




Divine Narrative in Dark Tones: An Islamic Theological Analysis of Qur'anic Symbols And Verses In the Lyrics of *For revenge*

Rahmatika Luthfiana Sholikhah*
Universitas Sumatera Utara
<https://orcid.org/0009-0002-2196-3888>
Corresponding author: rahmatikasholikhah@usu.ac.id

Teguh Agum Pratama
Universitas Islam Negeri Sumatera Utara
<https://orcid.org/0009-0008-6967-5950>

Kevin Rasyid Sabili Nasution
Faculty of Social Sciences, Universitas Islam Negeri Sumatera Utara
<https://orcid.org/0009-0007-1802-7251>

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Abstract

This research looks at the presentation of Qur'anic symbols and verses in *For revenge*'s dark music lyrics which we connect to Qur'anic exegesis and the base of Islamic theology which we look at through the eyes of contextual theology and civil religion. We used a descriptive qualitative approach which for primary data included from Qur'anic verses and exegesis which relate to the lyrics, for secondary data we looked to books, journals and reports which support. Data collection was done through literature review, analyzed via content analysis and we used triangulation for validation. We found out that While *For revenge* has a very sad dark theme, their lyrics do present Qur'anic symbols which play into theological values like qadar, sabr, ikhlas and the transience of the world. Also we see that the choice of words, metaphors and emotional tone which the artists use in fact tell a story which allows for the religious messages to be received by the audience, without them being put forth in a didactic way. What is new in this study is we report that dark music though very far in look and feel from religious music -- does in fact put forth Qur'anic messages through symbol play and the audience's aesthetic experience. These results open up the field of Qur'anic exegesis and Islamic theology to popular culture and also we see how sacred texts interact with what may be considered non traditional media in the digital age.

Keywords: *For revenge*, Qur'anic exegesis, dark music, contextual theology, civil religion

Introduction

In the young Muslim culture of Southeast Asia, music has become one of the most dominant elements. A survey (Friedrich Naumann Foundation, 2011) on young Muslims in Malaysia and Indonesia noted that 61.7 percent of them selected "listening to music" as one of their five favourite leisure time activities, a far greater percentage than those selecting "going to the mosque" which ranged from 14–26 percent. The data confirms that music has a strategic place in entertainment and has possible access to the discourses of values, morals and even theology.

The arguments about music in Islam have either rejected it completely as *lahw* or accepted it on the basis that the music is moral. This issue has caused a gap in understanding for young



Muslims who, on one hand, stop listening to music altogether while, on the other hand, use it as a medium to reflect on religion (Morrissey, 2024). The past of the Islamic civilization demonstrates that Qur'anic verses have served as the inspiration for many artistic artworks throughout history. Furthermore, in today's era, divine messages could appear in the form of songs featuring contemporary aesthetics. The division between music and spirituality are blurred, as music is turned into a space for the representation of identity and meaning-making. (Adani, 2021; Nrenzah, 2024) *For revenge's* distinct fusion of dark aesthetics, social critique, and Qur'anic allusions woven into an emotional narrative highlights a grey area of religious versus secular music, and affirms its potential as a channel of civil religion, and a form of cultural da'wah.

The *For revenge's* choice of dark tones brings out an emotional atmosphere which in turn presents the concept of tarab in the Arab musical tradition -- an very intense inner experience which leads to ecstasy. The difference here is that while tarab mostly includes elements of gratitude and spiritual joy, *For revenge's* music processes issues of sadness, loss, and alienation into what is in effect existential reflection. This condition also puts forth the possibility for wider theological interpretation which in turn includes themes of patience, hope, and acceptance of divine will. Sáez (2024) and Ursic (2021) present on this.

Young generations today see in nontraditional media what is relevant to their religion which is a practice of what we term contextual theology which puts forward the idea of translating theological values into that of the local and present culture (Bergmann Vähäkangas, 2020; González-Justiniano Ney, 2022). In this setting the lyrics of *For revenge* may be looked at as cultural products which put forth intertext with Quranic verses. These relationships require study in to what degree divine messages may be found in what are in fact artistic forms which differ from what is put forth in traditional da'wah music (Gordon, 2023; Najiyah, 2022). Also that which pertains to divine guidance (Q. al-Baqarah 2:257). This analysis puts forth a field for intertextual exegesis between the sacred text and musical works.

