

THE ACCEPTANCE OF NASYID AS A MEDIUM IN DAKWAH  
BY SOCIETY : A CASE STUDY AT KUALA LUMPUR

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**AUTHOR DECLARATION**

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ

I hereby declare that the work in this academic project is my own except for quotation and summaries which have been duly acknowledge.

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## ABSTRAK

Senario nasyid masa kini telah diberi nafas baru dengan memperkenalkan irama nasyid kontemporari bersesuaian dengan peredaran semasa. Kemunculan artis-artis nasyid seperti Raihan, Hijjaz dan Rabbani telah mewarnai dunia hiburan tanahair di samping membawa mesej Islamik kepada masyarakat. Berdasarkan kajian, didapati bahawa tahap penerimaan masyarakat terhadap lagu nasyid hari ini berkait rapat dengan elemen-elemen penting yang terkandung dalam penghasilan lagu-lagu tersebut. Kajian ini telah mengedarkan soalan kajiselidik ke atas 50 orang responden di sekitar Kuala Lumpur dengan mengambil kira aspek jantina, umur, tahap pendidikan dan persoalan secara peribadi tentang pendengaran lagu-lagu nasyid. Kajian ini bertujuan untuk mengetahui tahap penerimaan nasyid bagi masyarakat di Malaysia di samping mengenali elemen-elemen utama nasyid yang memenuhi kehendak masyarakat masa kini. Selain itu, kajian ini mengesan tahap keberkesanan nasyid sebagai medium dakwah kepada masyarakat. Untuk memperolehi data, kajian ini menggunakan kaedah pengumpulan data melalui pengumpulan bahan maklumat dari perpustakaan dan soal selidik responden. Hasil kajian mendapati, tahap penerimaan nasyid bagi masyarakat Malaysia hari ini dan keberkesanannya dari aspek penyampaian dakwah Islam adalah sederhana serta dipengaruhi oleh elemen-elemen penting nasyid. Dapatan dari hasil kajian menunjukkan, penggunaan elemen-elemen utama nasyid telah menarik perhatian masyarakat untuk mendengar lagu-lagu nasyid masa kini.

## ABSTRACT

The scenario of nasyid today has been improved with the introduction of the contemporary nasyid song suitable with current progress. The appearance of nasyid artists such as Raihan, Hijjaz and Rabbani have colour up the entertainment world in this country besides bringing up the Islamic message to society. This study recognizes that the acceptance of nasyid by society today related to the important elements contributed on the production of that songs. This study distributed the questionnaires to 50 respondents in Kuala Lumpur area with concern to the gender aspect, ages, the academic level and personally question about the listening to nasyid songs. The purposes of this study are to recognize the acceptance level of nasyid by society in Malaysia besides to identify the main elements of nasyid that meet the society's need today. Besides that, it is to recognize the effectiveness level of nasyid as a medium in dakwah to society. This study applies the collective data method to obtain the data through the gathering information materials from library and the questionnaires to respondent. The study result is, the acceptance level of nasyid by society in Malaysia today and the effectiveness as a medium in Islamic dakwah aspect are in moderate, and influenced by the important elements of nasyid. The findings formed that, the application of the main elements of nasyid have attracted the society to listen to nasyid songs today.

## ملخص البحث

في العصر الحاضر قد ابدعت الأناشيد بإبداعات جديدة وأنشئت بالموسيقى المبدعة المناسبة للعصر. وبوجود الأناشيد بمجموعة متنوعة مثل الريحان والحجاز وربان، تلون الأغنية الوطنية مع ترويد المعاني الإسلامية في قلوب المستمعين من المجتمع. وبهذه الدراسة قد وجدت الباحثة أن إقبال المجتمع للأغنية الأناشيدية في هذا العصر له علاقة بالمعاني المرسله المتضمنة بكلمات الأناشيد أو الأغنية. وقد أجرت الباحثة الإستبيان لمجموعة خمسين شخصا من المتجيين حول بولاية كوالالمبور بمختلف الأجناس والأعمار وخلفيات الخاص لكل موجه منهم عما يتعلق بالنشيد. وهذه الدراسة تمدغ إلى معرفة مدى استقبال المجتمع للأناشيد بماليزيا وبالتالي معرفة الفنون المعاني التي تستطيع استمالة قلوب المستمعين في هذا العصر وإضافة إلى ذلك فإن هذا البحث يتمشى إلى معرفة مدى تأثير الأناشيد كأسلوب من أساليب الدعوة على المجتمع. ولإنجاز هذا البحث قد استعملت الباحثة الطرق والمناهج المتنوعة للحصول إلى معلوماته منها المنهج المكتبي بقراءة الكتب المتعلقة والمنهج الإستبائي من عدة المستجيين. وبذلك فقد وجدت الباحثة من نتيجة هذا البحث أن استقبال الأناشيد كأسلوب الدعوة يكون بدرجة متوسطة مع التأثير بفنونه ومعانيه التي تستميل قلوب المستمعين بطريقة الأغاني والأناشيد.

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## GLOSSARY

**Lyric** : expressing a person's personal feelings and thoughts, connected with, or written for, singing.

**Synthesizer** : an electronic machine for producing different sounds, are use as musical instruments.

**Genre** : a particular type or style of literature, art, film or music that you can recognize because of its special features.

**Convey** : to make ideas, feelings.

**Breakthrough:** an important development that may lead to an agreement or achievement.

**Numb** : to make a part of your body unable to feel anything.

**Evoke** : to bring a feeling, a memory or an image into your mind.

**Ardour** : very strong feelings of enthusiasm or love.

**Contend** : to say that something is true, especially in an argument.

**Conspicuous** : easy to see or notice; likely to attract attention.

**Polemic** : a speech or a piece of writing that argues very strong for or against something or somebody.

**Ulama** : body of Muslim scholars, recognized as having specialized knowledge of Islamic sacred law and theology.

**Tabarru'** : charity.

**Extrude** : to force or push something out of something.

**Poetic** : connected with poetry; like or suggesting poetry, especially because it is imaginative and shows deep feeling.

**Adrift** : feeling alone and without a direction or an aim in life.

**Mustahab** : inevitably.

**Nas** : evidence, proof.

**Kitabullah** : the word of Allah, sacred Book of Muslims containing the word of God as revealed to Prophet Muhammad.

**Scriptures** : the holy books of particular religion.

**Impure** : not pure or clean; not consisting of only one substance but mixed with one or more substances often of poorer quality.

**Bid'ah** : heresy.

**Uslub,manhaj:** a way, manner.

**Wasilah** : media, channel.

**Conscientious:** taking care to do things carefully and correctly.

**Inductive** : using particular facts and examples to form general rules and principles.

**Deductive** : using knowledge about things that are generally true in order to think about and understand particular situations or problems.

