Legitimation of Religious Music of Sabyan Gambus' Song "Deen Assalam" as a Perspective Response to Islamic Radicalization in Indonesia

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ABSTRAK

Legitimasi Musik Religi Lagu "Deen Assalam" karya Sabyan Gambus sebagai Respon Perspektif terhadap Radikalisasi Islam di Indonesia. Islam sering disebut sebagai gerakan atau aktivitas radikal. Sabyan Gambus, melalui sampul lagu mereka, menanggapi situasi tersebut dalam lagu mereka "Deen Assalam". Lagu ini dibuat sebagai upaya untuk meminimalkan dan mengurangi kesalahan berpikir masyarakat tentang konsep dan implementasi pengajaran Islam. Dengan demikian, kajian terhadap nilai yang tersirat dalam lagu menjadi penting untuk melihat perubahan persepsi dalam masyarakat sebagai legitimasi atas karya serta posisi Islam dalam struktur masyarakat Indonesia. Oleh karena itu, analisis lirik lagu diperlukan. Teori Riffaterre diterapkan untuk mempelajari lirik lagu. Sementara itu, teori Bourdieu digunakan untuk meninjau pencapaian legitimasi praktik produksi karyanya. Metode behaviourism digunakan dalam menganalisis perilaku agen selama proses berkarya. Hal tersebut dimaksudkan untuk mencapai legitimasi yang dapat dianggap sebagai pergeseran posisi dan persepsi masyarakat. Legitimasi karya Sabyan Gambus dengan menganalisis respons dari masyarakat dapat dianggap sebagai kemungkinan munculnya Islam yang lebih moderat di Indonesia. Analisis makna subjektif juga dapat menciptakan beberapa peluang bagi audiens untuk mendapatkan kekuatan nilai yang memengaruhi relasi terhadap kuasa dan faktor eksternal lainnya. Oleh karena itu, baik analisis kerja internal dan eksternal diperlukan untuk menunjukkan pengaruh produksi karya dan pencapaian legitimasinya pada posisi dan persepsi masyarakat.

Kata kunci: Sabyan Gambus; Deen Assalam; musik untuk deradikalisasi

ABSTRACT

Islam is often referred to as being a radical movement or activity. Sabyan Gambus, through their song cover, responds to the situation in their song "Deen Assalam". This song was created as an effort to minimize and reduce society's misthinking on the concept and implementation of Islamic teaching. Thus, the value study implied in the song becomes essential to view such a perception shift within the society as a legitimation upon the work as well as the positioning of Islam in the structural of Indonesian people. An analysis of the song lyrics is, accordingly, necessarily needed. The theory of Riffaterre is applied to study the song lyric. Meanwhile, a theory of Bourdieu is employed to review the legitimation achievement of work production practices. The behaviourism method is used in analyzing the agents' behaviours during the production process. It is meant to reach a legitimation which can be considered as shifting of position and perception of the society. The legitimation of Sabyan Gambus' works by analyzing the response from the community can be regarded as some possibilities of the emergence of a more moderate Islam in Indonesia. The analysis of subjective meaning may also create some opportunities for the audience to gain the power of value that affects the power relation and other external factors. Therefore, both internal and external work analyses are necessary to show the influence of work production and its legitimation achievement on its position and perception of society.

Keywords: Sabyan Gambus; Deen Assalam; music for deradicalization

Introduction

There are some phenomena where society problems are being connected to religious issues that change them into a sensitive problem that potentially develops into a social conflict. Such situation is often used by some parties to politicize the situation to separate people. One of issues often employed to crash people's ideology with religious issues is radicalism. Radicalism is often said to be a fast-developing ideology as a result of globalization. Characteristics of groups assumed to be in radicalism are those that often used religious symbols and violent instruments to actualize themselves and their view. An example of a group considered to have those stereotypes is the Islamic people, and eventually, the radicalism is being identical with the left-wing extremist group of Islam (Amin, Haryani, Arifah, & Husna, 2019). Basically, Islam is able to interact with many other cultures, such as Javanese through *macapat* (Javanese) songs (Sahlan & Mulyono, 2012). In addition, the Islamic art world has also influence the Western culture with its musical notes. Al-Farabi, who was well-known as a philosopher, Middle-East composer, the writer of Al-Musiqaal-Kabir (the Big Book of Music), was the creator of musical notes (Sasongko, 2017).

