

**NEARNESS TO GOD: ACHIEVING AL-SAMA' THROUGH METAPHORICAL LYRICS
IN CONTEMPORARY NASHEED**

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Abstract	<p><i>In Islam, music is always ambivalent. Sufis claim music can impel a person to be nearer to God and providing al-Sama' as its platform. al-Sama' has been discussed by Sufis including Ibn Arabi. The term differences from one individual towards others as it depends on one's perspective of the lyrics and songs being listened. To Ibn Arabi rhythm reflects emotions experienced by a human in daily life. It may even image a self spiritually. To achieve a higher level of spirituality, Ibn Arabi asserted that ones must maximize his application of listening by understanding the meaning. So, this study is aimed to examine the concept of al-Sama' of Ibn Arabi towards contemporary Malaysia's nasheed in creating high spirituality. It is also to analyze the role of metaphors portrayed in its lyric as a medium in achieving al-Sama'. The study used a qualitative approach. Content and thematic analysis are applied to Ibn Arabi's al-Sama' in the al-Futūḥāt al-Makkiyyah. Through Conceptual Metaphors Theory (CMT), three nasheeds are analyzed for its ability to engender al-Sama'. These nasheeds are the winner of IKIM FM Nasheed Award in 2014. The metaphors are observed with Ibn Arabi's level of al-Sama' to determine the achieved level. The study found that the nasheeds convey two love themes, the love of Prophet Muhammad, and brotherhood's love. The detected love metaphors can be construed via knowledge of Islamic civilization. The knowledge of the Prophet is the key element in perceiving the metaphors. The arrangement of music also affected the deliverance of al-Sama' as two of nasheeds are sung in slow pace music that encourages a melancholic surrounding. In conclusion, understanding metaphors in nasheed's lyrics and the arrangement of nasheed's music can trigger a spiritual state in listeners. Parallel to Ibn Arabi's concept of al-Sama', it allows Muslim to be closer to God.</i></p> <p><i>Keywords: al-Sama', Ibn Arabi, Metaphors, Nasheed, Music.</i></p>
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INTRODUCTION

In the world of Islamic civilization, the attitude toward music has always been indecisive and ambivalent. The admissibility of music has sparked views either negation or acceptance. Many Muslims fear music as it is considered a tool of evil that has the power to make them go astray from the rightful path. Other Muslims, however, find music inspiring them spiritually to be nearer to God. Most Muslims are lenient in their perspective of music as the restriction only to some degree but allowing it in various controlled forms.

For the Sufi Muslims music can impel a person to seek the spiritual world (Maurer, 1998). They see music as a way of experiencing the manifestations of ecstatic love of God.

For this reason, the Sufis use *al-Sama'* to integrate music in their gathering of *dhikr* (litany) or utterance of the *sholawat* to build a mystical union with God.

al-Sama' is a term used by the Sufis to separate their conception of music. Many Sufis discussed the matter in their writings including Ibn Arabi, one of the Sufi's Grand Master, that has even coined the term in a detailed manner in his *magnum opus al-Futūḥāt al-Makkiyyah*. He laid rules to be obliged to make sure the process of *al-Sama'* abides the Islamic Laws. Nowadays, the concept of *al-Sama'* is used by Muslim preachers to associate music as a creative tool to deliver Islamic messages, thus helping the contemporary Muslims to always be on the rightful way.

Though, with the changes of time music also changed. The influences of Western modern music have laid an impact on the Islamic World. Western song; sensuous music which is performed in association with condemned activities (al-Faruqi, 1982: pp.32); has attracted thus, diverting the contemporary Muslims from their devotional life and inviting sinful behavior to spread rapidly, hence, making them far from the pious life. Facing the issue, Muslim preachers transform traditional nasheed (a religious song), within the boundary of Islamic Law (Ibid: pp. 33) into a new modern nasheed improvised to the western music genre to provide Muslims an alternative way of listening and enjoying music. A religious lyric with a modern arrangement of music is seen to usher Muslim listeners to always be pious, but is it enough? Can these contemporary nasheeds be a medium to shape a devoted Muslim? Is Ibn Arabi's assertion of *al-Sama'* is likely a way of adjusting contemporary nasheed with a pious life? In maximizing the faculty of *al-Sama'* to such extent that it could leave a great impact toward the soul, this study attempts to relate the concept of *al-Sama'* by Ibn Arabi towards contemporary nasheed as a medium to achieve a piously living. It also to analyze the role played by metaphors in nasheed's lyrics in giving a platform to listen to music within Islamic Law boundary.

The discussion in this study originates in recognizing metaphorical lyrics as a medium of spiritual entertainment that could be used more effectively for *da'wah* amongst Muslim youngsters. As music is a *fitra* to human (Hanafi, et. al., 2013), metaphorical religious lyrics in nasheed are seen to be an appropriate medium to be nearer to God.

LITERATURE REVIEW

Nearness to God

To be near to God is the greatest thing God has bestowed to Muslims either in secret or blatantly. As God says, "It was We Who created man, and We know what dark suggestions his soul makes to him: for We are nearer to him than (his) jugular vein" (Quran, 50:16) and He also says, "If My servants ask you (O Muhammad) about Me; (tell them that) I am very close, answering the caller (who invokes Me) (Quran, 2:186). These verses attest the closeness of God to His servants. He can know something hidden deep inside the Muslim soul. His name *al-Sami'* (the Hearer) shows that He who hears all openly or privately; loudly or within the creation.

Therefore, to gain the nearness, Muslims must be aware of their status and role as a servant to God, to surrender to Him in obedience and respect, and not committing evil deeds and sins (Quran, 51:56). The obedience attained in *taqwa* placed Muslims in a high status as stated in Quran, "Verily the noblest one amongst you in the eyes of Allah is the most pious" (Quran, 49:13). Through this verse, God clarifies that connection and spiritual proximity can only be achieved by Muslims through adopting *taqwa*; which concerns safeguarding oneself from all types of sins.

Concerning it, Islam has set ways for its believers to attain *taqwa* eventually the nearness. As in verse 35 of Surah al-Maidah, God asks the believers to have *taqwa* and to find ways to be near to Him. The prophet Muhammad also stated that God loves to be near to His servant and He will convey what His servants ask (al-Bukhari, Hadith No. 6502). Ibn Hajar al-Asqalani (1997: Vol. 11, pp. 416-417) explained ways to be near to God, a) to perform the obligations stated in the five pillars of Islam and abandoning the unlawful, such as keep away from drinking alcohol, slanders, etc, and b) to perform the *nawafil*

(supplementary deeds). Any good deeds and honest endeavors seeking the blessing of God are also a way to be near to God. Honesty leans on three aspects; 1) the absolute intention is to seek for His mercy; b) honest in performing the commands of God and abandoning all prohibitions of God; and c) practicing the things as had been done by the prophet Muhammad (Noor Hidayah, 2018).

For Sufi Muslims, the notion of nearness to God is essential. Every gesture even the smallest one is considered a step near to God. They maximize their good deeds and *dhikr* to gain the opportunity to be closer to God. Sufis practice *dhikr* by repeating invocation of the names and attributes of God devotionally based on a verse which God says "Remember Me and I will remember you" (Quran, 2:152) and "Hearts become tranquil through the remembrance of Allah (Quran, 13:28). They elevate the way of *dhikr* in *hadra* by integrating it with kinds of music and dances (Lewisohn, 2008) which in the Shafi'i school and others except Malikis are neither offensive nor unlawful-with conditions- but rather permissible (Kelly, n.d.: pp. 190). In term of Sama', even though it is restricted to those with spiritual states, yet a difference of legal opinion about something among the four schools of Sunni law means it is permissible for the ordinary Muslim to do.

