Religiuos Forms and Meanings in the Song Huwa Ahmadun: Louis Hjelmslev's Metasemiotic Analysis

Arif Mustofa(✉), Ahmad Zahrowii Danyal Abu Barzah, Amal Nur Ilmiawan, and M. Anwar Mas'adi

Universitas Islam Negeri Maulana Malik Ibrahim Malang, Malang, Indonesia
mustofa@bsa.uin-malang.ac.id

Abstract. Huwa Ahmadun is the one of a song by Maher Zain in Nour Ala Nour's album. In a song by Huwa Ahmadun, the impact of worshiping Prophet Muhammad SAW is emphasized. The metasemiotics analysis model developed by Louis Hjelmslev is used in this work. This study is depending on Louis Hjelmslev's Metasemiotics, seeks to reveal, define, and assess a shape and significance of religious values in Huwa Ahmadun's song. This area includes qualitative, descriptive, and semiotic research. The article's data source was the song Huwa Ahmadun. The study used note-taking and reading techniques to gather data. The heuristic and hermerosa neutic models are the two semiotic layers of the data analysis technique. The songs of Huwa Ahmadun has (a) five different types of expression and content material. It also encompasses the meltdown of religious values, that is done in the sections below: (a) one expression form and content form on the value of worship; and (b) four expression forms and content form on the value of prayer.

Keywords: Form · meaning · religious · metasemiotic

1 Introduction

Music is the fantasy of a person's heart disclosed about the sound form and the rhythm of a customized melody [1]. Music is a knowledge or art of matching notes or sounds in sequence, combination, and time to create a composition of sounds that has corporation and sustainable [2]. Music has grades and values that are communicated in both formal and informal forms [3]. Big Indonesian Dictionary said that music is a knowledge or art of creating sound so it contains a sound arrangement has corporation and sustainable. The Oxford Encyclopedia [4] solves about music has a rhythm, a melody and a harmony that generate of sounds and instruments which conceive profundity handled of sense.

Music is a very important means of delivering messages, and is placed as a field of communication between humans and others. Music is obliquely the result of three elements of combined rhythm, melody and harmony to form a communication for the audience [5].

According to semioticians, music is an additional sign system, which means that listeners must be creative to achieve the message recorded by an orchestra score so that the analysis of musical works as texts facilitates the study of musical texts [6]. In the semiotics pop music, there is a dependance of noteworthy phenomena in musical expression in the form of basic emotions. This areas of feeling include feelings of sadness, amour, charm of love, solitude, vulgarity, and others [7]. Musical semiotics emphasizes expressive functions that focus on the symbolic study of sign methods and their features in colony that it presents the interpret of the study of music instruments, lyrics, topology, music classification, genres, and meanings of music in culture. Creative aspects and functions [7].

Music is created in the presence of a song that served as the music vocalization which created. Songs in music are placed as a transmission of messages or as a communication process when people playing the music [8]. In this case the author conveys the song through words which are interpreted with people expression through language and word play, in this case the lyrics create an attraction to the subject contained in the text [3]. Poetry in the form of lyrics should be understood without the aid of outside criteria and references [9]. Lyrics were created as a human effort to express what they have perceptions. The song's lyrics use words that have been condensed, rhythmically encased, and compressed to help with the style or manner of speaking [8].

Mustafa Maher Maher Zain was birthed in Lebanon on July 16,1988, and holds Swedish citizenship. He is a vocalist, songwriter, and music producer who started his career in the music industry by discharging a number of albums. The first batch of songs on the album were English-language religious songs. Soon after, he released songs translated from English to Arabic and Indonesian. Among the albums published by Maher Zain are Thank You Allah in 2019, Forgive Me in 2012, One in 2016, Singles and Duets in 2015 and the latest album Nour Ala Nour in 2021.