It is often considered that globalization is regarded as a factor that develops an ideology closely related to cultural transformation within a society. The cultural transformation is also considered as a dynamic process happened within a society resulted from interactions influenced either by external or internal factors (Saearani, Simatupang, Soedarsono, & Kusmayati, 2014). In addition, a cultural transformation is to result in changing the way of thinking of a nation (Harmawati, Abdulkarim, & Rahmat, 2016). This change is then exploited to implant radicalism values by extremist group to individuals who are possible to be influenced.

Those methods, however, were being responded by Sabyan Gambus group to produce works giving contradictive values to such radical concept. This production is treated as a social production functioning as a reinforcement media on the changing of (Sujatmiko & El Ishaq, 2015). Therefore, the works of Sabyan Gambus, especially

"Deen Assalam", can be considered as a song that provides Islamic values of peace as a perception response to the Islam radicalization in Indonesia.

The works of Sabyan Gambus were initiated by optimizing the use of social media. The Youtube application was used to spread and made the name of Sabyan Gambus famous. In the mid of 2018, Youtube recorded 1,871,743 subscribers of the official Youtube Sabyan Channel; in addition, the subscribers of Official Sabyan Gambus account reached 181,598 people. This phenomenal group brought them to public appreciation for bringing the religious music to the same level with the pop. Their songs that are thick of Middle-East as being dominated by the use of Arabic language show a cultural hybridity. The songs created with Middle-East nuance and the performance style of Sabyan Gambus are able to attract young generations to enjoy religious music. Though those songs are sung in Arabic language, people continually express a great interest to enjoy Sabyan Gambus' songs. The fact that gambus is a kind of music identical with the Malay ethnical music, and shalawat that is identical with the Islamic tradition does not withdraw people's interest to memorize and sing the songs.

The behaviorism method was employed to analyze the habitus of production agent, in this term Sabyan Gambus, to reach its legitimation to respond to radicalization issues related to Moslem people. The legitimation achievement was treated as a basis to assess their responses to the issue of radicalism through their work response and the shift of society's perspective.

The Relation of Bourdieu Concept with the Production of Religious Music

Music is one of popular culture products created by society. It is categorized as one of society's cultural product because the activities in creating musical products enable the emergence of any substantial thinking constructions by promoting individual interactions one to another in certain order or being constructed on structural relationship. Such interactions form an artistic space manifested from social agents involved in different

forms – artistic works, political activities related to development of certain fields, or any polemics appeared when a field develops, like music. Santoso (2017) argues that arts is a collective creativity involving cooperation of different parties with various supporting aspects to create. An analysis towards musical works as its object, in this case is religious songs, shows manifestations of social agents being positioned in such a way that they create possible spaces as a part of their positions in expressing their works. In music, there is an analysis site that can be employed to develop a theory stating that in an arena lies corresponding positions that can be utilized to map a genre, like classical works undergoing repetitions in their productions in different styles (Bourdieu, 1993). The change of style becomes an effort of musician to move beyond dominant thinking models, thus a reproduction is not aimed at following the dominant stream but creating new style employed to map subcategories, such as art works and mainstream (popular).

In a positioning to view a power relation in a work production, it cannot be separated from the purpose of the production itself. The purpose of a production also creates differentiation process resulted from public varieties. Symbolic instruments appeared has commodity values and becomes a symbolic object. The value of an arts work is based on certain work values, such as work production, conducted continually and perpetually to create those work values that instead of being a form of competition among agents (producer, artist, critic, and others), it is related to the differences of cultural instruments, such as mainstream and *avant garde* (Bourdieu, 1993).

The differences of subcategories within a work production show two opposite poles of production forms, i.e. heteronomy and autonomy. Heteronomy is a work production appeared as a result of market demand in form of personal commission. This becomes an opposition of autonomy market production that ignores the market demand. Thus, the relation between them both tends to form a construction of audience relation. The success of heteronomy leads to either economical or political interests that further becomes an assessment standard or evaluation of the success of both the

work producer and the work itself. It does not apply to autonomy pole as its production success degree is not based on the audience (Bourdieu, 1993, 45-46).