In sum, everything that a Muslim does facilitate the presence of heart with God, he or she deserves a reward from the God, the nearness to God even in listening to melodious rhythms within the Sacred Law.

Music and al-Sama'

Music is all around us. We hear music either unintentionally or intentionally. We are capable to understand and to respond to any melody we have heard. If it is composed in euphonical arrangements, we will enjoy the music and love it as it is our primordial human nature to adore something beautiful and soothing.

Music affects human behaviors. When Aristotle regarded melody as something noble, great, and divine as other ancient civilizations did, it is intimately connected with poetry, mythology, government, maneurs and science in general (Burney, 1789: ii, xvi). Music is a language of emotions (Schellenberg et al., 2008). It enhances individual emotions and even facilitates approach behaviors (Yi & Kang, 2019; Aghajani, 2019; Gueguen et al., 2010; Greitemeyer, 2009; Le Danseur et al., 2019). Hence, music can be regarded as a communication, a speech that is used to convey meaning in ways that are often difficult to express in words. It is a metalanguage whereas metaphors are dealt as its generator (Bernstein, 1999: pp. 139-140). Cates (2015) stated, in meaning, music has both intrinsic, structural meaning, as well as extrinsic, referential meaning, and with these together aid listeners in experiencing full nature of the music itself.

Within this, religions all over the world cherish good music and make it a means to gain high spirituality and good mental health (Tedjoworo, 2016; Hamilton et al., 2013) as music denotes holism that embodied the metaphysical aspect. When Batara (2016) detailed on a religious song can facilitate prosocial behavior it signaled us that music can also convey us on other's personality (Rentfrow & Gosling, 2006). Therefore, music has been intricately linked to the presence of God working in and through His creation (Cates, 2015). This reckoned us a significant idea of which music hold towards a person.

In Islam, music is considered a controversial practicing as it has always been associated with immoral lifestyle, and atheistic culture (Mukhammad Zamzami, 2015) even insignificant during the prophet Muhammad's Era. Some of the ulama of Islamic Jurisprudence forbid it, for music is interpreted as "the amusement of speech" (Quran, 31:6) that can mislead other from God and will be punished in the Hereafter life. But some others allow Muslims to listen to music providing that it is in the boundaries of Islamic Law (Hanafi, et. al., 2013).

Music is characterized into three aspects, a) sound of voice or instruments, b) produce emotionally and aesthetically satisfying, and c) fulfilling certain purposes such as beliefs, etc. (Ibid). Therefore, music can be related to certain forms of worship in Islam that indirectly has built a relationship with Muslim worldwide. Beautiful melodies in the

recitation of the Holy Quran, *dhikr*, the *talbiyah* during the Hajj and Umrah, the *takbeer* of Eid, and the saying of *sholawat* to the Prophet Muhammad can be heard in any Muslim's house or mosque. The *adzan* or *iqamah* recited to the newborn with a soft blissful voice of a proud father, the enraptured rhythm of joy in the beats of *kompang* accompanying *doa'* to the newlyweds, and even on one's deathbed the recitation of *Surah Yaasin* in a low and sad tone stated that our life is full of melodies (Yusuf & Bidin, 2008; Upadhay, et al., 2017; Hanafi, et. al., 2013). It shows that music influences our daily life and sways human's emotion to such extent until it raises views on how music can be made as a medium in building up the quality of one's faith.

Music has an aesthetical criterion. Basically, God loves aesthetically things because He holds the attribution of Beauty. The prophet Muhammad said that God is Beautiful, and He loves everything beautiful. In some conditions, the Prophet Muhammad did not forbid music but tolerates it (Hanafi, et. al., 2013) to show the greatness of Islamic Law that always evolving.

As an auditory media of communication, music is composed to be heard by others (Revandhika, 2017). *al-Sama'* is the process of listening musics and rhythms limitless to human's compositions but encompasses to any sound in this world, such as birdsongs, sound of waves, children's cries, lion's roar, or any sound metaphysically (al-Sharqawi, 1987: pp. 176; Ibn Arabi, 1999: pp.548). al-Kindi (d. 873M), a pioneer of the first music school in Islam and his pupil, al-Farabi (d. 953M) have clarified certain issues on *al-Sama'* through the lenses of rhythms and music (Miftah, 2011: pp. 68). The matters also have been contemplated by al-Mawsili (d. 873M) and Ibn Sina (d. 1037M) that concluded the birth of rhythm is from the listening's process of cosmological movement with a sincere heart (Wright, 2004).

Literally, *al-Sama'* means listening, hearing, audition, audience (al-Ba'albaki, 1995: 643). It also refers to a beautiful melodious litany that is heard and singing (Mustafa, et.al.: 449). In *Lisan al-Arab* the word *sama'* is defined as listening with wisdom, accepting, and practicing everything that has been heard while al-Jurjānī (n.d.: p.p. 104) scientifically defining it as a sound wave deposited in the auditory nerve furnished in the eardrum with it the vibration of the sounds are recognized. The term *al-Sama'* is used by the Sufis as an indication of their spiritual journey through the mind and the Divine love (al-Sharqawi, 1987: pp. 176-177).

al-Faruqi (1980) defined it as a music that accurately pertains only to the recitations and musical renderings of the *dhikr* ceremonies of the Sufi brotherhoods. It uses music as an alternative way to influence the soul in understanding God and reaching for the imaginative Wisdom (Mukhammad Zamzami, 2015). However, *al-Sama'* often does not include music, even the same type of music performed in other secular or religious contexts (al-Faruqi, 1982). The coherency of rhythms in the cosmo fortifies the use of *al-Sama'* as a way of being closer to Allah via hearing faculty. This coherency is given birth either thru poem recital, music, and dance or the inspiring situation that could be manifested (Mohammadi, 2017).

Thus, *al-Sama'* will only happen when a Sufi experience changes in his spiritual self, when he is in the condition of *al-wajd* (ecstasy) that put him in the annihilation of the self as he is absent from the worldly term. For the Sufis, this state only happens during the gatherings of *dhikrs* whereas one must apply one's heart to the *dhikrs* to accomplish it by controlling the self and casting away worldly thoughts, forms, and daydreams, and addressing God with heartfelt attitudes of gratitude, fear, hope, and love. As the sheiks of al-Shadhiliyyah al-Darqawiyyah said, "Through gathering, listening, and wholeheartedly following, there is benefiting" (Keller, nd.: pp.165).

al-Sama' seemly related to art in the sense both of it is the image of aesthetic feeling (Mukhammad Zamzami, 2015). The Sufis drowned themselves in *al-Sama'* aesthetically so that they can purify their sinful souls, gain peace, and reach the road of wisdom and love (al-Ghazali, n.d.: v. 2 pp. 292). Deep in the heart lies a hidden jewel of love that only can be taken by *al-Sama'* (Khoirul Anam, 2017: 52). Being a medium in

achieving the nearness to God, the Sufis lay basic rules of *al-Sama'* regarding congruence of place, time, and its participants. al-Ghazali prohibits *al-Sama'* when it involves woman's singer, children, fear of sedition only of women, the poetry contains vulgar words, desire prevails over it, and common people that lack the understanding of God's love (al-Ghazali, n.d.: vol. 2 pp. 272; al-Sharqawi, 1987: pp. 177). In some gatherings of *al-Sama'*, certain dance and play is allowed but only to the commoners.