The following year, in 2021, Maher Zain released a five-song mini-album titled Nour Ala Nour, which included the songs Ramadhan Gana, Qalbi Sajad, Nour Ala Nour, Laytaka Ma'ana, and Huwa Ahmadun. The song by Huwa Ahmadun is the fifth and last one on the Ahmed AlYafie-penned album Nour Ala Nour. Huwa Ahmadun's song, which is premised on the fatwa stories told by Jabir bin Muth'im in the manuscript A-Durrot As-Sanniyah, the 4896th hadith, which reads, "There is no greater duty than to pray to the Prophet Muhammad," which means "I have many names: Muhammad, Ahmad, I am Al-Mahi (Eraser), by whom Allah removes blasphemy, I am Al-Hashir (Gatherer), before whom people are gathered (on the Day of Judgment), and I am Al-'Aqib (Last Prophet), after that there will be no more prophets (HR. Bukhari) ". The directors, executive producers, arrangers, mixers, and mastering engineers for this song were Awakening Music Records, three many collective management agencies, and Idris Kheder, Bara Kherigi, Emre Mogulkoc, and Ronny Lahti. Based on Louis Hjelmslev's Metasemiotics, this study aims to discover, identify, and investigate the structure and significance of religious values in Maher Zain's song Huwa Ahmadun.

2 Theoretical Review

Among the Danish linguists who contributed to the growth of semiology after Saussure was Louis Hjelmslev. It is evident that Hjelmslev had a significant impact on the concept

of "communicative semiology" because his ideas were cited in few the best written works, including Prolegomena to Theory of Language [10]. According to some of Hjelmslev's semiotic theories, language cannot be viewed as a sign-only system. This is as a result of language's emphasis on internal arrangement, is mainly a sign system, especially when combined with another object, like an image, that can be used to create a sign [11]. Then, Hjelmslev created a clear and precise set of words and words that describe the characteristics of language and make the research on language efficiency accessible to the linguistic community [12].

A grammatical structure is anything that is free of text, and it is impossible to imagine an independent text mechanism without language, thus concluding that language becomes a model and linguistic use of the system [7]. According to Aminuddin [13], the relationship structure of symbols in written works like a representation of semiotic realities is what is meant by Hjelmslev's Metasemiotics. A sign will be greater self-reflexive, according to Hjelmslev, which necessitates that simultaneously the signified and the signifier develop into interpretation and affirmation, including both. Because of this, semiotics changes from connotative to denotative to metasemiotic as a result of the symbolic representation of language.

When analyzing a text, it has been observed that the text which is treated as a category becomes a component, which is then analyzed again into another component, until the text analysis is completed [11]. The criteria for standardized renovation in metasemiotics include the following: (1) The interpretasion is referred the reconstruction; (2) the purpose of symbol relations with outside consider to intertextual subsystems; and (3) metasemiotics establishes a structure for both internal and external linguistic relationships. Therefore, the restoration that is being shown is classified as a restoration that is incapable of draw and reconstruct because it fails to realize the contextualized approach adds [13].

Later, Hjelmslev created a theory known as the dual system that was identical to Saussure's. A language with expression and content, as well as the introduction of additions and elements to the sign, is described by this dual system as having two sign terms. Hjelmslev reveals that out of theory describes in this dual system of expression and content. In a two-way signs are expression and content and have components called form and substance in each aspect of expression and content [7].

The form is something that is given to the word used or something that is given completely, simply and consistently. Even if the subject is a spoken word or phrase. There are four symbols in language, which are divided into form of expression, form of content, substance of expression, substance of content [10]. The description of the sign in Hjelmslev's system of expression says that before the form of expression is formed, there is such a thing as formless matter. It then passes through the means of expression in such a way as to manifest and establish boundaries.

In his book, Subijantoro [14] asserts that religion encompasses more than just religion. Religion is defined as a belief in life that is regarded by the community as dharma (in Sanskrit), ad-dien (in Arabic) and religion (in Latin) in the Indonesian Islamic Encyclopedia [15]. Religiousness is the valuation of people's lives, understood as a feeling of belonging to an entity that is not only perceived by an individual who understands religion, but is also an human activity that he continuously engages in [16]. The claims

brought of Islamic law are polytheism, equality, Amar Ma'ruf Nahi Munkar, liberty, fairness, mutual aid, and tolerance (or mabda), which are all listed in the Qur'an [17]. Generally, the tenets listed above represent Islamic values and apply to everything that has to do with human life.