As a thought construction, a music production is a construction built on its agents' statements. Those statements can also be used as a mapping of the agents' positions in a social structure. In this case, music develops in an arts or artistic field as an arena or power field. Besides being a power arena, this field is also a competition arena that tends to change or maintain a position through its power. By using the power, the objective relations will be constructed to be a part of strategy decision taken to maintain or improve a position. This becomes an important part in deciding values of production activities in the field. The interaction through interposition relation confirms the social positions taken and manipulated by social agents, whether individuals, groups, or isolated institutions. The strategies are chosen by considering any owned powers and the agents' statement forms constructed in power relation. In this matter, any positions which are occupied, maintained, or struggled for lay within a bigger overspreading power, i.e. the power relation in a big world. The power relation in the big world shows that any position taken will create relations with possibility spaces. Those possibility spaces will, then, give values on the taken positions. The values can be in forms of work meanings, whether it is an artistic value, arts value, philosophical values, or others. The values will automatically change in accordance with any changes created by audience or value decisions by audience. Therefore, the structure of the arena is a field structure having various competing arenas with their own powers to maintain or refine a position as well as to reach a dominating position in the power relation (legitimation).

In any musical production activities, musicians act as an agent in a period of time and in a certain society as a part of history makers through their works. The agents will compose and place themselves on position using expressions revealed in their works. The map of work production activities directs to different places of the work positions in a power relation. In addition, in a work production,

any thoughts in creating works will form a structure of agents positions related with space structure in the big world. The appearance of new works shows the existence of such works in arts field. This existence will reconstruct possibility spaces in the social history map. It opens a possibility to be a philosophical doxa in art field. The concept of doxa is similar to that of the hegemony concept of Gramsci. The hegemony concept creates a favorable adherence to the structure relation, between the actual and abstract worlds. The adherence is taken for granted without any thinking process. In a doxic situation, the truth is considered as being universal as it is viewed from the perspective of the dominant authority. As mentioned by Bourdieu (1993), when the presence of a work is able to make a change to problems, its own presence changes into an existence since there is a recognition on the role it shares. In this situation, any differences resulted from such existence will modify and replace the worlds of possibility choices on previously dominant productions.

Accordingly, to view the complexity of a work existence, it cannot rely only on the product's mutually dependency, such as intertextuality concept, but also on how to relate it to other systems constructing other practices around the work itself. By relating the work to other practices, it is possible to use the mapping of agent powers to create authority, dominance, or legitimation on any real interests from different possibilities. The strategies applied in such situation are employed to win over position in that structure. Therefore, the concept of understanding and comprehending a work should consider two analysis aspects, internal and external.

Understanding a work production may also be seen from a meaning analysis on the song lyric. For production process, a lyric is treated as a poem, an indirect expression to express something using different meanings. This indirect expression is due to three things: first, displacing of meaning through the use of metaphors or metonymy; second, distorting of meaning through the use of ambiguity, contradiction, or nonsense; and creating of meaning through the use homologues, enjabement, or typography. Poetic symbols in

the lyric are in forms of words or phrases related to the lyric significance. The poetic symbols are exercised to identify idiolect factors or class factor to observe the author's linguistic features as well as to identify the factor of poetic quality. The poetic legitimation on the lyric's poetic symbols is gained from the acknowledgment of its readers or audience (Riffaterre, 1978).

Understanding the meaning of a song lyric can be accomplished by using the following stages of lyric analysis. Firstly, through heuristic, that is reading the lyric based on a language convention. This step involves the use of dictionary as its standard convention reference. Secondly, hermeneutic, that is the reading based on literary convention. The literary convention shows different meaning other than what is referred in the heuristic reading. Both contexts gained from heuristic and hermeneutic reading are then employed to determine a hypogram – a kind of sign containing prediction of a complete meaning. The hypogram, in this analysis, can be in a potential hypogram that views the meaning context based on daily language; and an actual hypogram that refers to precedent literary texts. The analysis is further conducted by determining a model, matrix, and meaning to understand that the empty space is, indeed, a matrix itself (center of meaning) (Riffaterre, 1978). This paper, furthermore, uses the stages of potential hypogram to analyze the meaning in its daily language context.