These codes of conduct not only help a man purifying himself but also achieving the highest level of *al-Sama'*. As it is related to the designation of the spiritual journey of a man. al-Tusi (d. 378H) has categorized *al-Sama'* to three aspects; *al-ṭab'i* (fitra/nature), *al-ḥāl* (state), or *al-ḥaq* (truth) (Miftah, 2011: pp.70). This category equals Ibn Arabi's categorization, viz. *al-ṭab'i* (fitra), *al-rūḥānī* (spiritual), and *al-Ilahi* (divinity) (Ibn Arabi, 1999: vol.3, pp.549).

The action of *al-Sama'* brings forth three senses, the *tawajud* (presence), the *wajd* (ecstasy), and the *wujud* (existence). These senses emerge from the *wajd* that is the submissiveness of the spirit when witnessing the hidden supremacy which delivers mirth or anguish. *Wajd* is the basis to gain God's blessings. If *wajd* absents from one's heart, then the listening will not reach its desired state thus making other sense seem impossible as each sense differs.

Overall, *al-Sama'* is an auditory medium used especially by the Sufis in their gatherings of *dhikr* to gain nearness to God. As Sufis seek God's love in this world, the senses given by God to the humans are utilized. Thus, making *al-Sama'* equivalent to other form of worships done to attain the closeness.

Ibn Arabi's Views in al-Sama'

Ibn Arabi (d. 638H) known as *al-Shaykh al-Akbar* constitutes a pivotal figure in the history of Islamic thought during the 7th century of Hijri. He was recognized for the thought of *Wihdat al-Wujud* and considered to be heterodox by Ibn Taymiyyah (d. 728H) and other prominent scholars but some solemnly recognized his works and thoughts. Ibn Arabi inherited knowledge from the richness of the multicultural and religious cross-cultural traditions based on the Holy Quran and the Sunnah of Prophet Muhammad SAW (Mohd Sani, 2013: pp. 26). His *magnum opus*, the voluminous *al-Futūḥāt al-Makkiyyah* (Meccan Openings) is one of the text most frequently cited and discussed for it distilled the Neoplatonic thought and early Islamic spirituality (Almond, 2002). It is considered the journal of the revelation of his Sufi's journey.

al-Sama' (Ibn Arabi, 1999: Vol. 3, 548-552) is one of the topics on Sufism discussed by Ibn Arabi in the *al-Futūḥāt*. He professed *al-Sama'* as the origin of existence (Ibn Arabi, 1999: vol.3: pp. 549). He highlighted that God has prioritized listening before knowledge and seeing by pairing up these words "All-Hearing, All-Knowing" and "Hearing and Seeing" (Quran, 24:21; 22:61) as listening is the initiation of acquisition of truth (Ibn Arabi, 1999: vol. 3: pp.549).

He accentuated this thought with verse 40 from Surah al-Nahl says, "Verily, Our word to a thing when We intend it, is only that We say unto it: "Be!"- and it is." As God issues the command once, and then it happens. These commands are not repeatable or need for any confirmation as God is the One, the Compelling, and the Almighty. Ibn Arabi said the commands from God is Words that we must obey, and words are only understood by listening. The *Iradah* of God happens in the listening stage of human. Then, follows it is the existence that can be seen by the eye.

Afterward, He inserts His knowledge in the heart of Sufis. The Sufis perceive the existence lies in His words within every book of revelation received by the chosen prophet as it is based on listening to the Words of Allah. Thus, the words and the act of listening is depended to each other as without His words the creation will not know His will and without the listening, there is no vessel to bring us to achieve what has been said to us (Ibn Arabi, 1999: vol. 3: pp.549).

The understanding of the verse leads to the categorization of *al-Sama'* as in the *al-Futūhāt*, Ibn Arabi categorized it into two, *al-Sama' al-Mutlaq* and *al-Sama' al-Muqayyad*. The first of *al-Sama'* is achieved only by the Sufis with knowledge of rhymes and rhythms given to them by the One that can help them to differentiate between the word of compliance and the knowledge fills their hearts with love of God and at that moment the heart will present during *al-Sama'*. It is not given to any of man for the ignorance of it will make him gone astray.

In *al-Sama' al-Muqayyad*, Ibn Arabi referred to it as listening to beautiful tones that move oneself within his acceptance (Ibid). The *al-Muqayyad* is categorized into *Sama' Ilahi* (Divinity), *Sama' Rohani* (Spirituality), and *Sama' Tobi'ie* (fitra). In this category, Ibn Arabi forbids persons to perform *al-Sama'* if they hold impure and lustful hearts (Ibn Arabi, 1999: vol. 3: pp. 552). This prohibition does not deny the beauty of melodies but only to emphasize the importance of understanding *al-Sama'* within its levels; listening by divinity, spirituality, and *fitra*.

Ibn Arabi (Ibid: pp. 549) puts the divinity as the highest level in *al-Sama'*. The reason behind this is divinity itself refers to the absoluteness in listening, as every existence is God's word, His breath. This level is referred to as absolute *sama'* that according to Ibn Arabi, it is the truest of *al-sama'* which God embraced. For the achiever of it, they see every existence is the word of God that never ends. In this matter, God images the infinity of His Words by addressing the sea as ink uses to write every word, yet the ink will go exhausted before the words of God would be finished (Quran, 18:109). Ibn Arabi also described the act of listening to the Word happens constantly and secretly that human bound to reject it or obey it as stated in the Quran (21:2). He also concluded that when God summons His servants it is our duty to answer Him and identical way happens as God says in Surah Ghafir, verse 60: "And your Lord says: "Call on Me; I will answer your prayer". Ibn Arabi saw it as an encouragement from the Creator to all His creation to call upon Him and He, the Almighty, guarantees to respond. In describing this, Ibn Arabi clarified his thought of existence when he said that the utterance of human is the words of God, there is no existence but only the existence of the One as the utter and the listener is God only (Ibn Arabi, 1999: vol.3, pp. 550).

The second level of *al-Sama'* is *al-Sama' al-Rohani*, also known as the Bounded *Sama'* or spiritually. This occurs with the presence and the submissiveness of the heart. Ibn Arabi metaphored it as the outcome of substance, hand, pen, and the pen scratch sound (Miftah, 2011: pp. 73). When God breathed out His words, the sound of it is heard and hold an impact on the soul. It derives from the soul when listening to any rhythm or melodies. It is then, comprehended by the gnostic mind. Within this state only, Ibn Arabi will accept songs with the divine love motif even though it is written in love lyrics and the submissiveness to God is present during the listening.

The lowest level is *al-Sama' al-Tobi'ie* or *fitra*. This level of *al-Sama'* is related to the listening of nature. Any sounds in this world that can swing oneself to movement either sadness or happiness. It is likewise achieved just by listening to any rhythm or melody produced by musical instruments and singers (Ibn Arabi, 1999: vol. 3: pp. 550). The melody only arouses feelings such as sadness, longing, happiness, etc and it does not require the perception of mind and knowledge to feel it. Everybody experiences this type of listening and is easily being caught up by satanic seduction if the *shariah's* restrictions are broken (Hanafi, et al., 2013).