3   Methods

This study took qualitative, descriptive and semiotic approaches. Creswell said that qualitative research relies on textual data to data analytics [18]. The results of descriptive research, which examines data with visible or observable images [19], are then described in a gathering of archive research data [20]. The data were from Maher Zain's song Huwa Ahmadun, which was published on May 10, 2021. Techniques for gathering data included reading and taking notes.

The data analysis technique makes use of a semiotic model, specifically the first activity [21], heuristic models, specifically the upper levels semiotic system [21], and hermeneutics, specifically the reading of literary works. By doing research and gathering statistics in the form of sentences and words the heuristic model is created. A step-by-step implementation of Hermerosa's neutistic model is used, along with the creation and disclosure of generic data analysis.

4   Result and Discussion

In this section, the analyst offers summaries and analyses of the study results. The first sub-chapter of Huwa Ahmadun's song explains the religious connotations of certain words. In the second verse, the song's religious values are explained.

4.1   Forms of Religious Words in the Song Huwa Ahmadun

Huwa Ahmadun tells about how essential it is to ask for forgiveness to Prophet Muhammad and also includes a song on the album Nour Ala Nour. The text of this song contains religious word forms presented in Table 1.

According to Table 1, both expression form, and expression substance are formed from content form, and content substance which has a limit on the expression of meaning.

Table 1. Religious word forms A

Expression substance		Expression form
بِهَدْيِهِ نَتَعَبَّد	>>>	With his guidance we worship Allah
Content substance		Content form
بِهَدْيِهِ, نَتَعَبَّد	>>>	With his guidance we worship Allah

Table 2. Religious word forms B

Expression substance		Expression form
يَا رَبِّ صَلِّ عَلَيْهِ	>>>	Ya Allah send peace to him
Content substance		Content form
يَا رَبِّ،صَلِّ، عَلَيْهِ	>>>	Ya Allah send peace to him

Therefore, equivalent words are formed that give rise to a clear meaning in the language. Expression substance (بِهَدْيِهِ نَتَعَبَّد) gives the meaning of the expression form "With his guidance we worship Allah". The Prophet Muhammad was ordered to lead his ummah and give them the instruction to observance to Allah.

Content substance (بِهَدْيِه،) gives the meaning of content form "With his guidance, we worship". The lyrics "hadiy" and "nata'abbad" are the same connotation as a recent song in terms of the meaning that is intended to be conveyed "guidance" and "submission, worship". The meaning of the word means that the presence of an Apostle is a guide from God to humans to bless and obeisance to Allah as The Creator.

The lyrics of song is contain the form of religious words in form of the words "hadiy" and "nata'abbad". The meaning of these two words relates to the divine aspect by showing that the reason for the revelation of a prophet is to give instructions to humans to be obedient to Allah as The Creator.

According to Table 2, both expression form, and expression substance are formed from content form, and content substance which has a limit on the expression of meaning. So that equivalent words are formed that give rise to a clear meaning in the language.

Expression substance (يَا رَبِّ صَلِّ عَلَيْهِ) gives the meaning of the expression form, specifically "Allah send peace to him". This context refers to invitation to pray the Prophet Muhammad SAW. When they intend to ask for forgiveness to the Prophet SAW, they can easily recall the above sentence's string of well-known words. Content substance (يَا رَبِّ، صَلِّ عَلَيْهِ) gives the meaning of content form "Ya Allah, send peace to him". The word "Ya Robb" is used on frame of reference of nida and munada, in which this word paired to heavily used in shalawat, to convey the meaning that is intended. The words in the series can also refer to other facets of Allah, including such Yaa Ghoffar, Yaa Tawwab, Yaa Rohim, and Yaa Rohim, while the word "sholli," if it comes after, denotes nobility and peace. The phrase "sholli" can also mean shalawat and prayer, among other things.

The song's lyrics include the word "sholli" in the verse above, that carries of a religion connotation is also connected to bless and the sunnah, and a custom of kowtowing to the Prophet Muhammad. We are therefore advised to increase our shalawat to a Prophet through order to obtain his divine guidance during the Day of Afterlife.

