headed, turn to Allah is the best/ Cause He is there where ever you are/ So turn turn turn to Allah*" (1-4). This stanza is started with two rhetorical questions related to the people's direction and it ends with the invitation and suggestion to turn to Allah for wherever they are going.

The second stanza is a continuation of the first stanza, which is still about the suggestion, persuasion, and reassertion to the people to turn to Allah wherever they live because He is always there for the people wherever they are. This stanza is also started with a rhetorical question, which is related to the people's houses and it ends with the suggestion and persuasion to turn to Allah for wherever the people live, "*Where do you live, in the tent or in the town/ It doesn't matter where you live you can soon be found/ Cause He is there where ever you are/ So turn turn turn to Allah*" (5-8).
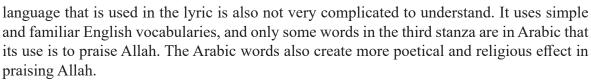
The third stanza is a repetition of some words. In song, it is called 'chorus' of the song with some words that are sung repeatedly. In poetry the repetition emphasizes its meaning, which is about praising to Allah as part of the speaker's prayer. In this lyric, the repeated words in three lines are in Arabic, "*Allahu Allahu Jalla Jalallahu/ Allahu Allahu Jalla Jalallahu/ Allahu Akbar Jalla Jalallahu*" (9-11). These words mean "May His glory be glorified". This also means that the speaker emphasizes the praise of Allah. This is also one of the main points of the main idea of this lyric.

The fourth stanza is similar to those of the first and second stanzas, which is about suggestion, persusion, and reassertion to the people from anywhere to turn to Allah, because He is always there with the people wherever they are. The people are considered as brother or family without looking their origin, "*Where do you come from, north south east or the west/ It doesn't matter where you born we all are brother/ Cause He is there where ever you are/ So turn turn turn to Allah*" (12-15). A rhetorical question is also raised in the first line of the stanza related to the birthplace and it ends with the suggestion and persuasion to turn to Allah for wherever the people come from and were born.

The fifth stanza as the last stanza is the final continuation messages from the previous stanzas. It is about suggestion and persuasion to all people to turn to Allah and the speaker prays to Allah for guidance to the right way in Allah's path for all people in wherever they are, "*What are you doing, I'm praying to my Lord/ To give us guidance on the strait road/ Cause we all need guidance where ever we are/ So turn turn turn to Allah*" (16-19). The last rhetorical question is also raised in the beginning of this last stanza about the prayer for guidance and it ends with the suggestion and persuasion to turn to Allah for having the right way in life in Allah's path.

Based on the above paraphrase of the second lyric, it can be seen clearly that the

language that is used in the lyric is also not very complicated to understand. It uses simple and familiar English vocabularies, and only some words in the third stanza are in Arabic that its use is to praise Allah. The Arabic words also create more poetical and religious effect in praising Allah.

The lyric as a religious poem also mentions God many times, by using the words 'Allah' and 'He' that also refers to Allah, some lines. The total number for the word 'Allah' is eight in eight lines in all stanzas and for 'He' is three in three lines in three stanzas. This shows that God is the subject of this lyric. Furthermore, in the context of diction, most of the words are in denotative meanings but some of them are connotations. The connotations need to be understood based on its context. The words 'turn to Allah' mean to remember, love, pray to, and believe in Allah. The words "*Cause He is there where ever you are*" mean that Allah is there for the people wherever they are but not physically. This must be understood in Islamic religious context that Allah exists in anywhere for the people and this is believed as the faith to Allah, so that people can pray to Allah anywhere. For the word 'brother', it means as part of the big family of all people in general or specifically as Muslim big family. Finally, 'strait road' means, in this context related to Islamic context, the right way in Islam that is the direction of life to be good and close to God not only for the life on earth but also in hereafter.

What is more, figuratively the lyric also has a significant symbol that is the question of the title of the lyric itself, "Where are you going." The title words mean not only raising a question for people's direction physically but actually more than that, which symbolizes the question of a direction of life in particular related to the faith of Islam namely to turn to Allah; to believe in Allah.

