

THE MORAL MESSAGE OF ISLAM IN THE SONG OF SETAN PASTI KALAH BY RHOMA IRAMA: AN ANALYSIS OF AQIDAH AND MORALS

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Abstract

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This study aims to examine the Islamic moral message in Rhoma Irama's song "Setan Pasti Kalah" through the integration of the perspectives of faith and morality. This study departs from the phenomenon of da'wah through music and the rise of moral decadence that demands a model of internalization of Islamic teachings that is communicative and relevant to today's culture. The method used is descriptive qualitative research with a type of library study combined with content analysis of the song's lyrics, audio-visual recordings and Islamic literature related to faith, morality, and da'wah through art. Data were analyzed through the stages of reduction, categorization of themes, interpretation of meaning and drawing conclusions. The results show that the song "Setan Pasti Kalah" contains a construction of a faith message about the oneness of Allah, the weakness of Satan, the urgency of tawakkal, isti'adzah and rejection of supernatural beliefs outside of Allah, as well as a moral message that emphasizes controlling lust, commitment to avoiding sin, habituation of good deeds and the formation of Muslim character with integrity. Practically, the song is a cultural preaching medium to strengthen awareness of faith and morals in the family, education and public spheres.

Introduction

Islamic da'wah is the normative responsibility of every Muslim which is adjusted to his ability, position and socio-cultural context. In line with the dynamics of modernity and communication technology, the delivery of religious teachings is no longer limited to mosque pulpits or traditional recitation forums, but penetrates various popular mediums. Various forms of art and culture, especially sound arts and music, developed as a communicative means to reach a wider range of society (Barnawi & Afandi, 2025). Music has a strong suggestive

power so that it is able to touch the affective dimension and even the subconscious of the listener, as well as being an instrument in internalizing good values (*amar ma'ruf*) and efforts to prevent deviant behavior (*nahi munkar*). According to Fabriar's (2024: 23) view, art is not seen as an empty expression of values, but as an ethical-spiritual vehicle that should be filled with divine messages, so that artistic activities can be part of the praxis of da'wah oriented towards fostering the ummah in modern life, both individually and collectively.

Music is often referred to as a universal language because it can affect human mood, thinking tendencies and even behavior (Avandra & Mayar, 2023). In the study of religious psychology, song lyrics that are constantly heard not only provide entertainment, but also have the potential to shape a person's mindset, value orientation, and character (Ritawati, 2021). The urgency of using music as a means of moral education is becoming stronger in the midst of cultural domination that often leads people away from the spiritual and ethical dimensions. Such conditions indicate the need for integration between the elements of entertainment and the function of guidance, so that the consumption of music not only meets recreational needs, but also as a strengthening of religious awareness. Muslim artists have the responsibility to present works that function as a testament to da'wah, which is to direct listeners to know, remember and get closer to the Creator through the messages contained in the lyrics and musical nuances, both explicitly and implicit in the compositions they create.

In essence, the axis of a believer's life is a continuous effort in jihad against lust and various deceptions of the devil. The Qur'an emphatically emphasizes that Satan is an enemy who always tries to mislead humans from the right path in the aspect of belief (*aqidah*) while damaging the integrity of behavior (*akhlak*). As affirmed in the words of Allah SWT in QS. Fathir verse 6.

إِنَّ الشَّيْطَانَ لَكُمْ عَدُوٌّ فَاتَّخِذُوهُ عَدُوًّا إِنَّمَا يَدْعُو حِزْبَهُ لِيَكُونُوا مِنْ أَصْحَابِ السَّعِيرِ

It means: "Indeed, Satan is an enemy to you. Treat him as an enemy! Indeed, Satan only invites his group so that they become the inhabitants of the (fiery Hell)." (Q.S. Fathir: 6)

The verse is the theological foundation that any form of invitation to be hostile and oppose the devil, including the use of creative media such as song verses, is a manifestation of obedience to Divine warnings. Artistic expressions that invite self-control and rejection of the temptations of the devil can be positioned as part of the praxis of da'wah and the spiritual development of the ummah.