**Frequency** : the rate at which something happens or is repeated.

**Pop rock** : modern popular music of the sort that has been popular since the 1950s, usually with a strong rhythm and simple tunes: rock, pop and soul.

**Hip hop** : a type of modern dance music with spoken words and steady beat played on electronic instruments, originally played by young African Americans.

**R & B** : Rhythm and Blues.

**Mean score** : the value found by adding together all the numbers in a group and dividing the total by the number of numbers.

**Rhythmic** : having a regular pattern of sounds, movements or events.

**ARABIC WORDS TRANSLITERATION SYSTEM  
TRANSLITERATION TABLE**

**1. ALPHABET**

<u>Arabic</u>	<u>Latin</u>	<u>Example</u>	<u>Transliteration</u>
ء	,	فأر	fa`r
ب	b	برد	burd
ت	t	تال	tall
ث	th	ثوب	thawb
ج	j	جدار	jidār
ح	h	حليب	halīb
خ	kh	خادم	khādīm
د	d	ديك	dīk
ذ	dh	ذهب	dhahab
ر	r	رفيق	rafīq
ز	z	زميل	zamīl
س	s	سلام	salām
ش	sh	شعب	shaeb
ص	s	صخر	sakhr
ض	d	ضيق	dayq
ط	t	طالب	tālib
ظ	z	ظالم	zalim
ع	c	عقل	aql
غ	gh	غلام	ghulam
ف	f	فيل	fīl
ق	q	قلب	qalb
ك	k	كلام	kalām

ل	l	لَبَّ	lubb
<u>Arabic</u>	<u>Latin</u>	<u>Example</u>	<u>Transliteration</u>
م	m	مال	māl
ن	n	نجم	najm
هـ	h	هول	hawl
و	w	ورق	waraq
ي	y	يَم	yamm

## 2. Short Vowel

<u>Arabic</u>	<u>Latin</u>	<u>Example</u>	<u>Transliteration</u>
_____	a	كتب	kataba
_____	i	علم	alīma
_____	u	غلب	ghuliba

## 3. Long Vowel

<u>Arabic</u>	<u>Latin</u>	<u>Example</u>	<u>Transliteration</u>
أ, آ	ā	عالم, فتى	Ālim, fatā
ي	ī	عليم, داعي	Alīm, dāī
و	ū	علوم, أدعو	Ulūm, Adū

#### 4. Diphthong

<u>Arabic</u>	<u>Latin</u>	<u>Example</u>	<u>Transliteration</u>
و	aw	نوم	nawm
ي	ay	ليل	layl
ي	iyy	شافعي	Shafi`iyy (ending)
و	uww	علو	`uluww (ending)

#### 5. Exemptions

5.1 Arabic letter ء (hamzah) found at the beginning of a word is transliterated to the letter "a" and not to "ʿ".

Example: أكبر transliterated to: akbar (not ʿakbar)

5.2 Arabic letter ة (taʿ marbutah) found in a word without ال (al), which is coupled with another word that contains, ال (al) at the beginning of it is transliterated to the letter "t".

Example : مكتبة الإمام transliterated to: maktabat al-imām

However if the Arabic letter ة (taʿ marbutah) found in a word with ال (al), in a single word or in the last word in a sentence, it is transliterated to the letter "h".

Example: المكتبة الأهلية transliterated to: al-maktabah al-ahliyah  
قلعة qalah  
دار وهبة dār wahbah

**ABBREVIATIONS**

Sdn. Bhd.	Sendirian Berhad
PBUH	Peace Be Upon Him
R.A	Radhiallahu 'Anhu
SRP	Sijil Rendah Pelajaran Malaysia
PMR	Penilaian Menengah Rendah
SPM	Sijil Pelajaran Malaysia
MCE	Malaysia Certificate Education
STPM	Sijil Tinggi Pelajaran Malaysia
HSC	High School Certificate
STAM	Sijil Tinggi Agama Malaysia

## CHAPTER 1 INTRODUCTION

### 1.1 Research Background

*Nasyid* is an Arabic term that can be defined as a song generally sing by group consists of Islamic elements in the lyrics (Kamus Dewan, 2000). Nowadays, people adopted *nasyid* as a contemporary *nasyid* type according to the latest improvement in using the music instruments but, have a potential and permitted by *Sunnah* of the Prophet, others from as usual tools such as percussion tools like “ *kompang* “ and drum using knocking or palm beating (Abdul Rashid b. Abdul Rahman, 2003). Almost wide adoption, the *nasyid* groups stay with the music instruments based on percussion tools improved with synthesizer, drum machine and computer electronic to avoid from the prohibit matters according to *syara*’ (Abu Irdak, 2003). At present day, the mass media almost bring out the latest news and information regarding *nasyid* groups issues in Malaysia. The latest is IKIM.fm radio station kindly willing to be the pioneer channel for *nasyid* songs to entertain as well as to spread out the positive entertainment besides teaching a good morale to society. Many of the listeners responded that *nasyid* is the opportunity and a good space to propagate the positive entertainment view besides nurturing (Abdul Rashid b. Abdul Rahman, 2003).

Therefore, this paper will emphasize in Islamic teaching task through *nasyid* songs as well as to recognize *nasyid* as a medium and play role in *da’wah* work according to each good materials they bring to the listeners. Besides that, this paper will view *nasyid* as one of the *da’wah* approaches which consist of the elements such as lyrics, melody and instruments besides the correlation from the production, publicity, composer, musician and lyrics writer. They support each other and play roles to make sure the approach is success, attractive rather, innovative and to be well-accepted (Abu Irdak, 2003). Realizing that, they are part of these roles and have main responsible in any angle of *nasyid*. Moreover, the study stress on commercial and

market value they achieved to maximize the specific focus on the acceptance regarding market albums.

Although the number of units in market ranks cannot be explain exactly the mutual acceptance by society but, this paper will give full concern to recognize the acceptance level in *nasyid* genre. Every single *nasyid* albums from various famous group such as Raihan, Hijjaz and Rabbani, can be sold at least 30,000 units without regard the album quality (Al-Islam, 2002). For instance, Saujana *nasyid* group, their album sold at 60,000 units (Al-Islam, 2002). However, there are *nasyid* albums that sold out at thousands of ten in just two weeks only. This paper saw that, there is no any forcing situation to people to choose what kind of music they like. They choose what they think good and suitable for them to fit in. Believing that, *nasyid* is the popular entertainment and many of people choose *nasyid* for many reason, either just for entertainment or rhythm of soul to experience something with good value. This is important, especially for youth, to bring them into good values besides entertainment.