In the present study we look at what is put forth in terms of social and psychological issues young Muslims face. In the post-pandemic era, we see an increase in stress, anxiety, and identity issues, shaped by social isolation, economic uncertainty, and intensified digital exposure, which in turn leads young Muslims to turn to media that validates their feelings and provides meaning in their lives (Demmrich, 2020; Hanser et al., 2024; Lüdemann, 2022). Dark music which has religious elements is a form of catharsis for them, which they use as a platform for emotional connection also which in turn allows for spiritual reflection. What we see in this is that the Quranic messages may be put across through aesthetic means in addition to the word.

In terms of the past in Islamic civilization which saw music as a means for the inculcation of religious values we have the Sufi practice of samâ' which uses music to heighten divine consciousness (Farahat, 2023). In today's world that which was a traditional medium has transformed to what the audience seeks out in terms of genre and aesthetic which *For revenge* does very well by combining modern rock/emo elements with Qur'anic symbols, a which is a rare study from a theological Islamic stand point. Also this open to interpretation which *For revenge* does requires careful academic study so that we do not miss or misinterpret the religious message. At the same time this also puts forth a chance for academic analysis of the symbols and Qur'anic verses present in *For revenge's* lyrics to see how divine messages are put forth in a very different aesthetic from what we see in traditional da'wah, and in that way also we see how popular theology and the play between religion and culture plays out in the digital age.

The importance of this study is that it seeks to close the distance between what is taught in academic theological settings and what we see in popular culture which puts forth religious ideas. With an empirical base of data and theoretical analysis this research brings to the table a chance to put forward a more present day relevant Islamic theology at the same time which



puts forth a novel point of view in that we look at music as a stage for the play out of divine values. We put to light divine stories in a somber manner not just to analyze *For revenge* but also as a scholarly approach to track the signs of religion in the heart of modern culture.

Literature Review

The study of music in the Islamic tradition which is very wide in scope, from total out right ban to that which is accepted with conditions within the framework of what is morally and ethically acceptable, based in the hadith interpretation, the thoughts of the classical scholars as well as that of present day interpreters which see in music a tool for da'wah that is to spread the word (Beck, 2023; Saeed & Akbar, 2021). Within Islamic discourse, the concept of civil religion can be understood as the public internalisation of Qur'anic values and ethical consciousness beyond formal ritual spaces, whereby religious meaning operates in cultural expressions and collective life without replacing normative worship practices. At the same time we have contextual theology which is very much about taking forward theological ideas into the present time and culture which the Tashreef album does in that it uses intertextuality with qur'anic verses to put forth divine messages to an audience that may not be reached via traditional da'wah. As'sad (2023) reported on the use of collaborative virtual ethnography which he applied to the study of Islamic music and Qur'anic art through the pandemic in Indonesia. What we found is that digital transformation of the material expanded the audience for Islamic musical da'wah at the same time that it preserved religious values. Also what is different in our study is the type of medium we looked at As'asad looked at religious music, we looked into dark music which may have a different aesthetic but which also includes elements of the Qur'an. Beck (2021) did a study of Hindu music which he traced back to its divine origins and saw how over time it transformed into what we know of today's classical songs through the use of historical and text based research. What he found in this study was a very strong relationship between music and religious cosmology. This study we are looking at instead looks at Islam and puts present day music in the light of exegesis, which is to say we look at it as a site of interpretation rather than a simple tradition.

Also in 2023 Beck looked at what he terms religious soundscapes in Indian raga music which are used in Jewish, Christian, and Islamic devotional practices in South Asia via a comparative ethnographic study. He reports on points of spiritual overlap across religions through shared musical elements, such as the use of repetitive melodic structures that facilitate contemplation and the employment of rhythmic patterns that induce trance-like or meditative states. This research is to a different end than usual which is to study interfaith interaction, instead it is focused on the intertextuality between musical lyrics and Qur'anic text within a single religious tradition. Morrissey (2024) looked at the work of Ibn Hajar al-Haytam' which put forth criticisms of entertainment via the use of historical discourse analysis to present the role of music in medieval Islamic law. What they found is that the issues of music law were very much a product of the socio-political setting at the time. This study we present on the other hand looks at the relevance of Qur'anic meaning in present day music as opposed to the classical legal debates on music.

