

Exploring Theological Elements In Contemporary Malay Rap: A Case Study Of Malique's Pejamkan Mata

Mohd Asyraf Abdul Rahman^{1*} · Muhd Bazli Hashim² · Mohammad Khairuddin Majidillah³ ·
Nor Haziqah binti Ahmad⁴

^{1,2,3}Centre of Islamic, General and Language Studies (CIGLS), Universiti Poly-Tech Malaysia,
Kuala Lumpur, Malaysia,

⁴Faculty of Education, Social Sciences and Humanities (FESSH), Universiti Poly-Tech Malaysia,
Kuala Lumpur, Malaysia

asyralph@uptm.edu.my, bazli@uptm.edu.my, khairuddin@uptm.edu.my, haziqah@uptm.edu.my

*Corresponding author

ABSTRACT

This paper investigates the theological dimensions embedded within the lyrics of Malique's Pejamkan Mata, a contemporary Malay rap song. Integrating Islamic theology and literary analysis, the study examines how theological motifs reflect spiritual ontologies, epistemological sources, moral frameworks, and metaphysical objectives. Utilizing textual and thematic analysis, the paper uncovers how Malique crafts a nuanced theological narrative that critiques societal systems, affirms divine attributes, and inspires spiritual reflection through his lyrics. The results reveal that the song draws upon key Islamic values such as tawhid (divine unity), khalifah (vicegerency), Maqasid al-Shariah (objectives of Islamic law), and the Asma'ul Husna (beautiful names of Allah) that emerge through the theological concepts of ontological assumptions, epistemology, ethics, anthropology, teleology and normativity. These theological concepts serve to position the listener in a reflective engagement with spiritual realities, moral critique of power, and calls for individual and collective transformation. The study demonstrates how Pejamkan Mata, despite being situated in a secular cultural domain, can function as a powerful medium of spiritual communication and da'wah, particularly among younger and culturally attuned Muslim audiences especially in Malaysia's context.

Keywords: Islamic epistemology, Malay rap religious discourse, theological concepts,



ISSN: 2550-214X © 2025. Published for Ideology Journal by UiTM Press. This is an Open Access article distributed under the terms of the Creative Commons Attribution-No Commercial-No Derivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

1 INTRODUCTION

In the evolving sphere of popular music, Malay rap has emerged as a potent medium for articulating sociopolitical, cultural, and spiritual consciousness. Rap or hip-hop music began in the 1970s in the Bronx, New York, rooted in the speeches of prominent African American leaders. According to Noor (2022), it combined poetic speech, rhymes, and rhetorical language with R&B rhythms to uplift oppressed communities socially, culturally, and economically. This fusion of speech and music eventually formed the hip-hop genre. Among its prominent figures, Malique stands out for embedding theological and philosophical discourse in his lyricism. While he is not formally recognized as a religious artist, Malique's lyrical expressions often engage with themes central to Islamic thought, suggesting that spiritual communication can transcend traditional da'wah channels. Lyrics, even when not overtly religious, can serve as subtle forms of spiritual instruction and moral critique—a concept supported by the idea of hikmah (wisdom) in da'wah, where truth is conveyed through subtlety and beauty (Qur'an 16:125).

In the Malaysian context, where Islam plays a central role in identity and governance, music has often been viewed with suspicion or as antithetical to religious practice. Yet, studies such as those by (Rasit et al., 2011) and (Mat Said & Sulaiman, 2021) argue that Islamic messages embedded in

contemporary cultural forms, including rap and film, have the potential to reach broader audiences, particularly youth. This is especially relevant in Malaysia, where dakwah movements increasingly leverage popular platforms to address modern existential concerns while remaining faithful to religious tenets (Shuaib, 2017). The communicative power of lyrics lies in their ability to integrate complex theological ideas with emotional resonance and accessible language. Malaysian rap artists, though not explicitly religious, engage in the dissemination of Islamic values through the thematic content of their lyrics. Malay popular culture has seen an increasing convergence with Islamic values, especially within the realm of music, where the spiritual dimensions of Islamic teachings are being communicated through musical forms that resonate with youth. In the Malaysian Malay-Muslim context, cultural production, including music, serves as a mechanism for the negotiation of religious identity and modernity.