In addition to having an internal analysis, an external analysis is also conducted as a mapping analysis of social conditions of the production, either analyzing the producers or studying the consumers' enjoyment based on the congruity of production planning to meet the demand or production order. The similarities of symbols presented and created by the statements of work producers show the purpose its production activity and its production function (Bourdieu, 1993). Based on this view, a confession or legitimation of a work becomes a part of an acknowledgment for the existence of the work itself. Related to such acknowledgment, any production activities are connected to a power relation that construct a dominating system. A legitimation of a work production is also a part of

the meaning objectivity order. This legitimation brings new meanings that serve to integrate any different possessed meanings with the institutional process. In this situation, the role of human as a subject or an actor will determine the production result to its legitimation achievement (Berger & Luckmann, 1991; Bourdieu, 1993; Jenkins, 2006). It means that a human thought lies in the human activities and social relation appeared from the work production as a result of the activities. The activities are the materials in composing the construction of a history. The history itself is constructed from any human activities conducted by their revolutionary actions. The materialism that built people awareness becomes a reflection of external elements forming human idealism into a reality product. Humans, thus, develop the material production and relations by using their own way of thinking. This, consequently, builds the virtue of their existence as they are in a production process exploring their own thinking. An understanding of those substructure and superstructure is, indeed, an understanding of the human activities and the world they produce from the activities (Elster, 1986).

Habitus of Sabyan Gambus and the Position Struggle of Religious Music in Indonesia

Sabyan Gambus is led by Ayus (Ahmad Fairus) who is also the keyboardist and the song writer of their songs. Ayus grew in a society favoring gambus music. The music is performed and dominates the society's marriage ceremony. During the ceremony different kinds of music are often performed, such as qasidah, shalawat, or gambus. Ayus started learning music when he was 17 years old. He learned various musical instruments from a musical group called Organ Tunggal Ada Rezeki Syukur kalau Lagi Kosong Alhamdulillah, abbreviated to ASOI. In this group, Ayus learned many music instruments, such as guitar, percussion, and keyboard. At first, Ayus was only an additional player in some of ASOI's performances playing other musicians' famous songs. Based on some suggestions from his neighborhood, Ayus tried to form his own gambus group, and started to create gambus songs to play

by themselves. At the beginning, Ayus' gambus group consisted of Zay (as the manager), Kamal (percussion), Heri (guitar), Taqin (flute), Ayus (keyboard), Tubagus (violin), and Sofwan (MC). Sabyan Gambus was founded in 2015. The name Sabyan – name of Ayus' daughter – was chosen as the name of the group. The name was expected to bring good luck to the group. However, since it was established, one main problem they had was that they had no vocalist. The problem of having a permanent vocalist was due to the fact that Sabyan Gambus needed a vocalist with particular timbre; thus, they decided to have a freelance vocalist at that time. Another problem was that they often performed only on wedding ceremonies, and hence gave them little sum of money. It made Heri and Taqin, the members of the group, decided to leave Sabyan Gambus. This group, nevertheless, survived and found Nisa as its vocalist. Later, Annisa joined to be Nisa's backing vocal.

From the point of view of their works, since it was first founded, Sabyan Gambus played only popular gambus or pop songs. Old gambus songs were re-arranged into a more modern, fresh, yet easy-listening new gambus songs. The song was then recorded using hand phone and uploaded into Youtube channel. This was one of Zay's ways as the group manager to promote and raise the popularity of Sabyan Gambus. According to Zay, millennial gambus personnel should exist in digital world as well. Thus, Sabyan Gambus also completed their Instagram account with a Youtube channel. The channel was indeed a way to satisfy their Instagram followers who have suggested for them to upload their works to Youtube so that their works could be enjoyed by everyone.