According to Table 3 these two expressions are formed from content form, and content substance has a limit on the expression of mean. Thus, the equivalent words are formed that give rise to a clear meaning in the language.

Table 3. Religious word forms C

Expression substance		Expression form
وَهُوَ النَّبِيُّ الْمَاحِي	>>>	He is the Wiping Prophet (Al-Mahi)
Content substance		Content form
وَهُوَ النَّبِيُّ، الْمَاحِي	>>>	He is the Wiping Prophet (Al-Mahi)

Table 4. Religious word forms D

Expression substance		Expression form
وَهُوَ النَّبِيُّ الْحَاشر	>>>	He is the Prophet who fulfills (Al-Hasyir)
Content substance		Content form
وَهُوَ النَّبِيُّ ,الْحَاشر	>>>	He is the Prophet who fulfills (Al-Hasyir)

Expression substance (وَهُوَ النَّبِيُّ الْمَاحِي) presents the meaning of the expression form "He is the Wiping Prophet (Al-Mahi)". The word "an-nabi" is stated that Prophet doesn't really transmit discovery, but this is different from what is written. When the word "an-nabi" is used in conjunction with a word that describes it, Rasulullah Muhammad SAW's nickname is intended. Content substance (وَهُوَ النَّبِيُّ، الْمَاحِي) in the context of the word gives the meaning of the content form, namely "He is the Prophet, who wipes (Al-Mahi)". The word "huwa" is included in the isim dhomir which means "he is a man". The term "an-nabi," which is used to refer to those whom Allah has designated as His earthly stewards, is Arabic for "prophet" or "messenger." While the word "al-mahi" is laqob from Rasulullah, which means to wipe out all sadness that occurs in his community by providing them with the best solvent.

In the song's lyrics, the lyrics "an-nabi" and "al-mahi," are linked to characteristics of bowing the Prophet, and appeared as religious words in stanza above.

The two expressions are formed from content form, and content substance which has a limit on the expression of meaning. The equivalent words are formed that give rise to a clear meaning in the language.

Expression substance (وَهُوَ النَّبِيُّ الْحَاشر) presents the meaning of the expression form "He is a fulfilling Prophet (Al-Hasyir). The context refers to the Prophet SAW who is a prophet and the Prophet. This nature means that it always fulfills its meaning when we

Table 5. Religious word forms D

Expression substance		Expression form
قَمَرٌ أَضَاءَ كَوَاكِب	>>>	He is the moon that illuminates the planet
Content substance		Content form
قَمَرٍ, أَضَاءَ, كَوَاكِب	>>>	He is the moon that illuminates the planet

pray to him, the reward of the bestowed prayers will return to us. It is likened to a full glass and the spill from the glass is a reward for the Prophet who returns to his followers who always pray to him. Content substance (وَهُوَ النَّبِيُّ، الْحاشر) presents the meaning of the content form "He is the Prophet, who fulfills (Al-Hasyir)". The word "Huwa" here is included in the isim dhomir, and the word "an-nabi" is a nickname as the messenger of Allah as described in the previous stanza. While the word "al-hasyir" is included in the prophet's laqob in the form of isim fail from the word "hasyara" which means to fulfill, and collect.

The terms "an-nabi" and "al-hasyir," which are connected to features of praising the Noble Prophet, appear in the song's lyrics in the stanza above in the form of religious word.

According to Table 5 these two expressions are formed from content form, and content substance which has a limit on the expression of meaning. So that equivalent words are formed that give rise to a clear meaning in the language.

Expression substance (قَمَرٌ أَضَاءَ كَوَاكِب) in the context of the number gives the meaning of the expression form, namely "He is the moon that illuminates the planet". The context refers to the Prophet SAW who is likened to the moon that illuminates the planet. The light from the moon is likened to the Prophet who can be reassuring but does not deliver. Not like the nature of the sunlight that brightens but makes it hot. Content substance (أَضَاءَ, كَوَاكِب قَمَرٍ) in the context of the word gives the meaning of content form, namely "He is the moon, which illuminates, the planet". The word "qomarun" has the meaning of the month which is presented as the Prophet SAW as the title of the prayer "qomarun" by Mishari Rasyid, addressed to Rosululloh SAW. The word "adlo'a" is included in fiil madhi which means to illuminate, illuminate, and radiate. The word is also used in the poem entitled "alkaunu adlo'a" by Shaykh Jamaluddin in the book Evergreen 1000 qosidah. While the word "kawakib" is the plural of the estimate of the word "kaukabun" which means stars, and planets.