Regarding to the statements above, this study have developed several research questions; what is the level of acceptance by society towards *nasyid*? Do they accept it as an entertainment or to get Islamic knowledge addition to improve their believe? Actually, what are the elements that might be important and prove attractive to every *nasyid* song? Are they essential so and related to each other as a guarantee of the applicable towards success in the approach? What are the effective methods in *da'wah* including to be a good preacher in Islam? Where can *nasyid* contribution meet with this kind of methods? How can we relate it, and in what place and ways to collaborate?

## 1.2 Goal

This study aims to recognize the acceptance level of *nasyid* by society nowadays and to identify what kind of elements that satisfy to their needs and favours. Besides that, this paper aims to clarify the Islamic *da'wah* methodology focus on *nasyid* role as a medium to convey the Islamic teaching to the listener.

### 1.3 Objectives

- ( 1 ) To recognize the acceptance level of *nasyid* in Malaysia.
- ( 2 ) To identify the elements of *nasyid* that meet society's need.
- ( 3 ) To obtain the effectiveness of *nasyid* as a medium in *da'wah* by society

### 1.4 Hypothesis

- (1) Recording company plays an important role in the publicity of *nasyid* genre become decrease and disregard.
- (2) The elements of *nasyid* such as lyric, melody, music instruments and human resource such as composer, publisher, lyric writer, musician and singer become main concerns in the acceptance of *nasyid* by society.
- (3) If *nasyid* is well-approached according to the *da'wah* method, then people become easier to learn about Islam via entertainment.

## CHAPTER 2

### LITERATURE REVIEW

#### 2.1 Nasyid

The paper has found several literature resources as a reference and guidance to complete this paper. This study has reviewed the article entitled “Imej dan Identiti Lagu Islam” written by Abu Irdak in *Majalah I* for January 2003 issue. Abu Irdak (2003) pointed out his view on *nasyid*. He mentioned that, *nasyid* is capable to color up the local entertainment world. The appearance of the most popular *nasyid* groups such as Raihan, Rabbani, Hijjaz, Saujana and Brothers in early 1990's are warmly accepted by those who have the religious background or even for the public that have various thinking and favour. Abu Irdak (2003) viewed, *nasyid* succeed in doing the breakthrough competing with other songs that already firmly based in this prime musical phenomenon. Then Abu Irdak (2003) stressed, *nasyid* does not just at the edge of the entertainment world instead of it has a potential to be more dominant and become more expose. Besides that, he noticed out the quality of *nasyid* must be upgrading with the add value in the main elements such as in the lyric, melody and the musical instrument, and one more important thing is the ‘element of humanity’, Abu Irdak meant that those who involve in the publication process like *nasyid* singers, composer, publisher, musician and also the lyric writer.

Other interesting view is the article written by Abdul Rashid b. Abdul Rahman in *Haluan*, May issue until June 2003. This magazine is the latest released and, it is good to gather information and knowledge about Islamic view. The author has come out with ideas and opinions regarding *nasyid* contemporary issue through his article “Nasyid Kontemporari Alternatif Menawan Hati Orang Muda Dekati Islam”. The participation of *nasyid* group by male are between eleventh to thirty ages. Almost, they are secondary school students and the university's students. They got a positive morale support from the government and society through the contest occurred. The

support from mass media by giving a wide publicity according to the establishment of *nasyid* group as the way to prevent the social problem between youth nowadays.

On the other hand, Abdul Rashid b. Abdul Rahman (2003) put forward the question regarding either *nasyid* is will be succeed or not, as a method to spread out the Islamic *da'wah* and to educate society. The author also mentioned about the group background history which almost the ex-members of the famous *da'wah* movement once time ago named " Al-Arqam ". Not a few of them are the voluntary preachers and come from various organizations. By this matter, the author recognized one method applied is, " to improve yourself and attract others ". According to this method, those who love Islamic *da'wah* have established the *nasyid* group because they want the goodness exist in society. Moreover, *nasyid* as the alternative way for the negative songs or the entertainment which make a listener or young generation unaware.

Abdul Rashid also has written other articles in the same magazine at the same issue under the topic " Mengimbas Perkembangan Industri Nasyid Tanahair ". The author briefed on the development of *nasyid* industry in the country since year 1970 until 1980. He identified only a few *nasyid* songs were produced by local. However, many were produced by *nasyid* groups from Singapore and Indonesia (Sumatra), some of them are Al-Mizan group, Al-Jawahir and Orkestra El-Suraya that have been monopolized by female *nasyid* singers. But, the involvement from the male *da'wah's* *nasyid* singers are less. Some of them are the single *nasyid* singers such as Ahmadi Hassan and even Allahyarham Tan Sri P.Ramlee also provided the songs look like *nasyid* genre such as " Rukun Iman" and " Allah Selamatkan Kami" to strengthen the story telling in his film. The actual phenomenon arise back after year 1980 until in the middle of 1990 they were not quite popular and very rarely to be listened through the radio or television. The *nasyid* song is popular back when Raihan group dare to broke down the *nasyid* tradition style for a long time in numb image.

Other for this study is the thesis written by Sabariah Sulaiman, year 2001/2002, entitled " Pengaruh Nasyid Kumpulan Rabbani Terhadap Masyarakat di Malaysia ". She mentioned the seven of Imam Al-Ghazali's songs classification, that are :

- (1) The song that evoke the longing to visit the holy places like Mecca and Madinah
- (2) The song that ardor the spirit to fight for maintaining the faith and country
- (3) The song that story about the contend and the avoidance of the give in attitude on the peak of time
- (4) Memorize the past event that evoke the positive sadness
- (5) The song that attribute the readiness situation and glad to face the occasion and to feel the calmness
- (6) The song just like polite and gentle '*ghazal*', to story about love and imagine the hope to meet again and the more closer relationship at future time
- (7) The song that all about the sovereign power, and the grandness of God, His natures and praising upon him and the Oneness of God.

The article entitled " Mesej Lagu Sepatutnya Lebih Luas Tidak Ritual Semata " from Al-Islam magazine. Noorzila Jamaludin (2002) reported the interview with Dr. Zulkiple Abdul Ghani who is a Leader of the Department of Dakwah and Leadership Studies, Faculty of Islamic Studies National University of Malaysia discussed about music in Islamic perspective. In Islamic art history, it happened much conspicuous polemic between the knowledgeable Islamic expertise regarding music as regard if related to the conveyance of *da'wah* work. That is because there are Prophet true sayings or " *hadis sahih* " that reminding the Muslim specially for those who are get involve in art, must be careful because of the "*malahi*" elements or negligence elements, or in actual Arabic interpretation is "*lagha*". However, the quantity of "*hadis sahih*" is quite small to give approval regarding this matter compare to the forbidden by such *hadis*. The *ulama* see the inevitable only in certain boundary, such as during the celebration, war and wedding. The matter also arise when the *ulama* agree that only for several music instruments can be use. They conferred that the percussion instrument is valid and against to other music instruments. Many of them tend to state that which kind of fluting and strings instruments are not allowed. However, to clarify that a part of *ulama* just understand the prohibition of the strings musical instruments and fluting literally without looking to the effect or "*ilat*", or the reason of the prohibition. In addition, the prohibition of music instruments are related

with three negative elements that are alcohol, adultery and gambling. This is why we should be aware to avoid from negative matters.