Many Muslim hip-hop artists and listeners emphasize *niyyat* (intention) in their musical practices, viewing music as a medium for good without claiming that ends justify means (Shannahan & Hussain, 2011). This approach is also seen in other genres, such as in the work of Rhoma Irama, a renowned Indonesian Muslim musician, who argued that music can be a powerful tool for da'wah. He proposed that da'wah music should be aesthetically appealing, have meaningful lyrics, maintain harmony between melody and words, and relate to everyday life (Irama, 2011). For the post-9/11 generation, expectations of da'wah music have grown significantly (Kamaludeen, 2015). By decoding these messages, listeners may be drawn into introspection and ethical consciousness, effectively making rap lyrics a modern vehicle for spiritual engagement and socio-religious critique. This paper therefore explores how Pejamkan Mata serves as a text rich in Islamic theological motifs, using a combination of theological and literary analysis. Building on prior works in religious semiotics (Asad, 2003; Nasr, 1987) and Islamic epistemology (Al-Attas, 1995; Izutsu, 2002), this research highlights how theology can shape not only lyrical meaning but also audience interpretation and moral imagination. This background is crucial for appreciating the depth and diversity found in Islamic lyrical traditions (Fuadi et al., 2023).

2 LITERATURE REVIEW

2.1 The Islamic Theological Concepts

Isma'il Raji al-Faruqi in his work *Al-Tawhid: Its Implications for Thought and Life*, al-Faruqi emphasizes that the concept of *tawhīd* (the oneness of God) serves as the foundational principle of Islamic ontology. He argues that recognizing God's unity leads to a coherent worldview where all aspects of existence—spiritual, ethical, social, and intellectual—are integrated. This unity reflects in various domains, including art, science, and civilization, highlighting the pervasive influence of *tawhīd* in shaping Islamic thought. Ontology in Islamic thought, as discussed by Al-Ghazali, emphasizes that all existence stems from God, distinguishing between His necessary existence and the contingent existence of creation, which sets the foundation for understanding knowledge and ethics. Islamic epistemology, shaped by thinkers like Al-Farabi, incorporates reason, revelation, and intuition as sources of knowledge, blending empirical inquiry with divine insight to guide ethical behavior (Ishaq & Daud, 2017). Ethics in Islam, influenced by Ibn Rushd, combines divine command with rational judgment, asserting that moral responsibility lies in both divine guidance and human intellect. From an anthropological lens, Ibn Khaldun viewed humans as social beings shaped by environment and culture, aligned with the Qur'anic view of humans as dignified and responsible agents (Karataşlı & Clark, 2024); (Widyastuti et al., 2023). Teleologically, Al-Farabi argued that human purpose aligns with divine intent and is achieved through knowledge and virtue, contributing to communal harmony (Nasikhin et al., 2022); (Umar et al., 2024). Normative ethics in Islam, as articulated by Al-Mawardi, stress justice and social welfare through a fusion of moral and legal principles grounded in divine law (Hanif, 2023); (Sanawiah et al., 2023). These elements—ontology, epistemology, and ethics—interconnect to form a holistic philosophical worldview where being, knowing, and acting are unified. In contemporary contexts, Islamic philosophy offers applicable ethical frameworks for social justice, governance, and

environmental responsibility, proving its enduring relevance in addressing modern global challenges (Baloch & Chimenya, 2023); (Nisar & Benedict, 2024).

The analysis of Malique's *Pejamkan Mata* is grounded in a dual theoretical framework that combines Islamic theological paradigms with literary and linguistic stylistics. From a theological standpoint, the study draws on classical and contemporary Islamic thought, incorporating dimensions such as *tawhid* (the oneness of God), *akhlaq* (morality), *khalifah* (human stewardship), and the *Maqasid al-Shariah* (higher objectives of Islamic law). These frameworks help uncover the song's spiritual underpinnings, particularly how it invokes divine names, metaphysical realities, and critiques of societal injustice. In tandem, literary theory—especially discourse and stylistic analysis—provides tools to unpack the linguistic, poetic, and symbolic dimensions of the lyrics (Fairclough, 1992; Eagleton, 1996). This approach allows us to interpret Malique's use of metaphor, simile, personification, and intertextual references as strategies that articulate a moral and spiritual worldview. This study also draws on Islamic epistemology, particularly the frameworks articulated by scholars like Al-Attas (1995), who emphasized the integration of revealed knowledge (*naqli*) and rational inquiry (*aqli*). Such an epistemological lens recognizes that the spiritual truths embedded in lyrics are not merely metaphorical but reflect ontological and ethical realities that are central to Islamic metaphysics. Furthermore, the study engages liberation theology and religious semiotics as complementary perspectives, examining how popular cultural texts can become instruments of moral protest and spiritual reflection (Asad, 2003).