Methods

This study employed a qualitative research design with a descriptive approach aimed at providing a detailed account of the interrelation between Qur'anic symbols and verses within the lyrics of *For revenge* (Creswell & Creswell, 2022; Edmonds & Kennedy, 2020). The focus of the study was directed towards theological and cultural interpretations through an in-depth reading of the lyrical texts, in order to understand how the divine narrative is represented within the medium of dark-toned music. This approach was chosen to provide a comprehensive account of the intertextual process between sacred scripture and musical works, as well as to identify the potential religious messages embedded within. The data sources for this study were divided into primary and secondary (Weyant, 2022). The primary sources consisted of the Qur'an and tafsir works relevant to the verses identified in the lyrics of *For revenge*,



ensuring that the interpretations produced rest on a strong normative foundation. The secondary sources included academic books, scholarly journal articles, and media reports discussing the phenomenon of dark music, the dynamics of Muslim popular culture, and studies of contextual theology. The selection of these sources was conducted purposively to ensure their direct relevance to the focus of the research. Data collection was carried out through library research, which involved locating, classifying, and analysing relevant documents from both religious literature and contemporary sources. The data gathered were analysed using content analysis to identify symbolic patterns and theological meanings contained within the lyrics (Krippendorff, 2022). The validity of the findings was tested through triangulation, by comparing insights from Qur’anic exegesis, academic literature, and media reports, thereby ensuring that the results hold scientific validity and accountability (Flick, 2022).

Results and Findings

Qur’anic symbols in the lyrics of *For revenge*: Between sacred text and dark aesthetics

The songs of *For revenge* frequently present lyrics imbued with powerful emotional content, combining personal narratives, experiences of loss, and inner struggles. Several of these songs draw inspiration from Qur’anic verses which are then reinterpreted into stories infused with melancholic and reflective tones. The following table presents a list of songs along with the Qur’anic references from which they originate, accompanied by a summary of the narrative context in each song.

Table 1. List of Songs and Narrative Contexts in the Lyrics of *For revenge*
 (Author’s Own)

No.	Song Title	Qur’anic Verse	Song Context
1	<i>Menunggu Giliran</i>	QS Al-Isra 17:23	Narrates a moment of waiting filled with emotional tension, with an introspective tone suggesting an inner journey towards a pivotal point in life.
2	<i>Pulang</i>	QS Baqarah 2:156	Depicts the journey of returning “home” as a symbol of the most beautiful place, saturated with longing, and the feeling of rediscovering direction after being lost.
3	<i>Penyangkalan</i>	QS Al-Hajj 22:21	Tells of denial of bitter realities, recurring mental pain, and the struggle to break free from emotional burdens.
4	<i>Jakarta Hari Ini</i>	QS Baqarah 2:216	Raises the theme of heartbreak caused by loss and separation, alongside the painful acceptance of the reality that someone else’s happiness does not include the self.
5	<i>Serana</i>	QS Al-An’am 6:32	Narrates irreplaceable longing, the hope of return, and the effort to let go of someone who once held profound significance in life.
6	<i>Jentaka</i>	QS Rahman 55:34	Employs the metaphor of a comedic performance to conceal deep sorrow, whilst revealing the loneliness hidden behind laughter.
7	<i>Sadrah</i>	QS Al-Furqan 25:20	Depicts defeat and abandonment within a relationship, with a resigned tone yet still retaining an unhealed wound.
8	<i>Ada Selamanya</i>	QS Baqarah 2:106	Tells of memories that never fade, the difficulty of forgetting, and the lingering attachment to a past that continues to leave its mark.
9	<i>Perayaan Patah Hati</i>	QS Ar-Ra’d 13:24	Portrays grief celebrated as an act of release, whilst still nurturing hope for a reunion in the future.