In the Indonesian music industry, the figure of Rhoma Irama and the group Soneta are often seen as cultural phenomena that have historical and sociological significance. The figure nicknamed "King of Dangdut" has rolled out a revolutionary spirit through the slogan "Nada dan Dakwah" since the 1970s, so that music is not only presented as entertainment, but also as a medium for conveying religious and moral values (Pikiran-rakyat.com, 2022). Through this approach, Rhoma Irama succeeded in reorienting the image of dangdut music which was previously often attached to marginalized social classes and deviant behaviors, into an art form that is perceived as more dignified and religious. His songs contain lyrics that touch on the main themes of Islamic teachings, ranging from the dimension of man's transcendental relationship with Allah (*hablum minallah*) to the ethics of social interaction between humans (*hablum minannas*).

The influence of religious aesthetics shaped the religious consciousness of its fans and broadened the horizon of da'wah in the realm of music in the country.

One of Rhoma Irama's works that is full of theological content is the song "Satan Pasti Kalah". The work cannot be understood solely as a product of entertainment, but rather as an aesthetic articulation of the Islamic doctrine of the eternal struggle between man and the devil throughout life. Through the construction of the lyrics, Rhoma explained the subtle mechanism of the devil's deception as well as the spiritual requirements that must be fulfilled by a believer to fortify himself, namely by strengthening faith, determination of heart and consistency in obedience. The song "Setan Pasti Kalah" presents a da'wah model that combines musical elements with a message of faith. Practically, "Satan Must Be Lost" is an interesting phenomenon because it transforms relatively abstract theological concepts into poetry that is communicative, easy to remember and acceptable to the general public without reducing the substance of monotheism, thus functioning as a medium for internalizing religious values in the space of modern popular culture.

Viewed from the dimension of faith, the song "Setan Pasti Kalah" reaffirms the oneness of Allah SWT as well as revealing the limitations of His creature called the devil. Through the lyrics, the song conveys that the power of the devil is inherently weak and will disappear when faced with the firmness of faith, dhikr and obedience of a servant to Allah. The message of the faith is in line with the concept of tawakkal, which is total surrender to the power of Allah, as well as the practice of isti'adzah as a form of asking for protection from all temptations and deceptions of supernatural beings (Rahman, 2021: 262). This affirmation becomes very important in modern life, when some people are trapped in an irrational fear of supernatural forces, while others underestimate the destructive potential of the temptations of the devil that can destroy the purity of monotheism. The song "Setan Pasti Kalah" is present as a reminder for a believer to always strengthen his faith and rely on Allah's help in every aspect of life.

Viewed from the moral aspect, the song "Setan Pasti Kalah" contains implications regarding the character and behavior that should be manifested by a Muslim in daily life. The victory over the devil described in the song is not enough to be understood as a purely mental process, but must be reflected in outward actions through a commitment to abandon all forms of hemony and disobedience. Noble morals are positioned as the fruit of a righteous faith, when a person realizes that the devil is an enemy that must be fought, then this awareness will encourage him to guard himself from all attitudes and deeds that the devil loves, such as arrogance, lies, hypocrisy and various other forms of disobedience (Syakir et al., 2025). The song conveys a moral call for its listeners to build solid personal integrity so that commendable morals truly become a shield that protects themselves from moral deviations and strengthens their identity as believers who are consistent between beliefs and deeds.

Studies of Rhoma Irama's works have actually been carried out by previous researchers, as is the case with Mulyadi (2021), on "Islamic Education Values in Rhoma Irama's Song Lyrics" examining in general the content of educational values in a number of popular Rhoma albums and concluding that the lyrics are dominated by the call for repentance and remembering death, but the research is still general with random song samples, without delving into one specific title. In

contrast, the research of Hasan et al. (2025), on "Uncovering the Moral Paradox: An Analysis of Moral Values in the Lyrics of the Song 'Ghibah' by Rhoma Irama" specifically examined the song "Ghibah" with a descriptive-analytical qualitative approach and focused on the values of justice, honesty and tolerance, so that the theological aspects (aqidah) were less explored. As for Ahmad Zaini (2019), through the study "Analysis of the Musical Structure and Meaning of the Lyrics of the Tombo Ati-Opick Song", reveals the dominance of the nuances of the heart in contrast to the character of the song "Setan Pasti Kalah" Rhoma Irama who is more assertive and confrontational towards evil.