In the Malaysian context, this hybrid approach enables an analysis of how religious expression adapts within localized, multilingual, and multimedia environments. Hip-hop and rap have become crucial cultural tools for the younger generation in Malaysia, allowing them to express both their discontent with societal issues and their engagement with spiritual and religious matters. The intersection of these frameworks acknowledges that rap lyrics, even those emerging from ostensibly secular artists, can operate within a sacred register. Malique's lyrics—dense with Qur'anic allusion, Islamic anthropology, and mystical imagery—demonstrate the viability of popular music as a site of theological reflection and contemporary *da'wah*.

3 METHODOLOGIES

The study adopts a qualitative approach through textual and thematic analysis of the lyrics from Malique's *Pejamkan Mata*. Using the six theological dimensions—Ontology, Epistemology, Ethics, Anthropology, Teleology, and Normativity—the research identifies specific phrases and metaphors that convey Islamic theological meaning. Each line of the lyrics was examined for its symbolic resonance, Qur'anic allusions, and alignment with key Islamic concepts. Secondary data from theological texts, previous lyrical analyses, and journal articles on Islamic popular culture were also consulted to support interpretive depth. The analysis was conducted in three phases: (1) linguistic breakdown and identification of poetic devices; (2) theological mapping based on core theological components with regards to Islamic principles; (3) interpretive synthesis into thematic categories. This method allows for a structured yet flexible exploration of how theology functions in lyrical discourse, offering insights into how religious messaging is encoded in artistic language.

3.1 Analysis

3.1.1 Ontological Assumptions (View of Reality)

In the context of ontology, Malique's *Pejamkan Mata* explores the contrast between the transient nature of the material world and the permanence of the divine. Malique's lyrics invite listeners to critically engage with the worldly temptations and instead, focus on the pursuit of spiritual truth.

For instance, the lyric "*Dikabur takbur shabab yang bermusim*" (Arrogant youths blinded by seasonal pride) critiques the fleeting nature of youth and material success. This is reflective of the

Islamic concept of *dunya* (worldly life), which is seen as temporary, as stated in the Qur'an: "Know that the life of this world is but play, and diversion, and adornment, and boasting among you, and rivalry in respect of wealth and children" (Qur'an, 57:20). Scholars like Al-Ghazali (2005) emphasize that worldly success is not a true measure of fulfillment, and true peace can only be found in the afterlife.

Additionally, the line "*Arasy yang tiada penghuni mengugut buli*" (The throne of God with no inhabitants threatening oppression) invokes the metaphysical concept of God's sovereignty over all creation, an idea rooted in Islamic theology. As Ibn Taymiyyah (1987) notes, God's dominion is absolute, and human injustices do not diminish His power. The lyric thus critiques societal structures, drawing attention to the corruption and oppression found in human governance, while reinforcing the divine perspective where ultimate justice prevails.

Finally, "*Hakikatnya nirvana di sana... di sini masih lagi samsara*" (The truth is that Nirvana is there... here still in Samsara) contrasts spiritual liberation with worldly suffering. This comparison between Nirvana (a Buddhist concept) and Samsara (the cycle of rebirth and suffering) alludes to both Islamic and Buddhist notions of spiritual journeys. In Islam, the ultimate peace and freedom from suffering are found through submission to God, as stated in the Qur'an, "Indeed, in the remembrance of Allah do hearts find rest" (Qur'an, 13:28). The fusion of these ideas emphasizes the universal human quest for spiritual fulfillment and peace.