Hamka’s exegesis (2012) of QS Al-Isra 17:23 emphasises that devotion to parents is a direct consequence of *tawhid*, manifested through patience, gentleness, and a willingness to



prioritise their needs. In *Menunggu Giliran*, the nuance of waiting shrouded in anxiety can be read as a symbol of readiness to defer personal interests for the sake of those more deserving—although in the context of the song, it is directed towards a personal relationship rather than parents. Nevertheless, the lyrics still reflect Hamka’s message about perseverance and sacrifice as the essence of the verse. In the song *Pulang*, QS Al-Baqarah 2:156 is presented as a spiritual reference that every journey and loss ultimately returns to Allah. Quraish Shihab interprets this verse as a total acknowledgment that life, death, and all existence belong solely to Him, while the summary of the Ministry of Religious Affairs underscores the attitude of accepting trials with the utterance *inna lillahi wa inna ilaihi raji’un* (Kemenag, 2016; Shihab, 2015). The “home” door that remains open in the lyrics can be understood as a metaphor for the divine call to return, an emotional resonance that unites worldly loss with the promise of eternal homecoming.

Moving on to *Penyangkalan*, which refers to QS Al-Hajj 22:21, Al-Razi’s exegesis describes the torment of hell with whips of iron as a symbol of retribution for those who reject the truth (Al-Razi, 2012). Although the song’s lyrics focus on inner conflict and recurring madness, the image of “denial” can be paralleled with the consequences of shutting oneself off from the truth. Here, the tension between the psychological reality of the lyrical persona and the spiritual threat in the verse creates a contrast that deepens the symbolic meaning. The verse that appears in *Jakarta Hari Ini* (QS Al-Baqarah 2:216) is interpreted by Ibn Kathir as a reminder that something disliked may in fact be good for humans, and something loved may be harmful (Katsir, 2018). Lyrics of surrender and letting go of loss resonate with this message: that pain can become a path to maturity. The encounter between Ibn Kathir’s interpretation and the narrative of the song shifts the meaning of loss from mere suffering to a process of self-formation.

In *Serana*, QS Al-An’am 6:32, according to the exegesis of Jalalain, distinguishes worldly life as mere play from the hereafter, which is better for the pious (As-Suyuthi & Al-Mahally, 2015). The lyrics, wrestling with memory and longing, seem to challenge mortality by immortalising emotional moments. It is precisely here that a tug-of-war emerges: the exegesis asserts the transience of the world, while the song attempts to freeze time in order to preserve lost meaning. *Jentaka* contains an excerpt from QS Ar-Rahman 55:34, which Aidh al-Qarni interprets as a challenge to jinn and humans to surpass Allah’s sovereignty—something impossible to achieve (Al-Qarni, 2008). Lyrics that conceal sorrow behind comedy reveal the limits of humanity in masking its deepest wounds. The divine challenge in the verse finds its echo in the emotional limitations of the lyrical persona, who cannot fully escape the destiny of suffering.

Meanwhile, *Sadrah* refers to QS Al-Furqan 25:20, which in Al-Maraghi’s exegesis emphasises that even prophets were tested with life’s difficulties like ordinary humans (Maraghi, 1910). Lyrics of defeat and the loss of a crown can be read in parallel with the trials mentioned in the verse, where dignity is not always determined by outward triumph, but by the ability to accept destiny.

In *Ada Selamanya*, QS Al-Baqarah 2:106 is interpreted by Thabathaba’i and Al-Zamakhshari as the concept of *nasakh*, where certain verses are replaced or abrogated for the sake of *maslahah* (Al-Zamakhshari, 1995; Thabathaba’i, 1991). Lyrics dwelling on the inability to forget stand in opposition to the principle of replacement and renewal. The tension between the necessity of letting go and emotional attachment creates a layer of meaning that bridges divine law with human vulnerability. In *Perayaan Patah Hati*, based on QS Ar-Ra’d 13:24, the exegesis of Al-Jaza’iri and Al-Baydhawi depicts the angels’ greetings of peace to the believers in paradise (Al-Baydhawi, 2011; Al-Jaza’iri, 2003). The song’s context, which portrays a festivity amidst sorrow, creates irony: a celebration that should be filled with peace turns into a ritual of grief. Here, the promise of eternal bliss from the exegesis seems to stand as a contrasting shadow to the false joy described in the song—opening a space for reflection that true peace never arises from grief that is preserved.