Based on a study of previous research on Rhoma Irama's works, there is a scientific gap. Most previous studies have studied Rhoma's songs collectively, so the discussion tends to focus on social and religious problems, such as the issues of ghibah, repentance and death. Until now, there has been no research that specifically examines the song "Satan Pasti Kalah" with an approach to use two perspectives, namely Aqidah and Akhlak. Thus, the originality of this research lies in the effort to integrate theological analysis that highlights the aspects of faith in the supernatural and hostility to the devil with an analysis of the moral implications that are manifested in the behavior of a believer, so that the two are read in an integrated narrative construction and can be the basis for the study of da'wah through popular music.

Research on the song "Satan Pasti Kalah" needs to be done because the phenomenon of moral decadence that is rampant today is essentially rooted in the fragility of the building of faith and the weak ability to manage lust and face the temptation of the devil. The song can be positioned as an offer of solutions that are both preventive and curative through art and culture. An in-depth study of the meaning implied and expressed in the lyrics is an attempt to rediscover the internalization model of the teachings of aqidah and morals that is communicative, easily accepted and relevant to the life of modern society, without losing the depth of its religious substance. Therefore, this study aims to analyze the content of Islamic moral messages articulated in the lyrics of the song "Satan Pasti Kalah" by Rhoma Irama. In addition, this research is directed to reveal how the concept of Aqidah which includes the dimension of faith in Allah and hostility towards the devil, along with the concept of Akhlak which is reflected in commendable behavior as a fortress of self-protection from temptation, is represented in each verse of the song.

This research aims to analyze the content of Islamic moral messages articulated in the lyrics of the song "Setan Pasti Kalah" by Rhoma Irama through the perspective of aqidah and morals. Argumentatively, this article builds on the proposition that the song is not merely an expression of popular art and entertainment, but rather represents a form of cultural preaching that integrates theological and ethical messages in a single musical narrative construction. The main argument carried out is that the lyrics of the song are able to transform Islamic normative concepts, such as monotheism, tawakkal, hostility to satan, and the control of lust, into a cultural medium that is communicative and easily internalized by society. Thus, this study emphasizes that popular religious music can function as an instrument of internalizing the values of aqidah and the formation of morals, as well as being an alternative model of Islamic da'wah that is relevant to the challenges of moral decadence in contemporary society.

Research Methods

Types of Research

This study uses a descriptive qualitative approach with a type of library research combined with a content analysis method on the lyrics of songs. The focus of the study is directed to efforts to uncover and reconstruct the moral messages of Islam contained in the song "Setan Pasti Kalah" by Rhoma Irama by reviewing two dimensions, namely the aqidah aspect and the moral aspect. The qualitative approach is used because the data character analyzed is in the form of words, sentences, meanings, and religious symbols that require a process of interpreting meaning, not just calculating frequencies numerically (Noor, 2020: 104). Through a literature research strategy, various related written sources are collected and analyzed to obtain valid data related to the needed data.

Data Source

The source of research data consists of primary and secondary data. Primary data includes the official lyric text of the song "Setan Pasti Kalah" which is used as the main unit of analysis, along with the official audio and video recordings to interpret the musical context, delivery style and emotional nuances of the da'wah message. Secondary data includes books and scientific articles on da'wah through art and music, moral messages in religious songs, as well as various studies on Rhoma Irama and Sonnets, as well as Islamic literature relevant to the theme of aqidah and morals. This includes the discussion of faith in Allah, attitude towards the devil, the concept of tawakkal, isti'adzah, faith in the unseen, as well as morality towards Allah, oneself and fellow humans. This research also utilizes previous studies on Rhoma Irama's work and other religious songs. Reference searches were conducted in November 2025 through Google Scholar and national journal portals with the keywords "Rhoma Irama" OR "Setan Pasti Kalah" AND ("da'wah songs" OR "religious music" OR "dangdut religi") AND ("Islamic moral message" OR "aqidah" OR "akhlak" OR "Islamic educational values"), as well as supporting terms such as "popular music", "da'wah through art" and "Indonesian religious songs".