In addition, in term of creativity, Ayus as the leader of Sabyan Gambus did not get satisfied only by re-producing old gambus song using new arrangements. Ayus also created his own songs, like "Ya Maulana." The song was written two months after Nisa had joined the group. It was made for Nisa as it was conformed to Nisa's voice. Nisa was also stunned with the song lyric when first listened to it. This made Nisa sang the song with all her soul that the video clip of "Ya Maulana" got more than 13,000 comments from their fans in the next seven

hours after it had uploaded. It shows how people put a high interest on the song; moreover, the song was uploaded during Ramadhan (fasting) month in 2018. This fact, however, was not really related to its launching time that was during the Ramadhan, as most religious songs launched during the fasting month usually lost their popularity when it ended. Sabyan Gambus' songs, nevertheless, continued to gain popularity after the fasting month ended. Its top achievement was when the song was granted an award in Anugerah Musik Indonesia (AMI – Indonesian Music Award) in 2018 as the Best Spiritual Song using Islamic Lyric. It successfully defeated other songs produced under major label, such as "Bocah Ngapak Yak" by Wali and "Maha Pemilik Hati" by Virgoun with Last Child. The award was followed by another award in the event of SCTV Music Award that legitimated Sabyan Gambus' position as The Most Favorite Newcomer in April 2019, which was also due to the popularity of "Deen Assalam" song. Those awards did not only reflect the achievement of Sabyan Gambus but also represented the success of religious music genre in competing to gain popularity and acknowledgment of the society's acceptance towards religious music as a legitimation. The phenomenon of Sabyan Gambus is not merely a genre positioning, but also shows how indie works when using benefits of social media can create a rapid and major access towards the society.

The song of "Deen Assalam" is a cover song that is sung by Sabyan Gambus and was launched in May 2018. The original singer of Deen Assalam is Sulaiman Al-Mughani from Sharhaj, Saudi Arabia. So, it was not originally created by Sabyan Gambus, but it was a re-arranged one. By their own arrangement, the song was able to attract people and was viewed hundred million times by Youtube users. This song is, thus, considered to be one that was able to increase the numbers of their Youtube channel subscribers. This promotes the fact that Sabyan Gambus is a newcomer legitimated by the society. Furthermore, a part of this song was chosen to be sung by President Joko Widodo when he closed the event of Festival Bintang Vokalis Qasidah Tingkat Nasional (National Qasida Star Vocalist Festival) in 2018.

The popularity of Sabyan Gambus also became a distinctive attraction during the 2019 Presidential Election. Both political contestants, Joko Widodo-Ma'ruf Amin and Prabowo-Sandiaga Uno, made their approaches towards Sabyan Gambus to invite them joining their campaigns. One consideration was due to the fact that the numbers of Indonesian millennials were up to 85 million, ranged from 17 to 39 years old in 2019. The number equaled with 44% of 192,8 million fixed voters. Among the total numbers of Indonesian voters, Islamic young voters reached 63,7 million people (Putri, 2019). Sabyan Gambus, then, decided to support the campaign of Prabowo-Sandiaga Uno. The following pictures show Sabyan Gambus' activities while helping the campaign.

Their decision to get involved with the campaign of Prabowo-Sandiaga Uno did not cause any worries if they would lose their fans, since the mission of Sabyan Gambus is to entertain, to grow their fans' love to Allah SWT and Prophet Muhammad saw, and also to convince them that their faith and loyalty can be strengthened by presenting God in their heart, mind, and behaviors that make their lives meaningful.

Analysis of "Deen Assalam" Lyric by Sabyan Gambus

Deen Assalam

Kalla hadzil ardh maatakfii masaahah (The whole world feels confined)
Lau na'isibilaa samaahah (When lives are without tolerance)
Wanta'aayasynaa bahub (But when we live with love)
Lau tadiiqil ardhi naskan kalla kolb (Though living in a confined world, we will be happy)

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Lau tadiiqil ardhi naskan kalla kolb (Though living in a confined world, we will be happy)

Abtahiyyat wabsalam (By living a righteous and peaceful life)
Aansyaru ahlal kalam zainuddin yahtirom (Spread lofty words)
Abmahabbat wabtisam (Enrich the world with respects, love, and smiles)
Ansyaru bainil anam hadahu din assalam (Speak to all human beings, it is Islam, the religion of peace)

"Deen Assalam" may mean the religion of peace. Basically, this song is a song with simple lyric. There are two different verses based on the lyric meanings. However, the song can be a long one – 4 minutes 21 seconds – as it is sung repeatedly. Some potential words that may be used for giving meanings to the first verse are *ardh* (dirt), *tadhiqil* (confined), *samahah* (tolerance), *ta'aasyasyna* (life), *hubb* (love), *naskan kall qolb* (happy). Those expressions used in the lyric do not apply the root forms, such as the root wood of the word happy in Arabic is *sa'idun*; yet, this song employs the meaning of 'happy' by using an expression of *naskan kalla qolb*.