3.1.2 Epistemology (Sources of Knowledge)

Malique's lyrics demonstrate a nuanced understanding of Islamic epistemology, where knowledge is derived from both revealed sources (*naqli*) and rational inquiry (*aqli*). The song critiques secular knowledge, promoting spiritual insight as a higher form of understanding.

The lyric "*Al-Malik, Al-Qudus, As-Salam, Al-Mukmin*" (The King, The Holy, The Peaceful, The Faithful) reflects the Asma'ul Husna (Beautiful Names of God), which are central to Islamic teachings. According to Al-Ghazali (1997), knowledge of God's names is a means to attain divine wisdom and understanding, emphasizing that such knowledge transcends human logic and reason.

Moreover, "*Lupuskan logaritma yang menghantui kepala*" (Erase the algorithm that haunts the mind) critiques the over-reliance on rationalism and logic. Ibn Sina (Avicenna) believed that reason and revelation could work together, but in Islamic thought, rationality alone is insufficient to guide spiritual life. Malique's call to "erase the algorithm" aligns with the Islamic view that true knowledge comes from God and that the intellect must be complemented by spiritual reflection.

The lyric "*Dalam tafakur, akur, sadur mimpi yang dikabur*" (In reflection, submission, and the dream that is clouded) emphasizes *tafakur* (contemplation), a central practice in Islamic epistemology. Scholars like Al-Razi (1996) highlight that intellectual growth is attained through reflective thought (*tafakur*) and submission to divine guidance, revealing the limits of human understanding and the importance of spiritual wisdom.

3.1.3 Ethics (Moral Framework)

Malique's lyrics engage deeply with ethical concerns, challenging the morality of societal systems and advocating for personal responsibility. In Islamic ethics, moral conduct is guided by adherence to divine commandments, such as *taqwa* (God-consciousness) and *akhlaq* (good character).

The line "*Cukuplah seharian digembala*" (Enough of being shepherded all day) speaks to the rejection of blind obedience to corrupt or flawed systems, reflecting a desire for moral autonomy. Imam al-Ghazali (1994) advocates for individual responsibility in choosing good over evil, aligning with the Islamic principle that every individual is accountable for their actions on the Day of Judgment.

“*Tak punya tempat di benak jiwaku jemaah mereka bermukim*” (They have no place in my heart, their congregation resides) critiques those who prioritize power over righteousness. This resonates with the Islamic call to *amar ma'ruf nahi munkar* (enjoin good and forbid evil), which Ibn Qayyim al-Jawziyya (1991) describes as a duty for every Muslim to uphold moral integrity and challenge corruption in society.

3.1.4 Anthropology (Human Nature and Purpose)

Malique's exploration of human nature touches on the Islamic view of humans as fragile yet capable of great moral and spiritual transformation through submission to God.

The lyric “*Manusia kan sentiasa menyakiti / Yang tak membunuh buatmu kebal sehari lagi*” (Humans will always hurt / Those who do not kill make you immune for another day) highlights the imperfection of humanity and the constant struggle between good and evil. Ibn Taymiyyah (1999) reflects on the Islamic understanding of human vulnerability, stressing that while humans are prone to mistakes, they can find redemption through sincere repentance and divine mercy.

“*Ku perlindunganmu / Selagi ku di sisi tak usah khuatir*” (Your protection, as long as I am by your side, do not worry) speaks to the Islamic concept of *tawakkul* (reliance on God), emphasizing that humans are ultimately dependent on God for their protection and guidance. Al-Ghazali (2002) teaches that human beings must rely on God's mercy and seek His protection from harm, aligning with the lyric's theme of divine reliance.

3.1.5 Teleology (Purpose of Life)

The song reflects a teleological understanding of life, focusing on spiritual awakening and moral purification as the ultimate purpose. Islamic teleology posits that the goal of life is to worship God and attain spiritual fulfillment through submission to His will.

The line “*Hidup penuh makna*” (Life full of meaning) invites listeners to reflect on the deeper purpose of life beyond material pursuits. This aligns with the Qur'anic teaching that life's true purpose is to worship God: “And I did not create the jinn and mankind except to worship Me” (Qur'an, 51:56). According to Ibn al-Qayyim (1994), the goal of human life is to seek closeness to God through acts of worship, including reflection, submission, and ethical living.