Research Procedure

This research was carried out in stages, starting from planning and identifying problems by formulating the focus of the study of the moral message of Islam in the song "Satan Pasti Kalah" in the moral decadence and urgency of da'wah through music. The next stage is the tracing and collection of sources by collecting lyrics, song recordings, aqidah and moral literature, as well as previous research on da'wah through music and Rhoma Irama's works. Furthermore, validation and determination of the data corpus are carried out through verification of the validity of the lyrics and the selection of references that meet the standards of scientific relevance. After that, the researcher encoded the lyrics into units of analysis that contain the potential message of aqidah and morals, then categorized them into related themes, such as faith in Allah, hostility to the devil, control of lust and commitment to stay away from disobedience which was interpreted by referring to the Qur'an, hadith and Islamic literature, until it was synthesized into a conclusion about the construction of Islamic moral messages in music media.

Data Collection Techniques

Research data collection is carried out through two steps, namely documentation studies and literature studies. The documentation study was carried out by collecting various documents, including the official lyrics of the song, audio and video recordings of "Satan Pasti Kalah", as well as Rhoma Irama's statement related to the vision of "Nada dan Dakwah" if available in the form of interviews, writings, or other documentation. The literature study is pursued by reading and analyzing books, journal articles, theses/theses, and other scientific works that review the concepts of aqidah and morals in Islam, the theory of da'wah, especially da'wah through art and culture, as well as the study of religious dangdut music and the position of Rhoma Irama in the dynamics of da'wah in Indonesia. All data obtained from the two techniques are then recorded in the research worksheet, thus facilitating the process of grouping and classifying according to the theme of aqidah and morals that are the focus of the analysis, as well as supporting accuracy in drawing conclusions.

Data Analysis Techniques

Data analysis was carried out using a thematic content analysis approach that is descriptive-analytical with several stages. In the initial stage, data reduction was carried out, namely selecting parts of song lyrics and literary excerpts that are relevant to the focus of the study, while ignoring information that is not related to the message of aqidah and morals. The data that has been selected is then presented, among others through the preparation of a matrix that contains lyric quotes, verse context, categories of aqidah or moral themes, as well as references to postulates and concepts that support interpretation. After that, interpretation of meaning is carried out by interpreting the lyrics based on theology and ethics, then correlating them with concepts in the Qur'an, hadith and literature. The last stage is in the form of withdrawal as well as verification of conclusions by summarizing the patterns of Islamic moral messages, emphasizing the relationship between the dimensions of aqidah and morals in songs, and testing the consistency of findings with the results of previous studies and theories used.

Discussion**Islamic Moral Message in the Song "Satan Pasti Kalah" by Rhoma Irama in the Perspective of Aqidah**

The moral message of Islam in the song "Satan Pasti Kalah" when viewed from the perspective of aqidah shows that Rhoma Irama's work cannot be understood only as a product of entertainment, but at the same time reflects the doctrine of monotheism and theological awareness about the position of Satan as an enemy of man. Through the lyrical affirmation that Satan will ultimately lose when dealing with believers, the song internalizes the belief that true victory can only be achieved by adhering to Allah SWT., strengthening the quality of faith, and maintaining the purity of monotheism from all forms of blasphemy. The song "Setan Pasti Kalah" instills the mental attitude to always be vigilant against the temptations of the devil and make faith a fortress of self-protection. The position of the song is in line with the view of Mubarakah et al. (2025), that music can be an effective medium of da'wah in communicating messages of faith and monotheism in the midst of modern culture, especially for community groups that are familiar with audio-visual media.

Theologically, the foundation of the aqidah in the song "Satan Pasti Los" is the affirmation that the devil is an enemy to believing humans. Satan is described as a creature of Allah SWT. who always try to mislead, weaken monotheism, and derail people into disobedience with various subtle deceptions throughout human life. As the firm of Allah SWT in the Qur'an.