The phrases "qomarun" and "adlo'a," which are connected to components of praise for Rasulullah SAW, may be found in the song's lyrics in the stanza above.

4.2 Religious Meaning in Huwa AHMADun's Song

After understanding the song's lyrics' deeper significance, the researchers gathered the following pertinent information based on the word forms that describe religiosity:

4.2.1 Value of Worship

A value associated with obeying laws placed on humans is the value of worship or good acts. There are two types of worship for a servant: sunnah worship and required worship. The tenets of Islam, such as prayer, fasting, zakat, and creed, as well as travel for those who can afford it, are all considered to be mandatory worship. While sunnah worship, which includes sunnah fasting, umrah, wearing siwak, and others, is worship that, if performed, will result in reward and, if not, will result in nothing. It also revealed information on the importance of worship in the form of prayer and its directives in Huwa Ahmadun's song. Every Muslim must do the required prayer, which is considered worship as stated in Table 1.

4.2.2 Shalawat/Praise to the Prophet Muhammad

A value associated with the compliments sung and dedicated to the Allah's Messenger is the value of shalawat, or praise for the Prophet Muhammad. Shalawat is the term used to describe music that has the traits, traits, and tales of the Prophet. However, depending on how it is said, if what is repeated refers to the nature, grandeur, and prayer to Allah, it is typically referred to as wirid or dhikr. The researcher discovered some information on the importance of sholawat in Huwa Ahmadun's song. The following is the description:

4.2.3 The Value of Shalawat

Table 1B of the song album's general prayer reading contains the value of shalawat. Ya robbi sholli ala Muhammad, Allahumma sholii Muhammad, Sholli ala Muhammad, and other interpretations of the sholawat are often used. The reading of the sholawat is a prayer for Allah's Messenger, asking for mercy, protection, and blessings. However, as sholawat readers, the prayers said for them will eventually be directed toward us. Humans are therefore instructed to increase the number of shalawat to the Prophet Muhammad in order for them to get intercession and a recompense for reading it in the future.

4.2.4 The Value of Praise to the Prophet Muhammad

A value connected to the characteristics of the Prophet Muhammad is the value of praise. There are obligatory and jaiz characteristics to the Prophet. The Prophet must possess the qualities of shiddiq, amanah, tabligh, and fathonah. While basyariyah, or humanity, is the character of jaiz again for Prophet. The nature of jaiz is depicted as the personality of the Prophet in Tables 3 and 4. This quality belongs only to the Messenger of Allah, who embodies the qualities of Al-Mahi and Al-Hasyir. While the Prophet Muhammad is shown in Table 1E as the moon, which lights the planet with its calm and gentle light.

5   Conclusion

One of the tracks on Maher Zain's Nour Ala Nour album, which was published on May 10, 2021, is a song by Huwa Ahmadun. The song by Huwa Ahmadun explains the significance of people praying to the Prophet Muhammad SAW. The lyrics of Maher Zain's song Huwa Ahmadun contain religious principles that are explained using Louis Hjelmslev's theory of Metasemiotics.

Metasemiotics according to Louis Hjelmslev, language cannot be compared to a system of pure signs. This is due to the fact that language, founded on its inner structure, is the earliest and most significant sign system, especially in light of something unique like a figura scheme that may be utilized to produce signs. Louis Hjelmslev's metasemiotic theory is represented in Huwa Ahmadun's song by (a) five different types of expression substance and content substance. It also includes the definition of religious values, which are broken down into the following categories: (a) one expression form and content form on the value of worship; and (b) four expression forms and content form on the value of shalawat.

Of course, this research can still be expanded upon by other scholars, either in terms of the study's intended object, the song Huwa Ahmadun, or on various songs that are thought to be interesting to examine, or from Louis Hjelmslev's metasemiotics perspective. It is anticipated that these additional studies will have a positive impact on linguistic studies in general and semiotic theory in particular.