The second verse is the repetition of the first one. In the first line of the third verse, it uses *abthahiyyat* (righteous behavior), and *wabsalam* (peaceful). The word wabsalam comes from *wa* = and, *bi* = with, *salam* = peace. It should be pronounced as *wabissalam*, but in some dialects, it becomes *wabsalam*. The second line uses *ahlal kallam*, which means words. The words refer to utterance meanings. The word *zainudiin* means religious enrichment, to enrich; *yahtirom* means lofty. So, the expression *ahlal kallam zainuddin yahtirom* means lofty words. The third line includes *abmahabbat*, which means enrich life with love; and

wabtisam, which means with smiles. The fourth line uses *bainil anam*, which means among human beings; *din assalam*, which means the religion of peace (in this context, Islam religion).

The song teaches about tolerance and love to make life peaceful and happy. The happiness and peacefulness can be reached by conducting perfect behaviors, either by saying the good words or doing righteous conduct. The peacefulness will exist when every individual respects one to another. Human lives that are full of differences and varieties should not be separated or be compared. The separation will make the world feels confined. However, no matter how restricted the life is, when it is conducted in love and gratitude, it will feel great.

Islam teaches righteous manners, utterances expressing *akhlaqul karimah* (akhlak/ good deeds), respecting each other, and loving others. In this context, Islam teaches *akhlaq* to human beings, not only among moslems but also other people – non moslems, as well. Thus, the expression of "*Ansyaru bainil anam*" (spread to human beings) without any exceptions, separations, and differences of other religions or groups other than their own group.

Production Strategies of "Deen Assalam"

"Deen Assalam" is a song expressing Islamic teaching by which it is a religion that brings peace. This song is a response chosen by Sabyan Gambus to correct the misperception of Islam among the societies. Various social issues related to conflicts that develop in the society are often constructed as religious issues. Islam is viewed as a religion having high fanaticism among its followers that creates radicalism. It is what is responded by Sabyan

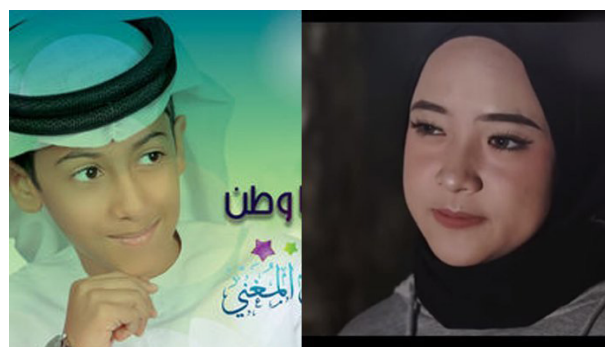Figure 1. Sabyan Gambus in a campaign of Prabowo-Sandiaga Uno. (Source: personal collection)

Figure 2. Sulaiman Al-Mughani and Nisa Sabyan Gambus. (Source: Tribun-Medan.com)

Gambus through arts, in this context – music, that has esthetic aspect and tends to bring a great influence to listeners. Moreover, the fans of Sabyan Gambus' songs are not only Moslems, but also non-Moslems. This influences the values of Islamic syiar to correct the misperception among those who have not known Islam well.

This phenomenon is contradictive between the misperception in understanding Islam that affects the position of Islam itself and the curiosity and fondness of the song "Deen Assalam." In other words, the song is able to attract people's interest and attention on Islam using artistic esthetic values in the song. The power of the song is expressed through the use of Arabic language that fully adopts the original lyric. Nonetheless, this song is still favored by people without considering its listeners' religious backgrounds. As cited by Daulay (2018) in Tribun-Medan.com, many comments posted on Sabyan Gambus' Youtube channel support the idea that Islam is not a religion identical with stereotypes of violence, rudeness, radicalism, or others. Some comments are cited as follow:

> "*Islam Bukan Teroris, Islam Agama Perdamaian, Teroris Tidak Punya Agama,*" (Galery Football) – "Islam is not Terrorist, Islam is a Religion of Peace, Terrorists have no religion, " (Gallery Football)