Linguistic Anatomy of *For revenge*: Dark Poetry and Theological Confrontation

Linguistic analysis of song lyrics provides a pathway to understand how emotional and conceptual messages are shaped through language, as well as how these elements may convey or allude to Islamic theological values. By deconstructing key diction, the use of metaphor, sentence structure, and emotional tone, we can observe how linguistic constructions play a role in shaping meaning, both explicit and implicit. In the context of *For revenge*, linguistic anatomy becomes a medium to trace the depth of narrative, before subsequently confronting it with exegetical frameworks and the values of Islamic theology.

Table 2. Linguistic Analysis and Correlation with Islamic Theology in the Lyrics of *For revenge*

No.	Song Title	Key Diction	Metaphor / Symbol	Sentence Structure	Emotional Tone	Meaning in Islamic Theology
1	<i>Menunggu Giliran</i>	“Turn”, “Separation”, “Destiny”	Time as the determinant of separation	Repetitive sentences for emphasis	Melancholic, resigned	Reminds of the concept of <i>qadar</i> and human limitation before Allah's decree
2	<i>Pulang</i>	“Return”, “Home”, “Light”	Home as a symbol of returning to God	Progressive narrative sentences	Hopeful, longing	Illustrates spiritual yearning to return to one's <i>fitrah</i> and to God
3	<i>Penyangkalan</i>	“Dying repeatedly”, “Poisoning sanity”	Mental death as a test of faith	Declarative and repetitive sentences	Dark, restless	Demonstrates the importance of heart-consciousness to avoid inner disbelief (<i>kufr bāṭin</i>)
4	<i>Jakarta Hari Ini</i>	“Hurt”, “Happiness”	Loss as a trial of life	Contrastive sentences past vs. present	Satirical, bitter	Refers to <i>ṣabr</i> (patience) and acceptance of trials
5	<i>Serana</i>	“Forgetting you”, “Letting you go”	Separation as a process of maturation	Sentences of requests and invitations	Tender, sorrowful	Reflects the value of <i>ikhlaṣ</i> (sincerity) in letting go
6	<i>Jentaka</i>	“Covering loneliness in comedy”	The world as a theatrical stage	Mixed narrative and repetitive sentences	Ironic, bitter	Reminds of the world's transience and the importance of focusing on the Hereafter
7	<i>Sadrah</i>	“Defeated”, “Surrender”	Life's struggle as a test	Declarative sentences	Firm, accepting	Reflects <i>tawakkul</i> and submission to Allah's decree
8	<i>Ada Selamanya</i>	“Forever”, “Unable to forget”	Memories as an emotional burden	Repetitive sentences	Nostalgic, sorrowful	Depicts emotional attachment that tests the steadfastness of faith
9	<i>Perayaan Patah Hati</i>	“Coffin full of daggers”, “Throne”	Emotional death and illusory power	Long, descriptive narrative sentences	Intense, tragic	Illustrates the futility of seeking meaning outside divine guidance

The linguistic analysis of the song “*Menunggu Giliran*” demonstrates the use of key diction such as *giliran*, *berpisah*, and *takdir*, which symbolically position time as the absolute ruler

determining the final moment of a relationship. Through a repetitive sentence structure, the song reiterates a strong sense of surrender, shaping a melancholic tone filled with resignation. From the perspective of Islamic theology, this reflects the concept of *qadar*, where humans are constrained by Allah's decree and are invited to accept that every separation is part of the destiny that has already been written (Indainanto et al., 2023; Moghaddas & Yazdani, 2021; Puglisi & Buitendag, 2022). The interplay of simple yet deeply meaningful word choices allows implicit spiritual messages to emerge, albeit in a melancholic form.

In "*Pulang*", the diction of *pulang*, *rumah*, and *cahaya* evokes a strong symbol of spiritual longing, depicting the journey back to one's pure origin—namely *fitrah*. Its progressive narrative structure carries the listener from darkness towards light, as if illustrating the spiritual journey from negligence to divine awareness. The hopeful tone that emerges renders this song easily interpreted as an allegory of a servant's longing to return to the side of God, with *home* serving as a metaphor for heaven or the ultimate place of return (Rogaar, 2023).

In contrast, "*Penyangkalan*" employs harsh diction such as *mati berkali-kali* and *meracuni kewarasan*, constructing an image of mental and spiritual death resulting from denial of reality. The repetitive structure of the sentences reinforces the cycle of inner collapse that continually repeats itself (Duinker, 2021). From an Islamic theological perspective, this narrative can be linked to the condition of inner disbelief (*kufur batin*) or the closing of one's heart to the truth, where the poison is not merely metaphorical but a reflection of sins that corrupt spiritual consciousness (Karomani et al., 2022).

