

## ISLAMIC HIP HOP MUSIC: A TRANSLATION OF MUSLIM IDENTITY UNDER WESTERN POLITICAL CULTURE.

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### ABSTRACT

Song is lyric poem adapted to musical expression. Native American puts tales, songs, and oratory in their traditional literature. There are varieties of working songs that used across different context. One of them is Hip hop – a style of popular music of US black and Hispanic origin, featuring rap with an electronic backing. This study is aimed at exploring identity of Islamic hip hop song lyrics by “Soldiers of Allah” band, one of the former Islamic hip hop groups to put their music on the internet. Therefore, post-colonialism approach is employed, since to uncover identity of Islamic hip hop, the rise of Islam in America must be understood. In America, Islamic hip-hop has transformed into cultural movement that drawn major attention. Islamic hip hop emerges as the result of immigration and racial politics, deindustrialization and state withdrawal, and the cultural forces of Black Nationalism. The songs shot through with internal contradictions; they portray a hybrid world of western secularism put side by side with Islamic tradition. In line with Hip hop characteristics, the songs are used to spread deliberation of establishment of “one ummah” under one ‘khalifa’ for substituting nationalism border. It involves the rejection of white-ness and western-ness. The lyrics deal explicitly with the fight for racism, and encourage Black, White, Islamic relations. They show proud announcement of the artists on their faith and swell “Islamic” messages of social justice that is difficult to be done by other media.

Key Words: Hip hop, Islamic identity, Post-colonialism

### A. Introduction

Song lyric is poem adapted to musical expression (Holman, 1984: 422). Native American puts tales, songs, and oratory in their traditional literature. Many studies have been conducted to explore the relation between the hip-hop music, culture, and social movement

(i.e. Morgan and Bennert, 2011; Sullivan; Kelly, 2013), and few studies relate hip-hop with religion as what has been conducted by Rantakallio, 2011. Meanwhile Salim (2005) sees civilization taught by Islam as part of culture that dominates in hip-hop music. But, the studies which concern hip-hop music as a religious act done by the artists are still limited. Therefore, it is interesting to correlate the music with the artists and social-religion factors that construct the phenomena of Islamic hip-hop. This article is a case study by focusing on how “Soldiers of Allah” band transfers their Islamic identity through hip hop music.

It has been known that hip-hop cannot be separated from the influence of African culture in America. The essential part of Hip-hop music is the very long lyrics. The lyrics show the artist’s subjectivity in seeing his life and communities. This usually implicitly or explicitly tells specific texts that shape identity. “Identity” in Oxford dictionary is defined as “the characteristics determining who or what a person or thing is”. A person’s identity is usually manipulated by his social roots. Thus, the social custom, languages, value, and world view will be reflected in person’s identity. Cultural identity is important for people’s sense of self and how they relate to others. A strong cultural identity can contribute to people’s overall wellbeing (The Social Report, 2010).

Islamic Hip-hop music represents the African American Muslim movements. The lyrics usually illustrate prose in rhymed texts. They tell a united story. The artists can creatively assemble a hybrid mode of hip-hop lyrics. According to Salim (2005) Muslim artists have creatively conceptualized links between their mode of production and their Islamic faith. On his study, Salim (2005) concludes that Muslim hip hop artists were making new connections between hip hop lyrical production and the method and means by which Allah revealed the Quran to the Prophet. They were forging a new transnational network even while acknowledging and privileging its historical antecedents. Hip-hop is supposed to be the black men’s potency, since it has been their natural blood comes from their ancestor. Thus, it is assumed that hip-hop lyrics could be used as effective media in spreading the teaching of Islam. The long hip-hop lyrics provide abundant information to the listeners. This might be impossible done through other media, since hip-hop artists, especially the Muslim artists, are under the minority community in the United States.

It is a common that American mainstream views Muslim in their own structure. Ernst and Lawrence (2005) say American frames Islam as the polar opposite of what

“Westerners” are supposed to represent and advocate. Islam has been objectified as the frontage of “the West”. Political and economic trends have reinforced a habit of localizing Islam in the “volatile” Middle Eastern region. Marked as dangerous foreigners, Muslims are also demonized as regressive outsiders who reject modernity. The negative accent in media headlines about Islam creates a common tendency to refer to Islam and Muslims as being somewhere “over there,” in another space and another mind-set from the so called rational, progressive, democratic West.