> "*saya Kristen 100%, tapi jujur bahasa yang digunakan di tambah vokal suara yg lembut dan musiknya yg indah benar2 menyentuh hati saya,... Salam Damai ya.*" (Edi Ledi) – "I am a 100% Christian, but frankly speaking, the language used added with the soft voice and its beautiful music really touch my hear. May peace be with you." (Edi Ledi)

> "*Saya kristiani.. saya senang dgn lagu ini.. tiap hr saya putar sekalian hafalin lirikx.. teduh tenang rsx dger lagu ini.. maknax dlm bgt.*" (Andrew Valentino) – "I am a Christian.. I like this song.. I play the song everyday while trying to memorize the lyric..I feel calm and content listening to this song.. the meaning is so deep." (Andrew Valentino)

> "*Saya Hindu tapi saya tau islam bukan teroris...setahu saya islam itu damai, sejahtera, dan ramah...Saya suka lagu ini.*" (Mr X Bass) – "I am a Hinduist, but I know that Islam is not terrorist...as far as I know, Islam is peaceful, prosperous, and friendly … I like this song." (Mr. X Bass)

Those comments posted by the listeners of "Deen Assalam" show how the songs along with its meaning affect the perception construction built upon Islam. The teachings of Islam do not highlight any violence. Islam teaches about tolerance because love will make happiness. Islam also teaches righteous behaviors, utterances, and smiles. This becomes an effort to deconstruct the developing discourse of Islam being identical with violence, radicalism, intolerance, and especially to those who are from different religions. This deconstruction effort is built by representing a high-esthetic work through its beautiful melody, the touching voice of the singer, and a singer with a calm and pretty face. This is to complete the packaging of such social product upon the meaning of Islam as a religion that brings blessings to the whole universe (*rahmatan lil alaamiin*).

The melody of the song brings peacefulness to those who listen it. It is in accordance with the meaning of the song itself. Although the song is written in Arabic language, it is able to attract those who do not speak Arabic to enjoy itg and to understand the meaning brought by the song. It is even played repeatedly by its listener in order to memorize the lyric as it is sung in Arabic language they do not know. The repetition part makes it easier for the listener to memorize the song more quickly. It is a part of the syiar of Islam to build a deep understanding on the Islam teachings to promote their love to Islam.

As a social production, the song "Deen Assalam" is reproduction of the song sung by Sulaiman Al-Mughani, a boy from Sharhaj, Saudi Arabia. The song was then re-played by Sabyan Gambus in May 2018 with its singer, Nisa Sabyan Gambus, who is also still a young girl (figure 2).

It is a kind of persuasive narration from Moslem youngsters to all religious people in general, and Moslem specifically to build and maintain the peace

of this world. The young generation is expected to be the agent of change within the society. Hence, it is important to continually produce positive values from, by, and for the young generation. It has been proven by Sabyan Gambus by achieving the award of The Most Favorite Newcomer in SCTV Music Award as a legitimation from the society towards the existence of the young music band bringing Islam syiar in their works. The concept of producing popular music while featuring religious syiar values can be accomplished by reconstructing the perception of the Islamic values discourse itself, so that it will be able to change the sentiment of Islam in the society.

Conclusion

Sabyan Gambus is an Islamic religious music band in Indonesia that has a characteristic of producing simple melody yet meaningful lyrics. The concept of making meaningful lyrics creates added values compared to other songs' lyrics that tend to use simple words to make them easy-listening. In addition, some songs of Sabyan Gambus were written using Arabic language a cultural negotiation to present Islam in their songs. On the other hand, the musical concept of Sabyan Gambus that chooses pop genre – the most favorite genre – by featuring religious materials to make them easily accepted by the society.

The appropriate genre chosen by Sabyan Gambus to perform religious music using pop music makes their songs easy to listen, to memorize, and to be accepted by the society. The distribution process by using the power of social media, such as Instagram and Youtube, is an appropriate choice to gain popularity by minimum cost. The simplicity of their production and distribution processes, nevertheless, helps Sabyan Gambus to create a great power to penetrate the society's legitimation by achieving musical awards, and even to beat other songs launched under major labels supported by a huge capital. The same power is also able to overcome the society's perception of understanding Islamic teachings, and thus, creates an acknowledgment in reducing the radicalization image of Islam to the common society.

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