As it is shown above, the lyric uses some rhetorical questions as the starter points of four stanzas. There are five rhetorical questions and explanations or answers following the questions namely wherever people are going physically or direction of life, wherever people live, come from, and born, there is Allah for the people wherever they are. This is mentioned three times in stanza 1, 2 and 4, "*Cause He is there where ever you are*" (3, 7 & 14) in the third line of those three stanzas. This emphasizes the power of Allah as the God who is always by people's side anywhere. The rhetorical questions from the first to the last stanza also bring to the speaker's answers, statements, or explanations that try to invite, suggest, and persuade the people to turn to Allah, which means to remember, love, pray to, and believe in Allah. This is emphasized by the repeated words of "turn to Allah" four times, "*so turn turn turn to Allah*" (4, 8, 15, & 19) in almost all stanzas; in every last line of four stanzas in stanza 1, 2, 4, and 5. This also shows the importance of these words as the main idea or theme of the lyric.

Based on the above understanding of all stanzas in the second lyric, it can be seen that the speaker is a religious Muslim who tries to invite, suggest, and persuade other people to turn to Allah, which means to remember, love, pray to, and believe in Allah. The speaker also prays to Allah for having guidance to the right way in Allah's path for all people. This shows the speaker's caring attititude and feeling toward the other people. Meanwhile, the audience of the lyric are other people in general or all people that not specifically only for Muslims. The people here mean those who are from anywhere, going to anywhere, live and born anywhere. The people are also regarded as brother or part of the big family, as it is mentioned "It doesn't matter where you born we all are brother" (13).

The setting or situation of this lyric can be imagined in a religious talk and also in a moment of prayer of the speaker. Here, the speaker talks to other people about God and reminds them to turn to Allah and also prays to Allah solemnly and wholeheartedly for all people. Furthermore, based on the above analysis, it can be said that the tones of this lyric

are solemn, persuasive, spiritual, and religious.

Based on the above analysis and the concept of Islamic *da'wa*, it can be concluded some Islamic values, teachings, and messages from the two Islamic lyrics. Firstly, both lyrics show the act of praying to Allah that include confession, praising Allah and seeking forgiveness and guidance. This also shows the attitude of religious Muslims who remember and believe in Him, as well as acknowledge His glory. This is also a reminder for always praying to Allah in any situation and anywhere. Secondly, both lyrics show the attitude and feeling of love to Allah, every day and enerywhere that also create the attitude of caring to other people by praying and wishing them goodness, including to regard the other people as brother or part of the family regardless different backgrounds. Thirdly, specifically the second lyric reminds, invites, suggests, and persuades all people from various backgrounds to turn to Allah. In other words, these points are also called as Islamic *da'wa* values, teachings, and messages.

Finally, based on the above two lyric analysis, both of the lyrics also show some functions and purposes. The main function and purpose of these nasyid Islamic song lyrics is for Islamic *da'wa*, as it is mentioned above related to Snada's mission in establishing nasyid group and the name of Snada itself '*Senandung Nada & Dakwah'* (humming a melody and *da'wa*). Furthermore, the lyrics are used as tool and media of *da'wa* that deliver and spread values, teachings, and messages of Islam to their audience. The lyrics also promote Islam, in particular by inviting, suggesting, and persuading their audience namely other people in general in order to remember, love, pray to, and believe in Allah as the God of Islam, as well as by praying to Allah for the right way of all people. Besides that, the lyrics also serve as a reminder in particular for other fellow Muslims to pray and seek forgiveness and guidance from Allah. Meanwhile the speaker is functioned as the messenger of *da'wa* and the writer as the content creator of *da'wa*. What is more, the writer and the singers can also be regarded as *da'i* who do individual or group efforts to preach and practice Islamic *da'wa* through their skills, media, and products in modern era and in a more pop way by lyrics and songs.

Apart from that, there are other functions and purposes of the lyrics. In general, the song lyrics are used for art, entertainment, business, and expressing skills for singing and music. This function is like any other arts, song lyrics or poetry in general. Additionally, the song lyrics can also be used as part of media of education for the study of music, songs, lyrics, and poetry. Lastly, the lyrics are an alternative way of promoting Islam in a peaceful way by creative art work and song lyrics through nasyid group.

D. Conclusion

Snada's "My Pray" and "Where are You Going" as Islamic song lyrics have similar theme in general namely remembering Allah as the God of Muslims. Specifically, based on the above analysis, the lyrics are about to remember, love, pray to, and believe in Allah as the source for guidance in life. The theme and its meanings are delivered through some of its literary poetical elements, such as speaker, audience, setting, denotation and connotation, figurative language like symbol, tone, and theme.