The condition leads to discrimination of African Muslims in America. As the minority, they need to ascertain their religious identity more clearly against political discrimination in the US. Hip hop music has offered an active vehicle for social protest in the United States. Its targets have been racism, discrimination, police brutality, miss-education, and other social ills (Rose in Salim, 2005).

## **B. Hip Hop Music**

Hip hop music is a style of popular music of [US black](#) and [Hispanic origin, featuring rap](#) with an electronic backing (oxford dictionary). The history of hip hop begins in the Bronx suburbs of New York City in the 1970s (Rantakallio, 2011). Another term of hip-hop is “rap”. The two are often used interchangeably, but hip-hop refers to the larger culture (Goffman, 2010). Hip-hop refers to the music, arts, media, and cultural movement and community developed by black and Latino youth in the mid-1970s on the East Coast of the United States (Morgan and Bennett, 2011). The main elements which at that time came together and began to form an emerging hip hop culture are DJing (turntablism), hip hop (music), graffiti art and dance (most notably breaking). Also clothing and talking are often considered as essential parts of the hip hop lifestyle. Since then, hip hop culture has spread all over the world. One of the distinctive aspects of hip hop is that it typically is and has been the venue of young people (Rantakallio, 2011; Morgan and Bennet, 2011).

Beginning in the 16th Century, Africans were enslaved and brought to the new world. Separated from their languages and history, African Americans somehow managed to preserve something of their culture through the only medium available to them: music, originally limited to voice and rhythm (with an assist from the banjo, derived from African instruments), and closely associated with dance. The history of this blending and changing of

the various cultures of Africa in an utterly new context is obscured by time and a lack of records (Goffman, 2010). While most early rap was escapist, focused on dancing and partying, political and social themes became increasingly important in the late 1980s, notably in the group Public Enemy. Hip-hop has reflected (and internalized) our society's woes so evocatively that it has grown from minority expression to mainstream appreciation (Nasir Jones in Goffman, 2010).

This study focus on the song lyrics created by "Soldiers Of Allah". It is Muslim rap group from Los angles. The last "Soldiers Of Allah" album 1924 was their most Successful album. The name of the album refers to the Year 1924 when Ummah (Islamic state) was destroyed by Ataturk (Kuffar). They are the first Islamic rap group to offer there rap nasheed/song free through the internet. In their songs they often refer to glories men of Islamic history, Like Abdul hamid 2nd, Salaheddin, Khalid bin Walid, Harun al-Rashid. They point out that Islam is complete. "Soldiers Of Allah" has been quite popular in the Muslim community in the west, then gained massive popularity in other part, such as in middle east/Indonesia/Bangladesh/Pakistan/Malaysia. They have gained an extremely wide international audience all around the world. They are the most well known and popular Islamic rap/hip hop group in the Muslim world ([www.muslimrap.net](http://www.muslimrap.net)).

### **C. The Rise of Islam In America**

Fareed Numan found that there are historical documents showing Islam came to America earlier. He gives example from a number of Chinese documents that are indicative of the fact that as far back the year of 1178 CE. From the documents known that Muslim sailors regularly traveled to Mu-Lan-Pi, identified as what we consider today's America. Numan identifies other date include the year 1310 whence the muslim king of Malian empire conducted trade in the Gulf of Mexico, followed by the arrival of the African muslims in 1312. Other document supports Numan's identification is the arrival of a large number of African slaves in 1530 (Numan in Kusha, 2009)

However, some studies show that the first modern wave of Muslim immigration to North America took place in the 1870s. Smith (1999) identifies that the middle and latter part of the nineteenth century as signaling the first real arrival of Muslims in the United States. At this time the first Muslim immigrants, primarily from the Middle East, began to come to

North America in hopes of earning some kind of fortune, large or small, and then returning to their homelands. He notes five periods of history of immigrant Muslims. The first period occurred between 1875 and 1912. This fit with the data from Yvonne Haddad most of these (Kusha, 2009). The second wave came at the end of World War I, after the demise of Ottoman Empire. Meanwhile, the third period lasted through most of the 1930s. Immigration was open specifically and only to relatives of people already living in America. The fourth wave takes place from 1947 until 1960. Muslims immigrants came not only from the Middle East but also from many parts of the world including India and Pakistan, Eastern Europe (mainly from Albania and Yugoslavia), and the Soviet Union. Most of them are well educated people. And the last wave was related both to decisions internal to the United States and to events taking place in several parts of the Islamic world. It may still happen until present times (Smith, 1999).