Based on these classifications, Ibn Arabi (1999: vol.3: pp. 550) stated that each of *al-Sama' al-Muqayyad* is based on quadrature. The self, attribution, orientation, and utterance emanate the existence in *al-Sama' al-Ilahi* while the self, hand, pen, and the movement of the pen establish the existence of the spoken self in the listening of what is written in the heart. As for the *al-Sama' al-Tobi'ie*, it is established from four aspects realized in the arrangement of Arab's traditional poem metric.

Sufis also describes *al-Sama' al-Muqayyad* as singing. On this view, *al-Sama'* is forsaken by the Sufi's scholars such as Abu Yazid al-Bistami, al-Shibli al-Baghdadi, etc.,

because it is insignificant to their practices (Ibn Arabi, 1999: Vol. 3, pp.552). The issue differs for Ibn Arabi as he holds a more lenient ground. Singing to him is a natural thing that need not forbid it (Ibid). He outlines codes of conduct in ensuring *al-Sama'* being done in accordance with Islam. These are the codes (Ibn Arabi, 1999: Vol. 3, pp. 550-551):

- i. Purifying one's heart from sinful acts and negligence,
- ii. Knowing oneself,
- iii. Applying the process of *al-sama'* like the spiritual journey to the divine,
- iv. Doing it with dignity and courteous,
- v. To start *al-sama'* with affections and loves,
- vi. Avoiding *al-sama'* when the self is being dominated by lust,
- vii. Sincere in doing all the prayer and worship,
- viii. Doing *al-Sama'* with members of the *tariqa* (brethren).

Ibn Arabi asserts Sufis to follow the codes to hinder sinful thoughts. If someone listening to Quranic recitation just because of the melodious voice of the reciter the codes are broken and the *al-Sama'* is forbidden for one has to listen to it for the meaning and the beauty of the verses itself not for the voice reciting it. This example given by Ibn Arabi shows that *al-Sama'* is not just listening to something melodious but the most important is to construct listeners in listening to the meanings the music conveys. As Ibn Arabi said *al-Sama'* is to listen to the divine truth and Ahmad Zarruk agreed with the notion (Ulupinar, 2017). Through the *al-Futuhat*, Ibn Arabi apparently emphasized the need for enlightened knowledge before performing *al-Sama'* so that it will be congruent with the *shariah's* restrictions in maintaining the state of remembrance of God within the self. The knowledge can be acquired by construing the meaning hidden under the song's lyrics.

Nasheed in Malaysia

In mosques, musollas, homes up and down in Malaysia, streets, religious celebrations, nuptials, and community events are spurred by a clear voice enraptures in song. In Malay, Arabic, English, Tamil or even Mandarin, with a controlled tempo, plain intonation and a light melody is the music of traditional nasheed, a song with religious meaning (Yanti, 2017; Morris, 2013: pp. 58).

Nasheed, songs with lyrics of Islamic subjects are being sung by a group of men or women (DBP, 2005) for the benefit of another Muslim. As women can perform, it is usually within gathering for women and children or during celebrations, i.e on Mawlid (the birthday celebration of the Prophet Muhammad PBUH) or Eid. This genre of music is established during the era of the Prophet Muhammad PBUH when the residents of Yathrib (Medina) welcomed his arrival to their city with drums and songs of praises. In nasheed, every diction and every word are about urging people to do kindness, praising Allah, stories of the Messengers, and so on. It is related to Islam itself and within its boundary.

In such cases, metaphors are used to reveal the closeness of a servant to God. The rhythm of nasheed is more to the ancient Arabian music, closer to Bedouin music. It emphasizes a pure, unadulterated style, a prohibition to use any instrument and alongside the art of Quranic cantillation (Morris, 2013: pp. 59) though nowadays it is fused with more contemporary music, like a ballad, pop rock, rap, hip hop, and others. The fusion is a reaction to Western popular culture that subverting values and destroying Muslims fundamental aspects of their identity (M. Kraidy, 2006) but it raised concerns to what has been known as "Popular Islam" (Aljunied, 2012).

Thus, in any rhythm or melody when nasheed is sung with euphonious and sirenic voice, it can cherish one's heart and sway emotions (Yanti, 2017), even being a means to connect to the transcendence (Aremu, 2014: pp.36).

As an alternative entertainment, a religiously one, nasheed is being brought into the Malay Archipelago via Malay students who are studying at the Middle East countries such as, Egypt, Saudi Arabia, Yemen, Emirates, and Jordan (Sarkissian, 2005). Beng (2007) stated that nasheed plays an important role in the creation of a modern Muslim in

Malaysia. It is considered to spread Islamic belief and knowledge portraying the esthetic value of Islamic art (Eri Satria & Roslan, 2017). Beginning in 1978, nasheed began to be commercialized by Darul Arqam via electronic media which receiving an encouraging acceptance from Muslims (Muhammad Syukri, 1994).

The slow pace, traditionally nasheeds made its way through the Arqam community who took a huge responsibility in expanding it all over the country. In 1996, Malaysia's nasheed faced a huge transformation when a nasheed group alike a "boy band" known as Raihan released their first album Puji-pujian that changes the acceptance of nasheed genre. The fast pace more contemporary music used in nasheed gives the genre a place amongst Muslim youths and adds a new impression towards the methodology of *da'wah* (Najidah & Abu Dardaa, 2013).

M. Kraidy (2006) saw it became a "compatibility, rather than hostility, between public expressions of Muslim faith and global popular culture". As the acceptance of new vibes and rhythms in traditional nasheed opened youngster's heart in casting away the false understanding of Islam.

Metaphors in Nasheed's Lyrics

Being a domain where issues of meaning and truth discussed, metaphor plays a certain kind of role in literal language. We use metaphors in our daily life, in our ordinary way of thinking, speaking, and acting (Lakoff & Johnson, 1980). It helps us emitting our feelings. When a person is angry, he will be using profane metaphors such as "bullshit!", when he is engraved with a passion he would likely say "I am a crocodile in the river of desire!". These words put a certain kind of resemblance into oneself with animals that gave us the understanding either to lower one's dignity or to increase it. The utterance of it is always spontaneous as an expression of the emotion profound in him.

A metaphor is a figure of speech in which a word or phrase is used to describe one thing that not connected to it literally (Wong, 1997: pp. 64). For most people, it is a device of the poetic imagination and the rhetorical flourish (Lakoff & Johnson, 1980). It is a parable with the meaning of dissipation words example, like, as, and resemble. Richards (1936) identified metaphor as a proportion canvassing the resemblance between an object with another.

This object shares certain attributes in the disclosed meaning. Thus, metaphors are compared analogically with each other in perceiving the underlay meanings. In a simple way of saying, metaphors create a specific image in someone's mind and leave an impression that will last. Metaphors aid a person to understand abstract within concrete images, thus making the meaning more receivable. The effectiveness of metaphors is more in a written form than verbally.

The mind is the tool to construe meaning in language. Therefore, language is a relatively cognitive process. By that, metaphors are a cognitive process based on people's experiences in using language. In dealing with this cognitive aspect in metaphors, Lakoff and Johnson (1980) claimed it as a property of concepts and a process of human thought and reasoning. Consequently, ordinary people used it effortlessly every day and dealt with it as if it is an argument; everyone argues to determine the meaning resisting each other but still fail. The failure is just a trait of languages. Languages dwelt in a certain society which practices certain culture and values. The differences in cultures and values will generate certain understanding in the way they use their language especially the meanings. Hitherto, it will develop a conventional meaning to the metaphor.