Comparatively, both speakers are similar as a single speaker who is an individual religious Muslim who remembers, loves, prays to, and believes in Allah. Both speakers also seek for Allah's guidance for the right path in life. However, the differences are that the speaker in the first lyric prays and talks to Allah like in a monologue but suggesting some Islamic messages for other people, while the speaker in the second lyric talks to other people in general or all people like in a dialogue by using some rhetorical questions and explanations for inviting, reminding, suggesting, and persuading the other people to turn

to Allah. For other similarities, both audience are other fellow Muslims, but also can be all people in general, since their contents try to deliver Islamic messages in general to the others. The settings of both lyrics are in a religious moment or religious talk and in a moment of pray. Both lyrics also use denotative meanings in most of the words and some connotations that give more dimensions for its meanings. They use simple and familiar diction that are not very complicated to understand, but some of them need to be understood in its context and Islamic context. However, the second lyric uses some Arabic words to praise Allah and the praises can be said as an additional point of the act of remembering and loving Allah. Figuratively, the lyrics also have significant symbols that can be seen from its title "My Pray" and "Where are you going" that not only have literal meanings but also symbolize religious attitudes that bring to the act of remembering Allah. What is more, both of the tones are similar namely calm, solemn, persuasion, spiritual, and religious. Lastly, both of them also have similar functions and purposes that are for Islamic *da'wa*, entertainment, and education. The entertainment here is done through the song lyrics that are used for singing. While the educational aspect in this context is that lyrics are considered as media of Islamic education for delivering and getting Islamic values, messages, and teachings for both the singers and audience.

In terms of the form of poetry, both of the lyrics also have the same type namely lyric poetry, as one of the kinds of poetry, which is specifically it is also called Islamic lyric. Both of them are short poems expressing the thoughts, attitudes, and feelings of a single speaker. Both lyrics are also not fixed form of stanza that each stanza does not consist the same number of lines. "My Pray" consists of 4 stanzas in the form of 4-2-2-2 lines that in total of 10 lines. While "Where are You Going" has five stanzas in the form of 4-4-3-4-4 lines that in total of 19 lines.

Finally, lyrics or poems have particular power for delivering messages for the purpose of *da'wa* through its contents and literary poetical elements. In this case, the Islamic *da'wa* is done through creative art work namely English song lyrics that were written to be sung by Snada in Indonesia and other countries. In this case, the *da'wa* is done in two ways namely for both internal Muslims and external directed broadly toward non-Muslims or people in general. In *da'wa* context, Snada as nasyid group has done *da'wa* movement by using their songs including English nasyid song lyrics, so that the messages are spread wider by using English.
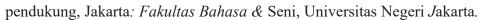
Additionally, some lyrics or poems are memorable when music is combined called song. In relation to Snada as an Indonesian nasyid group, Snada's lyrics might be memorable for their audience because they were sung, so that the messages are delivered not only by text but also orally through the songs and visually by their live performances or by their music videos on the internet. Therefore, the messages are delivered in some ways at the same time. By this, lyric, song, and music have become alternative media and method for *da'wa* in peaceful ways.

After studying the English nasyid song lyrics from Indonesian nasyid group of Snada, it can be recommended that in literary studies, poetry studies can be broaden not only in the form of poems but also song lyrics that are directly related to society. This is because, song lyrics are sung by the singers for delivering messages to their audience or society, therefore it is important to understand more on their contents. For *da'wa* use, it is also recommended that Islamic messages are delivered through various methods, languages, media, and forms, like through English nasyid song lyrics that are targeted to Muslim audience and other people in general by using English. Lastly**,** this research tries to contribute to the study of English lyric poetry in Indonesia especially Islamic lyrics and *da'wa* in poetry studies.

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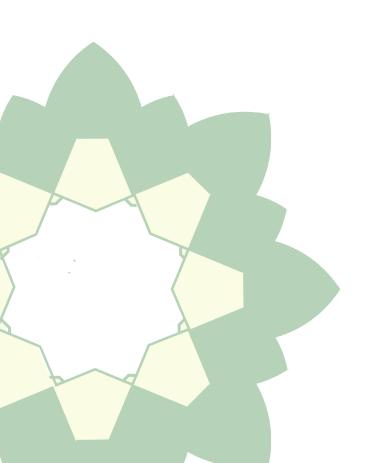
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