In this sense, *Pejamkan Mata* encourages listeners to transcend the distractions of the world (*dunya*) and focus on the pursuit of spiritual purification, aligning with Islamic teachings on the purpose of life and the afterlife. Al-Razi (1999) states that life should be understood as a journey of spiritual growth, where the ultimate goal is to attain peace in the presence of God.

3.1.6 Normativity (Ethical Framework)

Normative Islamic principles define what is right, just, and virtuous. Malique's lyrics critique the societal and political status quo while advocating for a return to Islamic values of justice, morality, and spiritual purity.

The lyric “*Katanya mata penamu tak mencoret solusi / Kata magismu takkan mampu cetus revolusi*” (They say your pen cannot write a solution / Your magic words cannot spark a revolution) critiques ineffective ideologies and calls for real, substantive change. This critique resonates with Islamic teachings on justice, urging Muslims to speak out against injustice and work towards moral reform.

“*Masa untuk koktel Lorazepam, Ambien, Risperdal / Semoga afdal bertemu di astral*” (Time for a cocktail of Lorazepam, Ambien, Risperdal / Hopefully, better meet in the astral) critiques the reliance

on pharmaceutical and materialistic solutions to spiritual and psychological problems, advocating instead for divine intervention and spiritual solutions to life's challenges.

3.1.7 Metaphysical Critiques and Reflection

The metaphysical dimension of Malique's lyrics invites listeners to engage with the unseen, a core tenet of Islamic belief. The lyric "*Menyanyinya tanpa bunyi, keghaibannya kita raikan*" (Singing without sound, we celebrate its unseen presence) reflects the concept of the *ghayb* (the unseen), urging listeners to reflect on the metaphysical realities that lie beyond human perception. This notion of the unseen is central to Islamic thought, which teaches that belief in the unseen is a cornerstone of faith. The invocation of the unseen serves as a reminder of the deeper spiritual truths that shape the material world, urging individuals to cultivate an awareness of God's presence in their lives.

The song Pejamkan Mata poetically explores themes of control, disillusionment, and the search for meaning, aligning with six theological concepts: ontology, epistemology, ethics, anthropology, teleology, and normativity. From an Islamic perspective, it critiques blind conformity, shallow knowledge, moral decay, dehumanization, and escapism—pointing instead to *fitrah*, wisdom, *akhlaq*, human dignity, divine purpose, and spiritual resilience. In Malaysia's modern context, especially among youth, the song reflects spiritual fatigue and societal pressure, making it a powerful medium for *dakwah*. Rather than rigid preaching, effective *dakwah* must address these struggles with empathy, Qur'anic insight, and practical support. The table bridges contemporary cultural expression with classical Islamic thought, offering a framework for contextual *dakwah* and reflection.

Table 1 The Theological Insights Drawn from The Lyrical Analysis (Descriptive and thematic analysis of the data with regards to Al-Attas (1995) and Fuadi et al. (2023).

Theme	Key Idea in Lyrics	Islamic View	Malaysian Context	Dakwah Implication
<i>Ontology</i>	Constrained existence	Chosen submission to Allah	Conformist view of God	Reconnect to <i>fitrah</i> and divine purpose
<i>Epistemology</i>	Distrust in knowledge systems	Unity of reason & revelation	Crisis of belief vs. rationality	Restore holistic Islamic epistemology
<i>Ethics</i>	Suffering, numbness, moral decay	Prophetic ethics of mercy and justice	Moral fatigue, hypocrisy	Authentic ethics grounded in faith
<i>Anthropology</i>	Dehumanization, labor exploitation	Human dignity as spiritual being	People as capitalist tools	Affirm spiritual and social worth
<i>Teleology</i>	Utopian longing, escape from <i>samsara</i>	Return to Allah, eternal life	Desire for transcendence	Meaningful narrative of purpose and destiny
<i>Normativity</i>	Despair, escapism	Hope, <i>sabr</i> , <i>tawakkul</i>	Mental health, generational burnout	Encourage resilience not sedation