In "*Jakarta Hari Ini*", diction such as *tersakiti* and *bahagia* creates a sharp emotional contrast between pain and recovery. The sentences that connect the past and present emphasise the inner transition experienced by the lyrical subject. The satirical-bitter tone reveals that emotional wounds are positioned as an unavoidable part of life's learning process. In Islamic theology, this resonates with the value of *ṣabr*—patience in facing trials—as well as the understanding that worldly happiness is only temporary (Mahfidhoh, 2023).

"*Serana*" highlights diction such as *melupakanmu* and *merelakanmu*, which frame separation as a phase of maturation. The sentence structures, shaped as requests and invitations, suggest that this process is a complex inner dialogue. The tender-sorrowful tone of the song reflects the struggle between emotional attachment and the need for sincerity. Within Islamic theology, releasing something beloved with an open heart is an act of worship of the heart, a manifestation of mature *tawakkul* (Resane, 2024).

In "*Jentaka*", diction such as *menutupi sepi dalam komedi* introduces the metaphor of the world as a stage play, where laughter only masks hidden wounds. The mixed narrative and repetitive structure adds layers of irony, as if underscoring that worldly entertainment never truly covers inner emptiness (Baig, 2021). This meaning aligns with Islamic teachings that view worldly life as *lahwun wa la'ib*—play and amusement—that will perish, while the afterlife is the true objective.

The lyrics of "*Sadrah*", with diction such as *kalah* and *berserah*, depict life's struggle that ends with full acceptance of its outcome. Declarative and firm sentences build an emotional tone that transforms from resistance into surrender. From the perspective of Islamic theology, this is identical with *tawakkul*, in which entrusting outcomes to Allah after exerting effort represents a sign of mature faith (Adil et al., 2022).

Meanwhile, "*Ada Selamanya*" reiterates diction such as *selamanya* and *tak bisa lupa*, constructing a nostalgic atmosphere that burdens the soul. Its repetitive sentence structure reinforces the difficulty of severing emotional ties. Within the framework of Islamic theology, excessive attachment to worldly memories can serve as a test of the heart, where the servant must learn to purify their love so that it does not surpass their love for Allah (Harahap & Hamka, 2023; Hati et al., 2023).



Finally, “*Perayaan Patah Hati*” presents brutal diction such as *keranda penuh belati* and *singgasana*, portraying a dramatic narrative of emotional death. Its long and descriptive narrative structure shapes an intense-tragic tone, as though celebrating destruction as a grand moment. From the perspective of Islamic theology, this instead serves as a reminder of the futility of seeking life’s meaning outside divine guidance. The emotional climax of the song underscores that without orientation towards Allah, every celebration is merely a festivity in emptiness (Adil et al., 2022).

Discussion

The findings of this study demonstrate that the lyrics of *For revenge* contain Qur’anic symbols aesthetically processed into dark narratives, filled with melancholy and inner conflict. This phenomenon is relevant to the concept of contextual theology, wherein theological values emerge through mediums and languages that are close to the culture of the audience. The dark musical context employed does not diminish the potential for religious values to be conveyed, even though aesthetically it appears far from the conventional image of *da’wah*. These findings also reinforce the idea of civil religion, in which religious symbols can operate in non-ritual public spaces as a binder of meaning, even within the realm of popular entertainment that is often considered “neutral” or even profane (Pham, 2025).

The connection between diction, metaphor, and emotional tone in the lyrics illustrates a mechanism of meaning-making that is not only artistic but also theological (Ursic, 2021). For instance, the consistent use of imagery of light and darkness activates strong Qur’anic associations, in line with religious semiotics that distinguish between guidance and misguidance. These findings suggest that theological meaning does not always depend on the explicit intent of the creator, but also on the symbolic resonance constructed by audiences based on their religious literacy. Thus, music becomes a field of dialectics between text and context, between divine messages and human interpretation. When linked to As’ad’s (2023) research on Islamic music and Qur’anic art during the pandemic, this study reveals significant differences in medium and aesthetics. As’ad focuses on religious music that explicitly conveys Qur’anic messages, whereas this study dissects music with a dark aesthetic that appears distant from the sphere of *da’wah*. However, both equally demonstrate that the medium of music can function as a channel for the internalisation of divine values, even when the narrative or genre is not commonly used for such purposes.