References

1. S. Widyatama, Sejarah Musik dan Apresiasi Seni di Asia, Jakarta Timur: Balai Pustaka, first print, 2012
2. Muhammad, R.S.R. Hosen, Religious Messages On Love Song Lyrics (Riffaterre Semiotics Analysis On Popular Songs By The Letto Band Group), In the Journal of Prawitra Komunika: Journal of Communication and Social Humanities, Majapahit Islamic University. Vol. 1 No. June 1, 2020, pp. 2722–9025.
3. R. Hidayat, Analysis of the Semiotics of the Meaning of Motivation in the Lyrics of the Song "Laskar Pelangi" by Nidji" in the Ejournal of Communication Studies, Mulawarman University. Vol. 2, No. 1, 2014, pp. 243-258.
4. M.G. Adyatma, Konstruksi Makna Lirik Lagu "Different World" Oleh Alan Walker (Analisis Semiotik Ferdinand de Saussure), Thesis. Sekolah Tinggi Ilmu Komunikasi, 2019.
5. A. Alfalah, S. Kuswandoro, R.P. Irawati, Semiotics in the Lyrics of the Song 'Al Barq Al Yamani' by Nissa Sabyan and Adam Ali". Lisanul Arab: Journal of Arabic Learning and Teaching vol.10, no.2, 2021
6. A. van Zoest, Semiotics: about signs, how they work and what we do with them, Translator Ani Soekowati, Jakarta: Sumber Agung Foundation, 1993.
7. A. Sobur, Communication Semiotics, Bandung. Remaja Rosdakarya. Seventh printing, 2018.
8. D.A. Aritonang, Y.D.B. Doho, Roland Barthes Semiotic Analysis of the Lyrics of Noah's Band Song "Adinda's Poetry", Journal of Communication and Business Science, Vol. 4, No. 2, 2019, pp.77-103.
9. Halimi, M.A. Mas'adi, Analysis of the Poems of Nizar Qabbani in the Anthology of Poems of 100 Minutes Hub", Lingua Vol. 10, No. 2, 2015.

10. D. Rusmana, Philosophy of Semiotics: Paradigms, Theories, and Methods of Sign Inter-pretation from Structural Semiotics to Practical Deconstruction, Bandung: Pustaka Setia, 2014.
11. L. Hjelmslev, Prolegomena to a Theory of Language, Madison: University of Wisconsin Press. Translated by Francis J. Whitfield, First published as (1943): Omkring sprogteoriens grundlæggelse. Copenhagen: Munksgaard, 1963.
12. J. Lechte, 50 Contemporary Philosophy from Structuralism to Postmodernism, Yogyakarta: Kanisius, 2001.
13. Aminuddin, Introduction to the appreciation of literary works, Bandung: New Light, Algesindo, 2000, pp.47.
14. S. Atmosuwito, About Literature and Religiosity in Literature, Bandung; New Sinar. 1989.
15. Ishomuddin, Introduction to the Sociology of Religion, South Jakarta; Ghalia Indonesia Publisher, First print, 2002.
16. A.R. Awalia, Y. Rasyid, Zuriyati, Religious Values in the Tadarus Poetry Collection by KH. Ahmad Mustofa Bisri, Journal of ILE&L: Indonesian Language Education and Literature, Vol. 5, No. 1, 2019, pp. 86–98. 2019.
17. Rohidin, Introduction to Islamic Law from the Arabian Peninsula to Indonesia, Lintang Constellation Aksara Books, Yogyakarta, 2016.
18. Ezmir, Qualitative Research Methodology Data Analysis, Jakarta: Rajawali Press, 2012
19. Triyono, Educational Research Methodology. Yogyakarta: Wave Publisher, 2012.
20. P. Setyosari, Educational Research and Development Methods, Jakarta: Kencana, 2010.
21. Z.S. Zen, Ayyuhal Hubb's Semiotic Analysis of Syi'ir by Abu Al Qasim As-Syabi, State University of Malang. Third Student Arabic National Seminar 2019.