4 CONCLUSIONS

This paper has explored the theological underpinnings of Malique's Pejamkan Mata, demonstrating how the song integrates Islamic theological principles with contemporary lyrical expression. By using theological frameworks such as *tawhid*, *khalifah*, *Maqasid al-Shariah*, and *Asma'ul Husna*, Malique's lyrics present a rich tapestry of spiritual reflection, moral critique, and existential inquiry. Despite its secular cultural context, Pejamkan Mata serves as a vehicle for Islamic *da'wah*, inviting listeners to reflect on their relationship with God, society, and themselves. The infusion of Islamic values in Malaysian hip-hop lyrics is a deliberate effort by artists like Malique to communicate a moral framework grounded in faith, providing listeners with an alternative narrative to secular ideologies.

The study underscores the potential of popular music to function as a medium for theological discourse and moral critique, particularly in contexts where traditional forms of religious expression

may not resonate as strongly with younger generations. Malique's ability to weave complex theological concepts into accessible and emotionally resonant lyrics highlights the power of music as a tool for spiritual engagement and moral transformation. The Islamic revival in Malaysia has encouraged the inclusion of Islamic principles in all aspects of life, including music, where even secular genres like rap are now used as platforms for religious expression and can be put forward further as a medium of da'wah. By intertwining themes of Tawhid, the prophethood of Muhammad, and the afterlife, these lyrics create a framework that guides individuals in their spiritual journey (Saefullah & Wirajaya, 2024).

In conclusion, Pejamkan Mata exemplifies the intersection of religion and popular culture, showing how contemporary artists can contribute to the broader conversation on spirituality, ethics, and justice in society. By embedding theological messages within his lyrics, Malique offers a form of da'wah that is both relevant and impactful for modern Muslim audiences, particularly in Malaysia, where rap music has become an influential cultural force. This bonding is especially important in today's fast-paced world, where personal connections may sometimes feel strained (Ngwena, 2024). Future research could explore the impact of Islamic-themed rap music on youth spirituality and identity across different cultural contexts. Additionally, studying the reception of such music through digital platforms could shed light on how theological messages reach broader, non-traditional audiences. Especially for millennials, the future of religion is one that is integrated into popular culture (Kamaludeen, 2018). In summary, the future of Islamic lyrics promises to be a dynamic blend of tradition and innovation, deeply rooted in theological themes that continue to inspire and unite believers.

ACKNOWLEDGEMENT

No acknowledgement is due to any individual or organisation.

FUNDING

This research is self-funded.

AUTHOR CONTRIBUTIONS

All authors played equal contributions towards the production of this paper.

CONFLICT OF INTEREST

The author declares no potential conflict of interest with respect to the research, authorship, and/or publication of this article.

REFERENCES

- Al-Attas, S. M. N. (1995). *Prolegomena to the metaphysics of Islam: An exposition of the fundamental elements of the worldview of Islam*. ISTAC.
- Al-Faruqi, I. R. (1992). *Al-Tawhid: Its implications for thought and life*. The International Institute of Islamic Thought.
- Asad, M. (2003). *The message of the Qur'an: Translation and commentary* (M. S. Qureshi, Ed.). Dar Al-Andalus.
- Baloch, B. A., & Chimenya, A. (2023). Ethical dimensions of Islamic finance and their relevance in contemporary business practices. *International Journal of Islamic Banking and Finance Research*, 11(2), 32–39.
- Eagleton, T. (1996). *Literary theory: An introduction* (2nd ed.). University of Minnesota Press.
- Fairclough, N. (1992). Discourse and text: Linguistic and intertextual analysis within discourse analysis. *Discourse & Society*, 3(2), 193–217.