#### **D. Research Method**

This research uses qualitative method. Qualitative method is a research procedure, which produces descriptive data in the form of written or oral words from people and their behavior that are observed (Bodgan and Taylor, 1975: 5). Denzin and Lincoln (2005: 7) strengthen that qualitative research covers multi methods approach to understand human experience. The research is to find out the conception of human experience. “Qualitative research use semiotics, narrative, content, discourse, archival, and phonemic analysis, even statistics, tables, graphs, and numbers” (Denzin and Lincoln, 2005: 7). The data of this research were hip hop lyrics by “Soldier of Allah” band. They are “Bring Back Islam, Bring Back The State”; “Imaginary Wall”; “They Can’t Stop Islam” and “1924”.

The data are analyzed by using descriptive analysis. The data are processed by using several steps. The first step is identifying data, followed by the recording of the inventory data in a field note. The researchers categorized the inventory data based on the theme that constantly emerged. The data were categorized, check and rechecked to obtain the most significance data to the research focus. The next step the researchers interpreted and described data to get the answer of the formulation of the problem being studied. During the analysis process, the researcher applied trustworthiness of the data. Finally, the valuable data

analyzed and explained descriptively by using post-colonialism approach. The data analysis is done in order to lead the research findings.

Usually postcolonial literature and theory investigate what happens when two cultures clash and when one of them with its accompanying ideology empowers and deems itself superior to the other. (Sawan, et al, 2012: 120). Generally post-colonialism is divided into two branches: (1) those who view post colonialism as a set diverse methodologies that possess no unitary quality, as suggested by Homi Bhaba and Arun P. Murkerjee, (2) those who see postcolonialism as asset of cultural strategies centered in the history. The second group can be subdivided into two branches namely those who believe post colonialism refers to the period after colonized societies or countries have been independent, and those who regard post colonialism as referring to all characteristics of a society or culture from the time of colonization to the present.

This study applies Postcolonial theory with the reason that it emerged from the colonized peoples' frustrations, their direct and personal cultural clashes with the conquering culture, and their fears, hopes and dreams about their future and their own identities. The colonized people respond to changes in the language, education, race differences, and a host of other discourses, including the act of writing become the context and the theories of postcolonialism. Thus, the key factor in 'Post-colonialism' is the dominated culture or minorities that is oppressed by the dominant one namely the majority. In this term Black as the minority also colonized by the White in America.

Further, the postcolonial also appears in Black Muslim community. Islamic postcolonialism is a theoretical perspective that combines two components which have up until now existed in a state of tension. As a secular theory, postcolonialism has notably failed to account for Muslim priorities; it has, for instance, had severe problems critiquing the anti-Islam polemics of The Satanic Verses, as is evidenced by Edward Said's support for Rushdie, in spite of his criticism of the stereotypical representation of Islam and Muslims in the West. Islamic postcolonialism applies the anti-colonial resistant methodology of postcolonialism from a Muslim perspective, exploring the continuance of colonial discourse in part of the contemporary western writing about Islam and Muslims (Majed, 2012: 1)

## **E. Research Finding and Discussion**

Islamic hip-hop has raised its popularity in Muslim and Non-Muslim communities. It played a role in spreading Islamic teaching, especially the teaching related to social life. This often become the central issues presented as the theme of the song by “Soldier of Allah”. This might be resulted from the strong root on the religion of the Black communities in the United State. With regard to historical context, Chan-Malik (2011) says that Islam has long been associated with a politics of antiracism and social protest in Black American communities. She traced back this with the life of African slaves in the United States over 400 years. The slaves were 30% African Sunni Islam. And they were formerly well organized and a galvanizing force as well as insubordination. But, by the end of the nineteenth century, they were obliterated. The white masters punished Muslim slaves for attempting to practice their religion. Thus, Muslim slave becomes oppressed under “Western” culture. However, this Islamic religious “trace” enabled the reemergence and the spread of Islam amongst Black American communities.