Knowles and Moon (2004: pp. 5) saw the changeable aspects of metaphors when they categorized metaphor into two ways, one is a creative metaphor and the other is a conventional metaphor. The categorization shows us that metaphors' novelty in words or phrases used by writers or speakers to express their emotions or ideas when it is newly used could be dispersed due to its daily usage turning it to conventional words or phrases.

As a cognitive process, metaphor can be analyzed to discern its meaning. Conceptual Metaphor helps to recognize metaphors by using concrete sources. People use

these sources to figure out abstract concepts latent in the object, particularly, throughout the apprehension process people's mind can apprehend deeper about phrases or words that have been understood. The mind learned through experiences disclosed in genres of writing to express the writer's emotion. The conceptual correspondences between concrete source and abstract source technically referred to as 'mappings' (Kövecses, 2010: pp. 7). Mappings aided us to establish and construe the relationship between source domains and target domains in characterizing the conceptual metaphor in any user of languages verbal or non-verbal.

Lyric likely is a short version of poetry. It contains certain messages of songs and expresses emotions (Atar, 1988: pp. 106). It is the wording of the song that determines the song's theme, character, and even its purpose. Lyrics can change certain mood than music alone and imbue melodies with affective qualities (Stratton & Zalanowski, 1994) and could as well leave negative effects on concentration and attention (Shih et al., 2012). Therefore, metaphors are abundantly found in lyrics as it expresses the uniqueness and attraction within the usage of language in songs. It portrays vocal style, language style, distortion of meaning, melody, and arrangement of rhythms that are harmoniously lateral with the lyrics so as listeners are infatuated with the composer's mind (Awe, 2003: pp. 51 in Siti Aisah, 2010: pp.18).

The meaning that is conveyed by lyrics is a combination of the real meaning and the adjunct in generating the whole idea of a song (Firman, 2015: pp. 19). Lyrics also is a conduit of expressions as it links people hearts through the metaphorical images in the language used, it almost resembling the listening process which consists of receiving, constructing, and responding to certain verbal or nonverbal messages (ILA, 1995).

As nasheed is one of the ways of *da'wah bil lisan* its lyric plays an important role (Eri Satria & Roslan, 2017). Nasheed lyrics are the message of *da'wah* sung by a group of nasheed hastening listeners to be pious and do good deeds in this world. Jabatan Kemajuan Islam Malaysia (JAKIM) (2015) as an authoritarian board in Malaysia in charge of the Islamic welfare has endorsed a list of guidelines in the screening of contents materials Islamic broadcasting. Some of the guidelines concern nasheed's lyrics as follows:

- i. It does not contain elements which violate the sanctity of Islam,
- ii. It does not propagandize deviated aqidah, rulings, and teachings,
- iii. It must not ridicule the authenticity of the main source of Islamic Law,
- iv. It must not propagandize elements of deviated Israelite stories, superstitions, and false customs,
- v. It must not contradict historical facts,
- vi. It must not propagandize the beliefs of other religions than apart from Islam,
- vii. It must not introduce any elements which contradict the belief of Ahli Sunnah wal Jamaah,
- viii. It is not permissible to swear except by the name of Allah the Almighty,
- ix. It must not contain verses of Quran verse if Arabic words are used the pronunciation of it must be perfect,
- x. It must not contain immoral elements, such as adultery, alcoholic drinks, blasphemous and lustful words,
- xi. It must not cause doubts and raise alarm among the public.
- xii. Referring to these guidelines, it can be said that when nasheed is being sung the phrases are well written in the Islamic context.

In increasing nasheed's effect to its listener, Sufi influences are notably visible especially in the lyrical nature of the song. Sufis are known by their skill in manipulating languages to the ordeal of the spiritual experiences they have gone through. As the metaphysical phases experienced by the Sufis are not easily described with words or ordinary phrases, the use of metaphors is potent. Occasionally, certain metaphors are used to portray the supreme qualities of Allah, the nostalgic reminiscents of Prophet Muhammad, emphasisation the relationship of a servant to the Creator, traits of a good

believer, the remembrance of historical events and moments shared between the Prophet Muhammad and his companions, good deeds, and even religious duty. Each has its own metaphors that signaled us the reason the lyric is written for.

METHODOLOGY

The study used a qualitative approach to achieve the aims of the study. To examine the concept of *al-Sama'*, content analysis is used to Ibn Arabi's *al-Futūḥāt al-Makkiyyah*. Two chapters in volume three are identified as Ibn Arabi discussion of *al-Sama'*. The writings have been read and coded using a thematic analysis. The findings are made guidelines for the level achieved by the analyzed nasheed.

In analyzing the role of metaphors in nasheed lyrics as a medium in *al-Sama'*, three nasheed lyrics are chosen. The nasheeds are selected from 30 nasheeds charted in the Carta IKIMfm in 2014. 10 out of 30 nasheeds were then selected by professional juries to be contested. The three nasheeds chose were the winners of IKIM FM Nasheed Award in 2014; Tangis Sebatang Tamar / Cry of A Date Palm (N¹), Seiring Sehaluan / One Direction Together (N²), and Kasih Padamu / The Love for You (N³). These nasheeds are still being aired now and then at IKIM FM. Each nasheed is tagged with capital N referring to Nasheed and a number indexing its achievement in the contest.

To analyze the nasheeds, three stages are applied. The first stage is to identify the nasheed genre and theme within six phases of thematic analysis (Braun & Clarke, 2012) starting with a) getting familiarize with the nasheed, b) generating initial codes, c) searching for significant theme, d) reviewing the theme, e) defining and naming the them, and f) reporting it. The second stage is to analyze the metaphors in each lyric based on the Conceptual Metaphor Theory (CMT). Beforehand, the metaphors are identified by its characters such as semantic irregularities in language, pragmatic and conceptual stage which occur when the use of domain changed. Patterson (2017) suggested to analysis the lexical behaviors within its given context to establish patterns of use that bring to light sets of meaning reflected through such characteristic uses.

Charteris-Black (2004: pp. 37) also highlighted that any word can be a metaphor if the context and the user intend it. In identifying these metaphors this paper apprehends two variations being that a) identifies metaphorically used words or phrases as metaphor vehicle terms, and b) metaphorically used words. Using the Metaphor Identification Procedure (MIP) of Pragglejazz Group (2007) four steps are initiated. Within these steps the data a) is being familiarize by the researcher to recognize anomalies or incongruities between the theme and the words or phrases being used metaphorically, b) is thoroughly looking for possible metaphors, c) each possible metaphor is checked for its meaning in the context, basic meaning, and incongruity between these meanings, and d) if the possible metaphor satisfies each of the above, it is coded as metaphor.

Table 1: Metaphors Vehicles underlined in an extract from the Nasheeds

Line	Nasheed's Lyric	Meaning
	N1	
01	<u>Sedu sedan</u> (the sobbing)	Is a simile with the meaning of sadness often associated with children and women when they did not get what they want which is metaphorical when used by a non-living thing (tree)
02	Itu bak <u>ratapan si kecil</u> (lament of a child)	
03	Yang <u>rindu belaian</u> dan perhatian (long for caress)	Has a meaning of perception through the sense of touch, which is metaphorical when used about an emotional response.
04	Yang <u>mendambakan</u> kasih dan sayang (yearns for love)	Has a meaning of intense physical activity which is metaphorical when used for heart.