These findings also provide partial confirmation of Beck’s (2023) work on shared religious soundscapes, wherein music can become a spiritual meeting point even across religious traditions. The difference lies in the fact that this study does not conduct inter-traditional comparison but instead explores how Qur’anic symbols persist and transform within a single Islamic tradition through an “unorthodox” medium. This transformation is not merely an aesthetic adaptation but a survival strategy of theological messages in a competitive and rapidly changing popular cultural ecosystem.

The linguistic analysis conducted reveals that sentence structure, repetition, and diction choices in the lyrics of *For revenge* strongly correlate with the rhetorical principles of the Qur’an. This pattern resonates with Beck’s (2021) findings in the context of Hindu music, where linguistic and musical dimensions are rooted in the structure of sacred texts. The difference, however, is that Beck identifies continuity within tradition, whereas this study highlights a process of creative appropriation, wherein Qur’anic rhetorical elements are employed to construct narratives that are personal and contemporary. The intersection between classical *tafsīr* and lyrical narratives also presents a compelling dialectic. For example, Al-Razi’s exegesis on the threat of hell in QS Al-Hajj 22:21, when juxtaposed with the narrative of “*Penyangkalan*”, forms a contrast between eschatological punishment and psychological suffering. Such interactions broaden the scope of *tafsīr* beyond legal or moral contexts into the realms of psychology and aesthetics. This proves that *tafsīr* can function as an interpretive tool across disciplines when confronted with creative media.



In relation to Morrissey (2024), who maps the polemics of musical law in medieval Islam, this study demonstrates a paradigm shift. Whereas in the past debates centred on legal rulings and moral boundaries, in the contemporary context the focus shifts towards the potential meaning and function of music as a medium of public theology. This shift occurs because modern audiences are more exposed to narratives of popular culture than to formal sermons, compelling tafsīr and religious messages to compete within the same aesthetic arena.

Furthermore, this study affirms that dark music can serve as a liminal space for spirituality, a transitional arena wherein audiences undergo emotional shifts that open the possibility of religious interpretation (Hass, 2024). Through the combination of Qur'anic symbols, poetic diction, and intense emotional tones, the lyrics of *For revenge* offer an aesthetic experience that triggers theological reflection even though they are not packaged as explicit da'wah. This aligns with the view of contextual theology that divine messages can not only be communicated but also embodied through languages and mediums familiar to audiences.

The novelty of this research lies in the finding that Qur'anic verses—which inherently possess high literary dimensions—can be referenced in the creation of contemporary dark music without losing their theological potential. Unlike previous studies that situate religious music within conventional aesthetic corridors, this study demonstrates that non-conventional mediums such as emo rock can become a vehicle for the internalisation of divine values. This novelty broadens the horizon of tafsīr and Islamic theology studies while simultaneously opening new discourses on the continuity of Qur'anic messages amidst an ever-transforming popular culture.

Conclusion

This research reports that in *For revenge* we see what are in fact renderings of Qur'anic symbols and verses which the authors have put into the aesthetic world of dark music thus they tell emotional stories which in turn may be looked at through the lens of contextual theology and civil religion. We see in the analysis of both classic and modern, and also linguistically based exegeses that the presentation of the religious message does not have to follow traditional proselytizing methods but instead puts forth the thesaurus of the divine in terms that will speak to present day audiences. What we find is that the Quranic verses with their rich literature and deep symbolism have been put to use in this non traditional musical forum without that which is spiritual in them suffering loss, also at the same time our study notes that the field of discussion between the sacred and the popular has been broadened.

This research' results are from a narrow look at *For revenge's* lyrics and we also used a literature based analysis which doesn't include audience response or the artists' perspectives and this is clearly a limitation of the study. It is thus recommended that going forward an ethnographic methods or reception study could be undertaken in which we look at how listeners receive Qur'anic messages in dark music also we should expand out study to other bands or genres which have similar themes. Also we suggest to do a comparative study across musical traditions or religions which looks at how religious texts transform in today's art spaces.

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