Furthermore, Dr. Zulkiple adding, regarding the *da'wah* elements in music art and singing in country, it depends on the intuition of the artists involved (Noorzila Jamaludin, 2002). Although we cannot make the estimation by their accurate intuition, but it can be seen through their mannerism prove. For instance, the individual or groups that have intuition to evangelize can be estimate by their performance and they awareness in Islamic teaching doctrine of the behaviour bounds. Furthermore, the performance shows, behaviour to public, and the artist lifestyle also as a measurement in Islam, either the content of song or the purpose. Because, in Islamic there is no double standard term, and it must keep continuing (Noorzila Jamaludin, 2002).

According to the standard term mentioned by Dr. Zulkiple (Noorzila Jamaludin, 2002), it meant that the standardize between female and male singers are equal. Although there is differentiate among the *ulama* opinions about the woman voice is "*aurah*", there is no obstacle since the message, performance and the purpose of involvement is followed by *syara'*. However, there is an *ulama* which has the moderate opinion, he was Imam Al-Ghazali. In Islamic history, among the sufist, the music intruments used for getting the "*zuq*" or feel in their "*zikr*". The experience of Imam Ghazali as a sufist is the reason of the moderate opinion he gave compared to other *ulama* and this matter elaborated in the *Ihya Ulumuddin* in chapter *Assamaa'*. Besides Imam Al-Ghazali, the opinion of Dr. Yusuf Al-Qaradawi is more realistic when in his book "*Halal dan Haram*" (Al-Islam, 2002), he put forward quite clear opinion regarding of the involvement in music field. According to Dr. Zulkiple, we must to be more realistic in this matter, for instance the application of the string and fluting music instruments in present time. In Malaysia, for example, Raihan group and other *nasyid* groups, they are more careful in using that instruments. Even some of them show the instruments bought from the Middle East. Thus, when doing the body movement in performance, for the beginning they are sensitive with the audience reaction and so, they moving left and right only. Whatever so, Dr. Zulkiple feels more happier looking to the improvement, either from the performance aspect but in whole

include of the behaviour, vision, song and performance that can be figure out the intuition of people who involve in musical and singing art (Noorzila Jamaludin, 2002).

Besides that, Dr. Zulkiple gives comment about *nasyid* songs lyric that concentrate to the ritual message only. A large part of *nasyid* lyrics content of ritual lyrics include of Muslim daily life such as praising to Prophet Muhammad, the prophet names and others. According to the development of song art or poetry in Islam from 16<sup>th</sup> century until 17<sup>th</sup>, the *ulama* such as Hamzah Fansuri, Abdul Rauf Sinkel and the artistics of Malay nature have put forward the wide message include of the mankind life subject matter. For this period, people quite understand the *nasyid* term interpretation limitedly. To assume, this is as an evolution, and slowly development to gain that reality. Moreover, *nasyid* will move to discuss more universal message about Islamic reality world include of the environmental, economy development, political in behave and others. But, it keep maintaining the certain boundaries following with Islamic doctrine (Noorzila Jamaludin, 2002).

Otherwise, Dr. Zulkiple rationally explained that we live in the world which battling to be influence to public. The Islamic popular culture must be existence if we want to fulfill the entertainment necessity. We need to fill this vacuum pace with the Islamic popular culture. Moreover, although nowadays we still completing the necessity level, this is the beginning to fight with Western popular culture that using the industrial approach to spread out their doctrine. To stress, the music art and song specially *nasyid* the positive songs element need to be enlarged in the industrial figure and so, does not more in charity or “*tabarru*’ “ value. We need to produce our own industry to keep the Islamic popular culture existence for maintaining until long lasting term. If doing so in charity value, the *nasyid* artists for example may difficult to keep maintaining while the demand for this kind of songs are high. There is no problem if they companion with the musical companies as they as the producer of the albums may involve in negative angle since, the arrangement based on a good morality. Look into the competence between who influence whom and the good approach in *da'wah* aspect. We use two ways eyes besides to complete the demand in planning way, we also give message to those who controlling the musical companies. For the beginning trial, the *nasyid* group more depend on the established company but, by the way they

train the establishment of other companies. For instance, the groups like Hijjaz, Raihan and Brothers have established their own business entity for the long term guarantee. We saw there is some of them defeated in this field. That is why, the Prophet reminded us to be careful in this field because the negative impact much harder (Noorzila Jamaludin, 2002).

M.Nasir, a singer, a composer said that as an artist, a singer either a newcomer or the senior could not expect other people to decide their direction, but to decide by their own. If not, they will be just a tool only. According to him, the singer who knows his direction and own course will choose the message in the song he decide to sing. As an artist, for him, a singer as an artist who conveys everything inside, what he thinks about something he looking for, the experience and opinion about life, or whatever (Noorzila Jamaludin, 2002). If can, they write the song by own. About the importance of lyric, in popular music lyric is essential. Once time, lyric play important role more than song itself. The song being without lyric, in the song of lyric course value the wording is a part of the song. Lyric is just like a poem with the own song because of the arranging words, and when the lyric harmonize with the song without count on the theme, it become a part of such song.

Regarding to the spiritual influence, the song of spiritual value have many figures include of *nasyid* songs. Besides that, the appearance of *nasyid* groups do not give any big influence although the goodness cannot be denial. The songs they brought did not discuss about deep matters and the lyric quite deductive. No any new points can be learnt. The *nasyid* songs only reverse back what we learnt at school but in singing. However, the *nasyid* contemporary course is the most popular genre nowadays and has bright future in Malaysia. Nevertheless, for him, he does not think about market but the spiritual value is the objective of his music style (Noorzila Jamaludin, 2002).