إِنَّ الشَّيْطَانَ لَكُمْ عَدُوٌّ فَاتَّخِذُوهُ عَدُوًّا إِنَّمَا يَدْعُوا حِزْبَهُ لِيَكُونُوا مِنْ أَصْحَابِ السَّعِيرِ

It means: "Indeed, Satan is an enemy to you. Treat him as an enemy! Indeed, Satan only invites his group so that they become the inhabitants of the (fiery Hell)." (Q.S. Fathir: 6)

The song "Satan Must Lose Away" reflects the Qur'an's warning by emphasizing that a believer is not allowed to be neutral or permissive to the temptations of the devil, but is obliged to place him as an ideological and spiritual antagonist that must be fought (Harto, 2020). The repetition of the phrase "Satan Must Be Defeated" as a counter-narrative to the tendency of some people to be overwhelmed by excessive fear of the devil, as if he has absolute power over man. Through this affirmation, the song Rhoma Irama reminds that the real determining factors are the firmness of faith, firmness of attitude in siding with Allah SWT, and consistency in carrying out His commands and staying away from His prohibitions. In this way, the work of the "King of Dangdut" not only arouses spiritual optimism that the devil can be defeated, but also internalizes the view that victory is on the side of believers who always ask for protection, multiply dhikr and maintain monotheism in daily life (Adzima & Anwar, 2023).

The dimension of aqidah in the song "Setan Pasti Kalah" is also reflected through the affirmation of the concept of tawakkal and the belief that the power of the devil is limited and impossible to defeat those who believe and do not trust in Allah SWT. Allah says in Surah An-Nahl verse 99, as a:

إِنَّهُ لَيْسَ لَهُ سُلْطَانٌ عَلَى الَّذِينَ آمَنُوا وَعَلَى رَبِّهِمْ يَتَوَكَّلُونَ

Meaning: "Indeed, he (Satan) has no influence over those who believe and trust only in their Lord." (QS. (An-Nahl: 99)

Satan in essence only has influence over people who are negligent, fragile in their faith, and do not depend completely on Allah SWT. In other words, the power of the devil arises when a servant weakens his spiritual fortress through neglect of dhikr, disobedience and dependence on other than Allah (Nuramin, 2021). On that basis, the song "Setan Pasti Kalah" constructs the awareness of the belief that the source of protection does not lie in objects, amulets, or mystical practices that are not based on sharia evidence, but in the steadfastness of faith, sincerity of tawakkal and consistency in carrying out His commands. This emphasis also straightens the perception of some people who still believe in supernatural powers other than Allah. Through memorable verses, the song directs the listener to internalize the belief that only Allah is the Most Protecting, while the devil will always be in a weak position before His faithful and obedient servants.

Islamic Moral Message in the Song "Satan Pasti Kalah" by Rhoma Irama in Moral Perspective

The moral message of Islam in the song "Satan Pasti Kalah" when viewed from the point of view of morality is felt when the text of the song is understood as an invitation to build a Muslim character who is resilient in the face of various forms of temptation. The repeated affirmation that Satan must lose serves not only as a theological statement, but also as a stimulus for listeners to organize their inner attitudes and daily outward behavior according to the corridor of the Shari'a. According to researchers Makhrus and Sassi (2025), the current moral crisis is rooted in the fragility of the foundation of faith and the weak control of lust and response to the temptations of the devil. In this context, the song is presented as a means of internalizing moral values through musical means that are easily accepted by the audience.

The song "Satan Pasti Kalah" hints that victory over Satan must be reflected in outward behavior, not just at the level of claims or inner beliefs. Noble morals are a logical consequence of a righteous faith, where when a Muslim realizes seriously that Satan is his enemy, this awareness will motivate him to stay away from arrogance, lies, hypocrisy, and various other forms of disobedience. Through a firm language style and confrontational nuances, the song builds an ethos of resistance to all deeds that are angry with Allah, so that the message presented leads to a change in attitude. A Muslim who truly wants to "defeat the devil" is required to dare to abandon heinous and unholy deeds, as well as to habit pious deeds, honesty, sincerity and humility as the characteristics of his moral personality, so that the integration between faith and behavior can be realized in daily life.