The metaphors then are analyzed with the conceptual metaphor analysis that perceiving the metaphors in two domains; a source domain and a target domain. The target domain in a metaphor is the actual subject that is being understood while the source domain is the experience mirrored by the linguistic metaphors that are used to understand the target domain (Lakoff and Johnson, 2003).

The third stage is to perceive the ability of each nasheed based on the metaphorical unit in its lyrics as a medium to achieve the level of *al-Sama'* in Ibn Arabi's view, *al-Sama' al-Ilahi/Absolute Sama* (S¹), *al-Sama' al-Ruḥāni/ Bounded Sama* (S²), and *al-Sama' al-Tabi'i/ Natural Sama* (S³). The result is to gain knowledge on the ability of the metaphorical meaning in the nasheed lyrics in achieving *al-Sama'*.

FINDINGS AND DISCUSSIONS

Comparing to traditional nasheed, the contemporary nasheed is likable nowadays by the younger generation (Wati, 2015) due to the diversity of modern melodies and rhythms retaining the religious messages in the lyrics. As the data being observed, it is found that each sample has a simple melody retaining the traditional aspect of a nasheed but differed to each other, infused it with a rhythm that is more to ballads and slow rock in its musical composition. It gave us a light and soft tempo that suitable with the religious lyrics. Soft music with a steady tempo can affect humans specially to ease their inner-self and blithe the soul (Sujatmiko & el Ishaq, 2017).

Even though music possesses the soothing effect, alone the effectiveness would not prevail. Lyrics, on the other hand, help to increase the effect of melodies towards mood change (Stratton & Zalanowski, 1994). Even better, to suit the soft tone tempo of the nasheed the lyrics are notably possessed social connectedness between the listeners.

These three lyrics convey the love theme. N¹ and N³ portray the sense of love and passion towards God through the image of love in his Messenger, the Prophet Muhammad PBUH. It is a recollection of the prophet life and history mingling with a nostalgic sense of irretrievability of it. Listeners were taken back to the time when the prophet Muhammad PBUH was still alive as to impose a social connectedness to the nasheeds. N² differs from the other two. It still in the love theme but the love is portrayed in a bind of friendship that turned into the brotherhood in faith. The brotherhood is shown to us by the selection of words related to images of family and the processes that bind the family members. All the nasheed once being heard can put the listener at the S¹ level just by its melodies alone.

N¹ starts its song with a low and soft tone to kindle the sad mood of the listener.

Sedu sedan itu/ bak ratapan si kecil/ yang rindu/ belaian dan perhatian.

Yang mendambakan/ kasih dan sayang/ dari seorang insan/ yang penyayang

The sobbing/ resembles laments of a little child/ who longs/ for caress and attention.

Who yearns/ for love and affection/ from a caring man

Within these dictions, S³ and S² are achieved if the listener understands the in-depth meaning of the metaphors used. As sobbing and lament tied with the sense of longing for something that hardly will come back, for the man and the ones he loved are separated by death. The word lament itself is the expression of passionate grief and sorrow meant for death.

Kisah tangisan sebatang tamar/ menyentuh hati/ mengocak perasaan

Benarkah aku cinta/ benarkah aku rindu/ sedangkan tak pernah/ gugur/

Air mataku/ mengenangkan mu.

The story of the date palms' cry / touching one's heart/ shaking one's feeling.

Do I really love him? / Do I really miss him? / while never/ I shed tears/ thinking of you

N¹ gave us the image of love through tears. It does not tear of sadness or happiness, but it reflects love. The depth of love experienced by the date palm represents in its tear when the Prophet replaced his *mimbar* with a new date palm and the replacement shed the tear of the old date palm for it won't be able to feel the Prophet hands resting on him. "touching" and "shaking" personificate the date palm as if a human has heart and feeling. The touch is the reason for its love that gave tear to the date palm and its metaphors that love is longing. The irony in this lyric happens when a date palm shedding the tear of love just because the longing towards the Prophet touch, it is vice versa for the writer as he announced his love and longing for the Prophet PBUH but never shed any tear for him. In this matter, he starts to question himself about so-called love. Within this image, the listener can achieve S² when he lingers the thought of his lack of self in saying love without any proof in his heart and mind that results in a sense of regret.

Betapa kerasnya/ hatiku ini/ untuk menghayati/ perjuanganmu/
Betapa angkuhnya/ diriku ini/ untuk menghargai/ perjuanganmu
How hardened/ my heart is/ to appreciate/ your struggles/
How arrogant/ am I/ to value/ your hardships

Love is the portrayal of sincerity as tears come from the heart and not from the mind. As love lays in heart and kindles the soul so tears hold a sacredness in this lyric. When the repetition of his lack of self clarifies that love needs to be proven and not the only utterance as being metaphorized by the date palm. The understanding of cleansing one heart from traits of arrogance and selfishness put a self in the S¹ and S² stage.

As in N², the recognition of the friendship's value shares among Muslims generates the closeness between man and God. When the writer values his friend as a family, he creates a sense of brotherhood between them. This was imaged in the diction of "kita bagaikan satu keluarga" (we are a family). This family concept is shown in the literal meaning of *senyuman*/ smile, *salam*/greetings, *mengingati*/ advising, and *tak akan berpisah*/ will not part. These doings are the traits that characterized a blessed family and were modeled by the Prophet Muhammad PBUH with his companions.

Hari yang indah/ Senyuman pertama/ Hurlurkan salam ukhuwah kita/
Berpesan/ mengingati/ dituntut agama/ Kita bagaikan satu keluarga
Silaturahmi ini/ tidak akan terpisah/ Kita jalinkan/ seperti Rasulullah dan Sahabat
A beautiful day/ The first smile/ The utterance of warm greetings of brotherhood/
To enlighten/ to advise/ is insisted by the religion/ We are a family
The bond/ will never be broken/ we bind it/ as the Prophet and his Companions do

The perception of the lyrics will take the listener to S² and S³. When the listener is enlightened to the next verse, he will achieve S¹ because the concept of a blessed family is emphasized congruently with the hailing of *takbeer* (the saying of Allah is Almighty) in forming a unity in vision and mission. A blessed family is capable to endure every form of hardship as long it livens a sincerity love towards the One.

Kita laungkan/ Allahu akbar/ Allah Maha Besar/ seiring sehaluan/ satu cita/dan impian/
Susah dan senang/ kita tempohi bersama/ Bertemu/ berpisah/kerana Allah/
Demi satu kejayaan/ Perlu pengorbanan/ keazaman/ juga ketabahan.
We hail/ Allahu akbar/ Allah is the Almighty/ Together in one direction/ one ambition/ and dream/ In ease and hardship/ we'll get through it together/
meeting/ parting/ for Allah's sake/ For one success/ sacrifice is needed/
determination/ and fortitude.