Habsah Hassan, a lyric writer assumed that, the lyric writing just like write a story or a poem. It has a theme, bringing message and has a story behind it. The lyric writing as a work of art with concern the right application of language, the vocabulary and insert the proverb and verses as well as if it is suitable with the song (Noorzila Jamaludin, 2002). Regarding of the lyric songs all about love, she stated that human cannot

runaway from love since Adam and Eve until the end of time. Love always existence and love also is Allah's nature, the most Merciful God. Love is universal too. Many of the songs in entire world are all about love from the previous time until now (Noorzila Jamaludin, 2002). However, the approach is different between a writer with others. The approach is depend on the writer's knowledge background and experience, and their capability to adapt to the situation surrounding him. She viewed more, as a work of art, the lyric writing has came from the inner part because the listeners have their own inner part too. The lyric need to be attracted to the listeners' soul, so that it may influence them. Whatever, she grateful with the improvement of musical field by the appearance of *nasyid* groups. But, the *nasyid* target is more concern to those who is interested. Their performance also need more attractive and not numb (Noorzila Jamaludin, 2002).

Noorzila Jamaludin (2002) also has interviewed Mohd. Firhad Amat, a Director of Ptomotion and Marketing of BMG Music (M) Sdn. Bhd. The article entitle is " Melodi Penentu Populariti Lagu ", is viewed on the melody topic issue. Either a good lyric or poetic, the greatness of a singer is not the decisive factor of the song popularity. However, the main factor of the succeed song or the album is the melody. The melody give actual satisfaction to the listeners, then followed by wording that suitable with the melody. Mohd Firhad viewed, melody is more important. Sometimes, there are much poetic song lyrics and content of circumstantial message, but if the melody is no attractive or heal the soul of listener, the quality of lyric is not successful for certain album. To stress more, the importance of melody factor is useful to all types of song without count on the content. Even the *nasyid* contemporary albums, content of good message now, do not sold if the melody is not interesting. Whatever so, melody is more important. Lyric as an icing on a cake that beautify the song. Universally, the lyric with love element is chose for the songs are expected welcoming by people in general, but there are certain cases different. In the In-Team album's for example, love is a theme in the lyric however, looking from the Islamic view. The recording company has a vision about certain group either extrude with *da'wah* or pop concept. The pop song lyric theme commonly is either lovingness or humanity theme, but the *da'wah* songs bring up the realization element or giving ritual lesson (Noorzila Jamaludin, 2002).

Dr. Yusuf Al-Qardhawi (1996) brought up the *ulama* perception about music and song, and also the auditory of arts discussion either together with instrumental or without them (vocal). The only question stated here is what is the law of song and music according to Islam? Actually, a song with or without musical instrument application is a problem invite to the debating and discussion among the Islamic *ulama* since before. They were agreed in several problems and argued in others. They were agreed to prohibit every jeopardize song or any tend to do the sin, because the songs are the words. By that, the good words make, the return is nice; but the bad words make, the punishment is jeopardy. Every word which content of prohibition, so the song are prohibited too. Then, how about your opinion if the words together with a note and melody until it adrift ? They agreed to enable, except the matters above, that is the song without instrument or acapela, and does not adrift. The song played on the happiness occasion but, approver by *syara'*, such as on wedding day, the arrival of traveler, the festivals celebration and others, with the condition that the singer does not singing in front of audience who not the “ *mahram* “ (people who forbidden to marry).

However, the *ulama* hardly against regarding the matters more over than above (Dr. Yusuf Al-Qardhawi, 1996). One, enable to all types of song, with or without the instrument even assume that is something inevitable (*mustahab*). One, forbids the song together with instrument and enable if does not using it. One, forbids for any, with or without the instrument, and assume it unlawful, even sometimes become a big sin . By that, they brought up the clear evidence and do not pretend from others opinion only. The *ulama* have stated that for the origin part, everything is enable (*mubah*), according to Allah’s saying in verse :

هُوَ الَّذِي خَلَقَ لَكُمْ مَا فِي الْأَرْضِ جَمِيعًا ثُمَّ اسْتَوَىٰ إِلَى السَّمَاءِ فَسَوَّاهُنَّ سَبْعَ سَمَاوَاتٍ  
وَهُوَ بِكُلِّ شَيْءٍ عَلِيمٌ (29)

“ It is He Who has created for you all things that are on the earth; moreover His design comprehended the heavens, for He gave order and perfection to the seven firmaments; and of all things He has perfect knowledge. “

(Al-Quran, Al-Baqarah 2:29)

Everything is similarly do not prohibited except with writing evidence (*nas*), validly and obviously in the Book of Allah (*Kitabullah*), the Prophet saying or from the hard and convince majority perception (*ijma'*). The Prophet Rasulullah PBUH said : “ Any part lawful by Allah in His Book meant lawful, any part prohibited by Him meant prohibit, and any part He keeps silent meant forgiven. As a result, do accept anything from Allah nicely, because actually Allah never ever forget anything. “. Then, he read the verse :

وَمَا نَنْزِلُ إِلَّا بِأَمْرِ رَبِّكَ لَهُ مَا بَيْنَ أَيْدِينَا وَمَا خَلْفَنَا وَمَا بَيْنَ ذَلِكَ وَمَا كَانَ رَبُّكَ نَسِيًّا (64)

“ ( The angels say: ) “ We descent not but by command of thy Lord: to Him belongeth what is before us and what is behind us, and what is between: and thy Lord never doth forget. “

(Al-Quran, Maryam 19:64)

He also said: “Actually, Allah has stated a total obligation. By that, do not put it in negligence. Allah has stated the boundary of law. By that, do not disobedient. Allah also had letting several matters as a blessing for you not because of forgotten. By that, do not find it.”.

There are the evidence of song is enable to Islam (Dr. Yusuf Al-Qardhawi, 1996). Firstly, in verses perspective (*nas*). Among of whose prohibited, they applied amount of the truth prophet sayings (*hadis sahih*) as the evidence, some of that is the prophet saying (*hadis*) about the singing of two girls at Prophet PBUH house beside A'isyah and the admonished by Abu Bakar to both of them said, “ The devil's flute in the Prophet PBUH house.” According to the Abu Bakar saying was show that both were not the children like how they count on a part of them. Because, if the estimation is

right, how come they were scold by Abu Bakar like that. As depend on, here is the refuse and the reason gave by the Prophet PBUH to Abu Bakar BUH that he decided to teach the Jews actually, our religion has a tolerance and he was a messenger brought up together the honest and openness religion. For this matter, it give the indication of the obligation to keep in the Islamic variety to other religion converters, and also to show the easiness and tolerance perspective in Islam. Al-Bukhari and Ahmad had speak up the *hadis* from A'isyah that she ever take the bride to her husband house, he came from an Ansar tribe. The Prophet PBUH said : “ A'isyah, what is the entertainment they brought in, because the Ansar tribe so attracted with the entertainment ? “. Ibn Majah had spoken up the prophet saying from Ibn 'Abbas as below :