The moral message has been spoken by Allah SWT. in Surah Al-Isra' verse 53 below.

وَقُلْ لِعِبَادِي يَقُولُوا الَّتِي هِيَ أَحْسَنُ إِنَّ الشَّيْطَانَ يَنْزِعُ بَيْنَهُمْ إِنَّ الشَّيْطَانَ كَانَ لِلْإِنْسَانِ عَدُوًّا مُبِينًا

Meaning: "Tell My servants that they may speak better (and true) words. Indeed, Satan always causes discord among them. Indeed, Satan is a real enemy to man." (Q.S. Al-Isra': 53)

Satan always tries to lead people to attitudes and words that undermine the order of social relations, such as causing conflicts, fostering hostility, and encouraging a culture of insulting and insulting each other. The song "Satan Pasti Kalah" can be read as a practical form of the Qur'anic warning, because through its verses the listener is directed not to open a gap for the growth of negative characters that become a channel of Satan's domination, such as explosive anger, the penchant for hurting others and behavior following the impulses of uncontrolled lust. On the contrary, the song encourages the internalization of morals that are contrary to Satan's destructive agenda, namely patience, gentleness, mutual respect, self-restraint and commitment to avoid potentially destructive actions.

In the reality of daily life, the moral message contained in the song "Satan Pasti Kalah" was created to give birth to Muslim individuals with high moral integrity. Victory over Satan requires a commitment to abandon various forms of disobedience, guard oneself from a social environment that encourages sinful acts, and habitualize the practice of obedience such as prayer, dhikr and charity to others. Thus, "Satan loses" is not interpreted because his figure is missing from

human life, but because a believer strengthens his moral fortress by controlling his passions, rejecting every invitation to do wrong, and reviving commendable behavior in the family, society, and public sphere. At that point, the integration between the dimensions of *hablun minallah* and *hablun minannas* is built, namely that the quality of a good relationship with Allah SWT will give birth to politeness, justice and care in human relations as a manifestation of intact Islamic morality.

Conclusion

Based on the analysis of various sources that have been carried out, it is concluded that the song "Setan Pasti Kalah" by Rhoma Irama reflects the moral message of Islam through the integration of the dimensions of faith and morals. In terms of faith, the lyrics of the song affirm monotheism, the position of Satan as an enemy of man, and the limitations of his power in the presence of believers who trust, so that the listener is directed to depend only on Allah and reject mystical beliefs that are contrary to the principles of monotheism. In terms of morals, the song directs the formation of a Muslim character who is resilient in the face of temptation by displaying resistance to arrogance, lies, hypocrisy, and various forms of disobedience, while encouraging the habits of pious charity, honesty and humility in social life. Through the media of music, the song "Satan Pasti Kalah" is present as a means of *da'wah* to respond to the symptoms of moral crisis that are rooted in the weak appreciation of faith and control over lust. On a practical level, the song encourages the internalization of Islamic values in the family, educational institutions and public spaces, thus forming a religious culture that is at the same time sensitive to the moral and social responsibilities of Muslims.

The implications of this study show that popular religious music can be positioned as an effective cultural *da'wah* medium in the process of internalizing Islamic values, especially strengthening *aqidah* and moral formation in the family environment, educational institutions, and public spaces. Theoretically, this research strengthens the view that art and culture, especially music, have pedagogical and spiritual functions in building the religious consciousness of modern society. Practically, these findings can be used as a reference for educators, *da'i*, and practitioners of Islamic education in utilizing music media as a means of learning moral values and character of students.

The recommendation of this study is the need for a more in-depth follow-up study of other religious song works, both the works of Rhoma Irama and contemporary Muslim musicians, with an interdisciplinary approach that integrates text analysis, audience reception, and its pedagogical impact on character formation. In addition, further research is suggested to test the effectiveness of the use of religious songs as a learning medium for Islamic Religious Education in schools, *madrassas*, and universities.

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