As for the third nasheed (N³), the lyric emphasizes the love towards the Prophet Muhammad PBUH. In Islam, loving the Prophet Muhammad PBUH is a prerequisite of faith

as stated in hadith narrated by Anas ibn Malik as the Prophet have said: "None of you will have faith until he loves me more than he loves his child, his father, and all mankind." (al-Bukhari in al-Asqalāni, 1997: Hadith 15). In this nasheed, the Prophet was metaphorized by the phrase "azimat yang berharga" which is translated to "a priceless charm". Charm in this lyric is a noun that conveys two meaning; 1) the power or quality of delighting, attracting, or fascinating others and 2) an attractive or alluring characteristic or feature. In Malay culture azimat/ charm literally refers to an amulet or a piece of jewelry worn as protection from evil or to bring luck. Metaphorically, it is a guide and savior for those who in need just like the Prophet Muhammad who brought light to darkness "mengubah gelap/ menjadi terang (turns darkness into light)" into human's life. Darkness and light are also a metaphorical expression as it brings forth the meaning of ignorance and guidance. In the lyric of N³, the sincerity of love is imaged by sacrifices done by the Prophet for the Muslims. With this love also, Muslims sacrifice their assets, kins, soul, and everything they had in spreading Islam to others. The comprehension of these sacrifices will make listeners achieving S² and S¹.

Rasulullah/ dalam sirahmu/ Ku temu/ tulusnya cinta
 Demi umatmu/ berkorban jiwa/ sehingga hujung nyawa.
 The Messenger of Allah/ in your life/ I have found/ the purity of love
 For the sake of your ummah/ sacrificing the soul/ until your last breath.

The word tulus/ purity is coherent with the act of sacrifice and the word hujung nyawa/ the last breath in portraying love. The love related to longing when the words followed by Pabila terkenangmu/ mengalir air mataku (when remembering you/ my tears flow). The longing and the cry in N³ bring forth the sense of regret as the writer urges himself to do repentance. This feeling helps to achieve S¹ and S² for the initiation of gnostic life is to purify the soul with a sense of regret and repentance.

Table 2: Metaphorical Expression of the Analyzed Nasheeds

Nasheed	Metaphorical Expression	Annotation
Sebatang Tamar Cry of A Date Palm (N¹)	<u>Love is sadness</u> Sedu sedan (the sobbing) Ratapan (laments) Rindu belaian (longs for caress) Mendambakan kasih (yearns for love) Tangisan (the cry) Menyentuh hati (touching one's heart) Mengocak perasaan (shaking one's feeling) Air mata (tears) Menangis rindu (cried tears)	The recollection of the Prophet Muhammad PBUH and the nostalgic aspects related to the Prophet.
Seiring Sehaluan One Direction Together (N²)	<u>Love is family (Brotherhood).</u> Senyuman pertama (the first smile) Salam ukhuwah (greetings of brotherhood) Berpesan mengingatkan (to enlighten to advise) Silaturahmi ini tak akan terpisah (the bond will never be broken) Susah dan senang kita tempuhi bersama	Characteristics of a Muslim family are shown through a personal recollection of his life experiences.

(In ease and hardship we'll get through it together)

Perlu pengorbanan (sacrifice is needed)

Keazaman juga ketabahan (Determination and fortitude)

Menuntut kesungguhan (demanding sincerity)

Love is faith.

Allahu Akbar Allah Maha Besar (Allah is the Almighty)

Dituntut agama (Is insisted by the religion)

Seperti Rasulullah dan Sahabat (as the Prophet and his companions)

Sehaluan (one direction)

Satu cita dan impian (one ambition and dream)

Bertemu berpisah kerana Allah (Meeting and parting for Allah's sake)

Berbahagia untuk selamanya Insyaa Allah (Blissful forever if Allah is willing)

Lailaha Illallah (there is no god, but Allah)

Spiritually concepts are reflected in a Muslim family/brotherhood life. The faith to Allah established a strong connection of love shared within all the members. The connection will break if the faith changed or faded.

**Kasih
Padamu
The Love for
You (N³)**

Prophet Muhammad is love.

Tulusnya cinta (the purity of love)

Berkorban jiwa (sacrificing the soul)

Sehingga hujung nyawa (until your last breath)

Kebenaran (truth)

Penjelasan (explanation)

Sabar (patience)

Tak goyah (firm)

Menakluki (conquer)

Tetap rendah hati (it stays humble)

Azimat yang berharga (a priceless charm)

Hikmahmu (your wisdom)

Terpancar (radiated)

Mengubah gelap menjadi terang (turning darkness into light)

Semangat juang (fighting spirit)

Cahaya pedoman (guidance)

Wariskan (inheritance)

Rindu (longing for you)

Junjungan jiwa (adoration of soul)

Menyambung kasih (connecting love)

Pabila terkenangmu mengalir air mataku (when remembering you my tears flow)

The characteristics of the Prophet Muhammad are the characteristics of love. The love that drives Muslims to act the same manners as the Prophet does. A pure love that can change a person from within.

CONCLUSIONS

Music is a subject that can be enjoyed by humans in any religion. Music confronts us with the ambiguous nature of boundaries and permeates these boundaries (Shannon, 2015: pp. 8). Music can be a tool to be closer to God as it encourages spiritual and aesthetic feelings (Kuzmich, 2008; Walton, 2011; Lewis, 2014). Sufis use it to ease mind and soul so to gain God's love. In this matter, Ibn Arabi has emphasized the significance of *al-Sama'* in fortifying Muslim soul. The categorization of *al-Sama'* given by Ibn Arabi may guide us to achieve the stations of faith.

Based on the findings, *al-Sama' al-Tabi'i* (Fitra) can be easily achieved when a person just enjoying good songs to gain a piece of mind and nasheed helps to gain the tranquility more than rock music as it is more relaxing (Kadir et al., 2010), and the soft tone in nasheed tend to be accepted by the hearing facility to send it to the brain (Sujatmiko and el Ishaq, 2017). Ignorance of the meaning of the metaphors used in the lyrics does not affect *al-Sama' al-Tabi'i* due to its nature is only enjoying music. Thus, it differs in the other two stages in *al-Sama'*, as the listener needed to know and understand the metaphors being used.

To gain the highest impact in *al-Sama'*, listeners must adjust their hearing to the tone changing that accommodates the lyric as to ease the mood shifting (Nguyen and Grahn, 2017) and pertaining *al-wajd* to achieve the highest rank of *al-Sama'*. As to generate the impact at its fullest account a more nostalgic sentiment should be used as a content of the lyrics. Batcho (2007) determines nostalgic sentiment by the interaction between a cognitive interpretation of the experience and the remembered emotion being rekindled again through music. In ensuring the purity of the impact from any negligence the nostalgic sentiment must adhere to the code of conduct stated earlier and constantly worshipping God.

Love plays a significant role in these lyrics. The love of being, family, friends, and the perfect man, the Prophet Muhammad PBUH is a metaphor! It is metaphorically the manifestation of God's love meant for His creations. These love metaphors are abundantly used in nasheed and it goes congruently with the path of Sufism. Love portrays a believer's faith towards God. It also reflects the inner self of a person; his emotion and spiritual essences. Love and *al-Sama'* link to each other in a way that a believer must hold it in achieving the ecstasy of life in this world and the hereafter.

As if *al-Sama'* and love metaphors are predestined to each other, to understand metaphors is a challenge because metaphors can be arbitrary. The arbitrariness depends on the culture the writer lives in. To perceive metaphors is by knowing the culture. Within conceptual metaphor, we can plait the experiences in life with the Islamic knowledge to understand religious lyrics. To do this, the conduct of Ibn Arabi in *al-Sama'* is to be followed for the violation of it set forth to the violations of the Islamic principles (Ulupinar, 2017).

Therefore, this paper found that contemporary Malay nasheed; with the comprehension of meaning in metaphorical word or phrase; can be a medium in gaining nearness to God and abide the characteristics of *al-Sama'* thus giving it the permissibility in practicing it. A scrutinization on the effect of readiness and surrounding of the listeners can be done in determining the achievement of *al-Sama'*.