*“ A'isyah had marry a lady who inclusively one's relative relationship with Ansar tribe. Rasulallah PBUH had come, then said : “ Are you give a girl ? “They answered, “ Yes .”He said, “ Are you sent for somebody who could sing to go with this girl (bride) ? “A'isyah said, “ No.”Rasulallah PBUH said, “ Actually, the Ansar was a tribe which had a singer. If you brought people who would tuning (song), “ We are coming, we are coming to you.”, absolutely he would welcoming us with welcoming greeting.”*

This showed a direction to keep in and looking at the common and tendency of society which have various favor and their characteristic. A person cannot approaches what he guides in his common life into all of people lifestyle. Second, from the substance aspect and the Islamic law methods. Singing is a good part of worldly matters, feels tasty in the heart, pleasure for mind, getting good perception by human desire, and feels favor through listening. After Allah the All Great sent Muhammad PBUH, the prophet signs had mention previously in the oldies book, that he is:

الَّذِينَ يَتَّبِعُونَ الرَّسُولَ النَّبِيَّ الْأُمِّيَّ الَّذِي يَجِدُونَهُ مَكْتُوبًا عِنْدَهُمْ فِي التَّوْرَةِ وَالْإِنْجِيلِ يَأْمُرُهُمْ  
بِالْمَعْرُوفِ وَيَنْهَاهُمْ عَنِ الْمُنْكَرِ وَيُحِلُّ لَهُمُ الطَّيِّبَاتِ وَيُحَرِّمُ عَلَيْهِمُ الْخَبَائِثَ وَيَضَعُ عَنْهُمْ

إِصْرَهُمْ وَالْأَغْلَالَ الَّتِي كَانَتْ عَلَيْهِمْ فَالَّذِينَ آمَنُوا بِهِ وَعَزَّرُوهُ وَنَصَرُوهُ وَاتَّبَعُوا النُّورَ الَّذِي  
 أُنزِلَ مَعَهُ أُولَئِكَ هُمُ الْمُفْلِحُونَ (157)

“ Those who follow the Apostle, the unlettered Prophet, whom they find mentioned in their own (Scriptures), in the Law and the Gospel; for he commands them what is just and forbids them what is evil; he allows them as lawful what is good (and pure) and prohibits them from what is bad (and impure); He releases them from their heavy burdens and from the yokes that are upon them. So it is those who believe in him, honor him, help him, and follow the light which is sent down with him, it is they who will prosper. ”

(Al-Quran, Al-A'raf 7:157)

Now, in Islam there is no any good things meant good by heart and to the healthy mind prohibited by Allah as a blessing for this mankind. Because, the descripture that give burden to the mankind is generally attributed and happening forever. Allah the All Great said in the verse:

يَسْأَلُونَكَ مَاذَا أُحِلَّ لَهُمْ قُلْ أُحِلَّ لَكُمْ الطَّيِّبَاتُ وَمَا عَلَّمْتُم مِّنَ الْجَوَارِحِ مُكَلَّبِينَ  
 تُعَلِّمُونَهُنَّ مِمَّا عَلَّمَكُمُ اللَّهُ فَكُلُوا مِمَّا أَمْسَكْنَ عَلَيْكُمْ وَاذْكُرُوا اسْمَ اللَّهِ عَلَيْهِ وَاتَّقُوا اللَّهَ إِنَّ  
 اللَّهَ سَرِيعُ الْحِسَابِ (4)

“ They ask thee what is lawful to them (as food). Say: lawful unto you are (all) things good and pure: and what ye have taught your trained hunting animals (to catch) in the manner directed to you by God: eat what they catch for you, but pronounce the name of God over it: and fear God; for God is swift in taking account. ”

(Al-Quran, Al-Maidah 5:4)

Then, Al-Ghazali said in *Al-Ihya'* as below:

*“ Anybody who his heart does not moving to the listening, he is not perfect, lack of consideration, far away from spirituality, behave more crude and dumber than camel; birds, and other animals. Because, for camel only, though stupid, it so much excited to a convoy song until the heavy burden feel light and a far distance feel near, because of the hard spirit to listen. The beauty voice evoke back it spirit from something caused pain and difficulties. You see, if the camel listen to the convoy song, it stretch op its' neck, listening with its' ears up, and quick the journey until all burdens and the stretcher on its' back site shaking. ”* (Dr. Yusuf Al-Qardhawi, 1996).

The sing of *sufi* is a sing of religious, became the method to evoke the longing feeling and get moving the heart to the journey to Allah by the *sufist*. The *sufist* assume that, singing a song thus as the worship to Allah, or at least as a stimulator for doing worship. That is against among of the *ulama* such as Syaikh Al-Islam Ibn Taimiyyah and his student, Al-Imam Ibn Al-Qayyim, he against the singing hardly. This paper view the opinion of Izuddin Abdussalam also from another Dr. Yusuf Al-Qardhawi's work entitled “ *Fiqh Al-Ghina wa Al-Musiqy fi Dhau Al-Quran wa As-Sunnah* “, then translated into Malay language entitle “ *Fiqh Musik dan Lagu Perspektif Al-Quran dan As-Sunnah* “. Izuddin's opinion may become the most just opinion regarding of the sing of *sufi* matter, thus Al-'Alamah Al-Alusi quoted from his book “ *Ruhul Ma'ani* “, he said: Izuddin bin Abdussalam asked about singing and dancing, hence he answered that dancing is heresy (*bid'ah*) and no one doing it except those mindless, hence enable to evoke the spirit of a part of *sunnah* and to remind the eternity, do not forbid, even in the condition of losing of spirit and give up, for this matter it is enable and for those empower of badly strong desire is not allow to listen a singing, because of singing tend to the bad desire. Then, Izuddin bin Abdussalam said that the law of singing contrary with suitable differentiate to those listening and behave it.

## 2.2 Da'wah

Another view is the book entitled "Metodologi Dakwah" written by Abdul Aziz Mohd Zin, 2001. He defined the word "methodology" first. Methodology derived from word "metode". Metode (metod) means a way to do something or system. It originated from English language (method) means system, program or procedure. The application of metode in Malay and English language is similar meant. There are several words in Arabic language nearly close by its definition with method. The words are "uslub", "manhaj" and also "wasilah". In Arabic language, "uslub" means way or manner, style. It is a way to stimulate or a manner to use something, or such manners to do some work. According to the common interpretation in *da'wah*, the *da'wah* "uslub" is to convey the content of *da'wah* with parable and certain shape. If "uslub" means a way to shape, to apply something or certain ways to do some work hence, the *da'wah* "uslub" means a way to do *da'wah*. However "manhaj" or "minhaj" mean way or manner. "Wasilah" means media or a channel to convey the content of *da'wah* via mass media. For Ghalush, "wasilah" does not just channel meant but more "uslub" meant. Therefore, besides channel meant, "wasilah" also meant "uslub" or a manner to convey the content.