- Fuadi, M. A., Mahbub, M., Ali, N. H., Safitry, M., & Dewi, I. A. K. (2023). Integration between Islamic revelation and local culture: A study of theology and the indigenisation of Islam in Indonesia. *Pharos Journal of Theology*.
- Hanif, I. M. A. (2023). Bridging centuries: The relevance of Al-Mawardi's 100 thoughts in addressing today's global challenges. *Journal of Creative Writing* (ISSN-2410-6259).
- Irama, R. (2011). Music as a medium for communication, unity, education, and dakwah. In A. Weintraub (Ed.), *Islam and popular culture in Indonesia and Malaysia* (pp. 185–192). Routledge. (Translated by Andrew Weintraub).
- Ishaq, U., & Daud, W. (2017). Ibn Al-Haytham's classification of knowledge. *Al-Jami'ah: Journal of Islamic Studies*, 55, 189–210.
- Izutsu, T. (2002). *Ethico-religious concepts in the Qur'an: A linguistic study of the fundamental ideas of the Qur'an*. McGill-Queen's University Press.
- Karataşlı, Ş. S., & Clark, D. (2024). Ibn Khaldun's labor theory of value and the question of race. *Journal of World-Systems Research*.
- Kamaludeen, M. N. (2015). The September 11 generation, hip-hop and human rights. *Journal of Sociology*, 51(4), 1039–1051.
- Kamaludeen, M. N. (2018). Hip-hop Islam: Commodification, cooptation and confrontation in Southeast Asia. *Journal of Religious and Political Practice*, 4(3), 352–367.
- Mat Said, N. H. I., & Sulaiman, M. (2021). Kepentingan program realiti televisyen Islam sebagai mekanisme dakwah kontemporari di Malaysia: The importance of Islamic reality television programmes as a mechanism of contemporary da'wah in Malaysia. *Jurnal Pengajian Islam, Special Edition No. 1/2021*, 21–35.
- Nasikhin, N., Ismutik, I., & Albab, U. (2022). Philosophy of Islamic science in Al-Farabi's perspective. *RUSYDIAH: Jurnal Pemikiran Islam*.
- Nasr, S. H. (1987). *Traditional Islam in the modern world*. Kazi Publications.
- Ngwena, P. D. (2024). African Pentecostalism and ecological spirituality: Liturgy and supplication from a pneumatology perspective. *Pharos Journal of Theology*.
- Nisar, M., & Benedict, S. M. (2024). Exploring gender equality: A comparative study of contemporary feminism, Islamic perspectives, and feminism in Sufism. *Philosophy International Journal*, 7(2), 1–7.
- Noor, N. M. (2022, January 11). Rima rap mesej berpengaruh. *Academia.edu*. https://www.academia.edu/67650799/Rima_rap_mesej_berpengaruh
- Raja Mhd Shahnuddin, S. Z., & Yunus, A. W. (2023). Penulisan lirik lagu Malique: Satu analisis retorik moden. *E-Jurnal Bahasa dan Linguistik (e-JBL)*, 5(1), 15–25.
- Rasit, R. M., Hassan, M. S., Osman, M. N., & Shahkat Ali, M. S. (2011). Film as a medium of communication for da'wah: Analysis of religious elements in selected Malay films. *Islamiyyat: The International Journal of Islamic Studies*, 33, 67–76.
- Saefullah, M., & Wirajaya, A. Y. (2024). Tawhid, worship, and noble morals in the Hikayat Nabi Isa. *Buletin Al-Turas*.
- Sanawiah, M. T. R., Ariyadi, N., Aseri, A. F., Jalaluddin, K. A., & Al Amruzi, M. F. (2023). Law politics of people's mining based on Maqashid Syariah's welfare and social justice viewpoint. *Rechtidee Law Journal*, 11(3S).
- Shannahan, D. S., & Hussain, Q. (2011). Rap on 'L'avenue': Islam, aesthetics, authenticity and masculinities in the Tunisian rap scene. *Contemporary Islam*, 5(1).
- Shuaib, A. (2017). *The search for the middle path: Islam and the traditional Malay performing arts*. Academia.edu.
- Umar, S., Gokaru, ., Abdullah, F. @ M., Faisal, A., Hamid, A., Bensala, Y., Abdullah, P. D. .- M., - Faisal, ., Assoc. ., Gokaru, S. U., & Language, . (2024). Language and its philosophy in the views of Al-Farabi: A discussion in the light of the Quran. *International Journal of Islamic Thought*.
- Widyastuti, W., Lubis, M., & Sabri, R. (2023). The concept of education according to Ibn Khaldun. *Almufida: Jurnal Ilmu-Ilmu Keislaman*.