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APPENDIX

N¹: Tangis Sebatang Tamar Cry of A Date Palm

Sedu sedan / Itu bak ratapan si kecil / Yang rindu belaian dan perhatian / Yang mendambakan kasih dan sayang / Dari seorang insan yang penyayang
The sobbing / Resembles laments of a little child / Who longs for caress and attention / Who yearns for love and affection / From a caring man.

Tangisan itu dari sebatang tamar / Yang sebelumnya menjadi mimbar / Sandaran Rasul tika menyampai khutbah / Diganti mimbar baru kerna keuzurannya
The cry was from the date palm / Previously was a pulpit / The Prophet's support while delivering sermons / Replaced by a new one cause of its infirmity

Kisah tangisan sebatang tamar / Menyentuh hati, mengocak perasaan / Benarkah aku cinta, benarkah aku rindu / Sedangkan tak pernah gugur air mata ku mengenangkanmu
The story of the date palm's cry / Touching one's heart, shaking one's feeling / Do I really love him? Do I really miss him? / While never I shed tears thinking of you

Tangisan itu dari sebatang tamar / Yang sebelumnya menjadi mimbar / Sandaran Rasul tika menyampai khutbah / Diganti mimbar baru kerna keuzurannya
The cry was from the date palm / Previously was a pulpit / The Prophet's support while delivering sermons / Replaced by a new one cause of its infirmity

Betapa kerasnya hatiku ini / Untuk menghayati perjuanganmu / Betapa angkuhnya diri ku ini / Untuk menghargai perjuanganmu
How hardened my hearts is / to appreciate your struggles / How arrogant I am / to value your hardships

Ya Rasullullah / Ingin aku menjadi sebatang tamar / Yang menangis rindu kepadamu
O Prophet / how I want to become the date palm / who cried tears to you

Ya Rasulallah / Biarlah aku hanya sebatang tamar / Namun dapat bersamamu di dalam syurga
O Prophet / Let me be a date palm tree / But can be with you in heaven

Tangisan itu dari sebatang tamar / Yang sebelumnya menjadi mimbar / Sandaran Rasul tika menyampai khutbah / Diganti mimbar baru kerna keuzurannya
The cry was from the date palm / Previously was a pulpit / The Prophet's support while delivering sermons / Replaced by a new one cause of its infirmity

N²: Seiring Sehaluan One Direction Together

Kita laungkan Allahu Akbar Allah Maha Besar
We hail Allahu Akbar Allah is the Almighty

Hari yang indah / Senyuman pertama / Hurlurkan salam ukhuwwah kita
A beautiful day / The first smile / The utterance of warm greetings of brotherhood

Berpesan mengingatkan / Dituntut agama / Kita bagaikan satu keluarga
To enlighten to advise / Is insisted by the religion / We are a family

Silaturrahim ini tak akan terpisah / Kita jalinkan seperti Rasulullah dan Sahabat
The bond will never be broken / We bind it as the Prophet and his Companions do

Kita laungkan Allahu Akbar Allah Maha Besar / Seiring sehaluan satu cita dan impian /
Susah dan senang kita tempuhi bersama / Bertemu berpisah kerana Allah
We hail Allahu Akbar Allah is the Almighty / Together in one direction one ambition and
dream / In ease and hardship we'll get through it together / Meeting and parting for
Allah's sake

Demi satu kejayaan / Perlu pengorbanan / Keazaman juga ketabahan
For one success / Sacrifice is needed / Determination and fortitude

Inilah kehidupan menuntut kesungguhan / Tak semudah indahnya khayalan /
Silaturrahim ini tidak akan terpisah / Berbahagia untuk selamanya Insyaa Allah
This is life demanding sincerity / It is not as easy as a fantasy / The bond will never be
broken / Blissful forever if Allah is willing

Kita laungkan Allahu Akbar Allah Maha Besar / Seiring sehaluan satu cita dan impian /
Susah dan senang kita tempuhi bersama / Bertemu berpisah kerana Allah
We hail Allahu Akbar Allah is the Almighty / Together in one direction one ambition and
dream / In ease and hardship we'll get through it together / Meeting and parting for
Allah's sake

Allahu Akbar Allah Maha Besar / Lailaha Illallah / Allahu Akbar Allah Maha Besar / Lailaha
Illallah
Allahu Akbar Allah is the Almighty / There is no god, but Allah / Allahu Akbar Allah is the
Almighty / There is no god but Allah

Kita laungkan Allahu Akbar Allah Maha Besar / Seiring sehaluan satu cita dan impian /
Susah dan senang kita tempuhi bersama / Bertemu berpisah kerana Allah
We hail Allahu Akbar Allah is the Almighty / Together in one direction one ambition and
dream / In ease and hardship we'll get through it together / Meeting and parting for
Allah's sake

N³: Kasih Padamu The Love for You

Rasulullah dalam sirahmu / Ku temu tulusnya cinta / Demi umatmu berkorban jiwa /
Sehingga hujung nyawa
The Messenger of Allah / in your life / I have found / the purity of love / For the sake of
your ummah / sacrificing the soul / until your last breath

Kau diutus atas nama kebenaran / Dengan fasih lidah beri penjelasan / Sabar dalam apa
jua keadaan / Tak goyah dengan ranjau tekanan
You are sent in the name of truth / Eloquently giving explanation / Patience in any
situation / Firm in strenuous hindrance

Walau diri bisa menakluki takhta / Tetap rendah hati penuh sederhana / Segalanya demi
lillahi taala / Azimat yang berharga
Although self can conquer any throne / It stays humble and simple / Everything is for the
sake of Allah Taala / A priceless charm

Rasulullah dengan hikmahmu / Terpancar syiar agama / Mengubah gelap menjadi terang / Menghapus jahiliyah
The Messenger of Allah with your wisdom / The Islamic teachings are radiated / Turning darkness into light / Eradicating ignorance

Rasulullah engkau tinggalkan / Semangat juang tertinggi / Membina satu aqidah / Membangun iman dan di lapangan mujahadah
The Messenger of Allah you leave us / the highest fighting spirit / Building one aqeedah / Building up faith in the field of mujahadah

Dari Hadith dan al-Quran / Menjadi sumber cahaya pedoman / Hanya itu yang kau wariskan / Akan selamat di dunia akhirat
From Hadith and Quran / A source of guidance / That's the only inheritance / To be safe in this world and the hereafter

Rasulullah terlalu rindu / Padamu junjungan jiwa / Di dalam senda yang utama / Menyambungkan kasih denganmu
The Messenger of Allah, longing for you / to your adoration of soul / In jest, you are the ultimate / Connecting love with you

Rasulullah dalam sirahmu / Ku temu tulusnya cinta / Demi umatmu berkorban jiwa / Sehingga hujung nyawa
The Messenger of Allah / in your life / I have found / the purity of love / For the sake of your ummah / sacrificing the soul / until your last breath

Rasulullah dengan hikmahmu / Terpancar syiar agama / Mengubah gelap menjadi terang / Menghapus jahiliyah
The Messenger of Allah with your wisdom / The Islamic teachings are radiated / Changing darkness into light / Eradicating ignorance

Ya Rasulullah Ya Habiballah / Pabila terkenangmu mengalir air mataku
O the Messenger of Allah O Allah's Beloved / When remembering you my tears flow

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