Generally, the Islamic *da'wah* is divided into two components; the content or lesson that decide to convey to the target and a manner to convey the teaching to be known as methodology (Abdul Aziz Mohd. Zin, 2001). According to the division, methodology is the important part in *da'wah* because the methodology is the proper application to convey the *da'wah* teaching to influence the target. Zain Al-'Abidin Al-Rikabi explained that, one of the conditions to convey the *da'wah* is the clarity and explanation. Therefore, Islam conveyed to the target with good manner, using good media and the clarity of explanation. It becomes a mistake while conveying something honor, beautiful and holy to the target in bad manner until the magnificence can be disappear. Allah said in the verse:

ادْعُ إِلَى سَبِيلِ رَبِّكَ بِالْحُكْمَةِ وَالْمَوْعِظَةِ الْحَسَنَةِ وَجَادِلْهُمْ بِالَّتِي هِيَ  
 أَحْسَنُ إِنَّ رَبَّكَ هُوَ أَعْلَمُ بِمَنْ ضَلَّ عَنْ سَبِيلِهِ وَهُوَ أَعْلَمُ بِالْمُهْتَدِينَ (125)

“ Invite (all) to the Way of thy Lord with wisdom and beautiful preaching; and argue with them in ways that are best and most gracious: for thy Lord knoweth best, who have strayed from His Path, and who receive guidance.”

(Al-Quran, An-Nahl 16:125)

The *da'wah* preacher who followed the right manner is a preacher who attempts to think about the effectiveness on his *da'wah* work. Hence, he attempts to get the elements and factors which toward it. Muhammad Khair Ramadan Yusuf explained, there are the elements can be contributed to the succeed of preacher with his big role into it. It is because of the element that give impact to bring up to the succeed in *da'wah*. The element is the *da'wah* “ *uslub* “. Al-Zain explained, the *da'wah* preacher has to care of the “ *uslub* “, scrutinize it deeply, so that the “ *uslub* “ using of is suitable. “ *Uslub* “ is not a light matter in *da'wah*. Every preacher has to attempt seriously toward to the right “ *uslub* “ application. The stylish performance of content in *da'wah* and the *da'wah* “ *uslub* “ generally are the most essential in *da'wah*. Hence, it become a pre-condition to the *da'wah* self. There is a foundation of *da'wah* methodology.

The verse has put forward the *da'wah* manner that has been done by every preacher, that are wise manner, a good advice and with discussion, dialogue and the best debating (Abdul Aziz Mohd. Zin, 2001). Three of them are the foremost foundation for the *da'wah* methodology. In chapter 5 of this book also discussed about the methodology of the stylish of content performance is body of content or message to perform or conveys to the target. The content of *da'wah*, consist of the faith, syariah law and behavior can be put forward to the target with various stylish performance. The stylish performance of content meant “ *uslub* “ with special meaning. While

mentioned “ *uslub* “ with special meaning meant a manner about to perform the content to the target, without touching another aspects. The foundation of the stylish performance of content is the variety of performance and the body of content that put forward to the target. It perform in attractive occasion, no bores, be interested and liking by all of people. The variety can be seen clearly while Al-Quran and prophet saying have research made by, both are trying to perform their content with different performance, although the message or absolute meaning are same.

On the other hand, the Islamic *da'wah* is not merely a word, but the most important is the behavior and practiced by a person has done, for instance, be the exemplary regarding of the truth and honor religious experience. It is more easier for the target to look and follow some practices through the good exemplary. Hence, the *da'wah* through a good exemplary become the “ *uslub* “ of *da'wah* most succeed. Related to the *da'wah* through the good exemplary performance, Al-Qahtani explained that, it means to perform the content, that is Islam via the honor behavior, until there is a justification between what is saying with what is doing and practicing in daily life. The prophet PBUH had define Islam is a good behavior. He said:

فقال يا رسول الله : ما الدين ؟ فقال الرسول صلى الله عليه وسلم: (( حسن الخلق ))

“ *The Prophet PBUH was ask, what is Islam religion? He PBUH answered: Islam religion is a goodness of behavior. “*

Besides that, the poem give big impact to human soul because of the arranging statement and the different application of words it has, and contra with common practice. With beautiful language, the message convey deeply to evoke the listener heart to listen. Islam using it as a “ *uslub* “ in *da'wah* because of the poem big role, specially at the beginning part of Islam one time ago.

According to Dr. Abdul Karim Zaidan, (2002) in the book entitled “ *Islam dan Da'wah* “ mentioned the technical of *da'wah*. *Da'wah* can be doing through orally,

the deed and the preacher life style that become the examples to others and attract them to Islam. He then categorized it into three subtopics as below:

(1) Orally *Da'wah* (Abdul Karim Zaidan, 2002)

The important of orally *da'wah* is a foundation technical to convey *da'wah*. The *Al-Quran* itself that consist of *da'wah* element is a Word of Allah (*Kalam Allah*), the God for entire nature, got down by *Ar-Roh Al-Amin* for conveyed to human by Prophet Muhammad (PBUH). Allah said in verse:

وَإِنْ أَحَدٌ مِنَ الْمُشْرِكِينَ اسْتَجَارَكَ فَأَجِرْهُ حَتَّى يَسْمَعَ كَلَامَ اللَّهِ  
ثُمَّ أَبْلِغْهُ مَأْمَنَهُ ذَلِكَ بِأَنَّهُمْ قَوْمٌ لَا يَعْلَمُونَ (6)

“ If one amongst the Pagans ask thee for asylum, grant it to him, so that he may hear the Word of God; and then escort him to where he can be secure. That is because they are men without knowledge. “

(*Al-Quran, At-Taubah 9:6*)

The preacher must not neglecting the orally *da'wah* and he needs to understand that it gives a big impact to the human soul (Abdul Karim Zaidan, 2002).

(1.1) The Oral *Da'wah* Guidelines (Abdul Karim Zaidan, 2002) :

- (a) The preacher words must be clear and easy to understand, no circumlocutory and difficult to understand. The listener can understand to what he talking about because the purpose is to convey the matter that the listener needs to know.
- (b) The language used of must not consist of the latest terms that the application may be right or wrong. The preacher needs to attempt using the terms in *Al-Quran, Sunnah* and the *ulama* because the terms have certain

meaning and easy to understand besides to avoid the misunderstanding to the listener.

(1.2) The Guidelines For Preacher (Abdul Karim Zaidan, 2002):

- (a) The preacher needs to talk regularly and not too fast. The preacher needs to talk slowly in order to clearly explain that particular subject.
- (b) The preacher no needs to use high language and difficult to understand.
- (c) The preacher needs to avoid from the self-important attitude to people. As a preacher, he cannot disparages, challenges or to exaggerate about his advantage. He needs to talk with a soul of adviser; sympathy, honest and humble, that just want to teach people towards the goodness for them.
- (d) (d) The preacher needs to talk gently and polite manner. He needs to use the language that tend the *da'wah* target to be listen to his speech even they tend to get know and not to avoid from it.

(1.3) The Oral *Da'wah* Patterns (Abdul Karim Zaidan, 2002):

There are various ways to adopt for *da'wah* conveyance orally such as speech, learning classes, lecture, dialogue and convey the *amar makruf nahi mungkar* slogan. Writing also a part of *da'wah* effort through oral manner because the way and role played of similar to the orally *da'wah* specially for those cannot connecting orally.

- (a) Speech (Abdul Karim Zaidan, 2002).

This is a good way to convey *da'wah* and commonly using for assemble people those unrecognized by preacher or just a part from them known. The preacher needs several questions that decide to explain or put forward to make this speech succeed. As well as, the speech motion is related to the society's problem matter and collaborate with Islamic faith.

- (b) Learning Classes (Abdul Karim Zaidan, 2002).

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Commonly, this religious class discuss about the meaning of Al-Quran verse, the Rasulullah (PBUH) saying (*hadis*) or the elobaration of the *fiqh* problem. This class also commonly attended by a small group of people which want to listen the lesson. It gives the opportunity to the preacher to get know more and closer relationship among them. The preacher conveys the lesson in the best way and never out of the topic.

- (c) Lecture (Abdul Karim Zaidan, 2002).

Commonly, the lectures discuss about topics deeply and in whole with all relevant evidences. The preacher also needs to mention the opinions related to the topic and put forward the accurate opinion. The succeed lecture is the lecture which has certain purpose to achieve and this purpose identify clearly and convince. The speaker must talking regularly but not flippantly and not too emosional.

- (d) Debate and Dialogue (Abdul Karim Zaidan, 2002).

The discussion and dialogue happen between two or more people. Every side has their own opinion in such problem. May be, in some occasion, the *da'wah* target cannot accept the *da'wah* by the preacher, but in return they want to dialogue and debating with them.

- (e) *Amar Makruf Nahi Mungkar* Slogan (To Command into goodness, to avoid from jeopardize action) (Abdul Karim Zaidan, 2002).

*Amar makruf nahi mungkar* commonly doing orally. This technique can be used to invite non-Muslim to Islam or those doing sin to obey to Allah and leaving their wrongness. Sometimes, it focuses on certain individual, for several individuals, certain group or generally to all parts of society in order to perform all of Islam commands.

(f) Writing (Abdul Karim Zaidan, 2002).

Writing as a way to convey orally *da'wah*. The writing can be doing with write a letter to which decide to convey *da'wah* or by book writing, journal or article in the magazine or others. All this way is good for *da'wah*. The book written about Islamic doctrine, journal, article or letter is useful way for *da'wah* specially while this materials translated into certain race languages that invited to Islam. The preacher needs to write in easy language for understanding even those has low understanding level can be understand what is decide to convey.

(2) The *Da'wah* Work With Charity (Abdul Karim Zaidan, 2002).

The charity here means to banish the jeopardy with action. This is regarding of common happen but, it must not in banishing the jeopardy because it can be doing to appear the goodness such as built the mosque, school or others that helping for or to realize the aspiration to built the *syariat* of Allah. This action as a silent way to invite human to Islam and the effective manner to preach Islam.

(3) The *Da'wah* Through Exemplary (Abdul Karim Zaidan, 2002).

(3.1) The Important Of A Good Exemplary:

An important way to convey *da'wah* and invite human to Islam is through the good exemplary, which showed by the preacher as any book that tries to explain about Islam. This quality will determine the acceptance of audiences and be attracted to it. The action is more effective than speak.

(3.2) A Foundation Of A Good Exemplary (Abdul Karim Zaidan, 2002).

The foundation of a good exemplary to people are two, that are a good behavior and the action followed by word. If this both foundation are keep existence, than the

preacher become a good role model. Even the good role model becomes the informal *da'wah* to Islam.

## CHAPTER 3

### RESEARCH METHODOLOGY

Methodology is important to complete a research because it is the right application to finish the research to get the accurate data. The learned methodology is the human efforts to arrange the knowledge of environmental and society symptoms through a system and strictly method, but the effort to cop up the symptoms is according to the discipline of learned methodology purpose to obtain a new principle namely conscientious. (Koentjaraningrat, 1986). According to Imam Barnadib, the conscientious methodology is a knowledge about a manner for having conscientious. (Prof. Imam Barnadib, 1982).

The word methodology derived from Greece language that is *methodos* means manner or way. (Koentjaraningrat, 1982). However, *logos* means the study of manner. As a result, the relation between methodology and learned related to the problem of the job task to understand the object of conscientious target. (Koentjaraningrat, 1982). If some research made by using the suitable and accurate method, absolutely will produce a high mutual data.

This study generally based on two manners below:

- i. Library research
- ii. Field research

#### 3.1 Library Research

This is to get a part of conscientious data in the documentation such as Al-Quran, hadith or Prophet saying, the research papers, dictionaries, magazines, newspapers back issues, handouts and the books related.

There are several libraries involved in getting the information to finish this study, such as:

- 1) Library of Islamic University College of Malaysia
- 2) Library of Islamic Studies Academic of Malaya University
- 3) Public Library of Islamic Center
- 4) National Library

The library research prepares the information on the conceptual and theoretical only. The field research is also applied to complete this study.

### **3.2 Field Research**

Field research means doing research formally on the object selected to the study. The researcher chose Kuala Lumpur area as a place for sample to gain the data and information regarding of the acceptance of *nasyid* among Malaysian society nowadays.

In the body of this research, the researcher applies a number of methods that are:

- a) Sampling method
- b) Data collection method
- c) Data analysis method

#### **( a ) Sampling Method**

The researcher used sampling method to determine the subject. A sample is a set of subjects selected from a population. The goal is to select a sample where the sampling error (difference between sample and population characteristics) is minimized. By that way, the sample best represent the population of interest, and the ability to generalize, a hallmark of science and particularly inferential statistic, is maximized as well. (Miller & Salkind, 2002).

The researcher used sampling method by focusing on Kuala Lumpur area population to study and collect the information and data. Besides that, this method become a measurement to determine the accurate of each data obtained. By this way, there are 50 sets of questionnaires distributed to the focus area population without considering