The spirit of rejecting invasive white supremacist Christian ideology over the Muslim Black minority soon become the common theme of Islamic hip-hop lyrics. By examining the theme of the four songs lyrics by “Soldier of Allah”, it is clear that they propose Islamic ideology in which it enlightens the framework for social and political system, ethical, moral, and spiritual thought meant for protesting the “West” oppression as Jackson (in Chan-Malik (2011) states that the basis of Black American Islam id the “thoroughly American phenomenon of ‘Black Religion,’ essentially a pragmatic, folk-oriented, holy protest against anti-black racism”. Thus, following the Qur’an and the sunnah (the source of Islamic teaching) is the solution for the destruction on the “Ummah” from colonialism so that the glory of Islam could be back becomes the theme of the song “Bring Back Islam, Bring Back The State”. While in “Imaginary Wall”, the song mainly presents the proposal for the unity of the “Ummah” against the rivals of Islam who divide Muslims with kufuristic border lines. The corresponding theme wraps the next song, “They Can’t Stop Islam”. It reminds the Muslim that victory is promised by Allah when the “Ummah” pursues the straight path in a united “Ummah”. The last song released by “Soldier of Allah, “1924”, which becomes the most popular song the attacking of 11 September, rolls up the similar theme that is to bring the glory of Islam as it ever happened before through the unity of the Muslim to defeat its enemy.

The themes arisen on the song lyrics come from the artists' viewpoint of the world. On an interview report to "Soldier of Allah" it is revealed that the most appealing factor of "Soldiers of Allah" was their uncompromising viewpoints on the Islamic state and outright condemnation of most rulers of the Muslim and non-Muslim world. This appears from the long "dialogue" of the artist toward his environment and eventually he realizes that the problem with the "Ummah" is that it doesn't follow Islam. He notifies that today's condition occurs since the "Ummah" doesn't follow Islam the way the Prophet (saw) showed us how to follow it. He also sees that most Muslim do and say crazy things that have nothing to do with Islam but claiming that it is from Islam. "Soldier of Allah" recommends the solutions the crisis facing our Ummah today: the establishment of one Islamic nation that all Muslims would be ruled under. The viewpoint is less dramatic: Follow Islam the way the Prophet (saw) followed it. He quotes the surah that says "our condition will not change until we change what is within ourselves".

<http://www.muslimhiphop.com/Stories/10. Soldiers of Allah Interview>

After the 11 September 2001, Islam and Muslim in the United States become more visible. They received racial dynamics. It is assumed with terrorism. However, the Muslim youths are searching for music that reflect their own experiences with disaffection, racism, and silence political awareness. Hip hop provides an perfect cultural medium to express such views and preserve to attempt and encourage and stimulate them to hold on to an Islamic identity and really be proud to be Muslim and allow them to progress. This leads hip-hop to grow to spread to find forms of cultural acceptance and community. This is the "conversation" between "halal" and "haram" of music in Islam. The artists' opinion is that music plays that role, it has that power to influence that because we listen to music. Therefore the youths need to have music that is good for the Muslims and good for the non-Muslims as well because they get to learn about Islam in a new way

<http://www.muslimhiphop.com/Stories/10. Soldiers of Allah Interview>

Song lyrics in "Soldier of Allah" such as poetry in story telling ensures the preservation of the stories through mnemonic devices of rhyme and rhythm. Metaphor also serves memory. The stronger the images, the longer the story will live in the personal—and thus the collective—memory (Al Khalifa Syarif, 2005). It provides the American Muslim



with a historical explanation for their trauma, victimization, helplessness, and betrayals. They are able to construct, from the telling of historical traumas and of their own traumas, connections between their religious culture and their lives. In the song lyrics – “Bring Back Islam, Bring Back The State”; “Imaginary Wall”; “They Can’t Stop Islam” and “1924” – as poetry in line and stanza there are many repetition and symbols. The repetitions are found in the whole songs such as “They can’t stop Islam”, “bring back islam”, “Allahu akbar”. These sentences repeated many times that means they feel optimism that they can defend Islam and Islam is the true religion that cannot be stopped because Allah is the almighty that will give the victory to the soldier of God. These lyrics shows the revolt against Orientalist notions of the “third-world difference”. Only by establishing a pure Islamic state can one defeat the West. They show loyalty to the Islamic state and allegiance to Islamic values over Western values.

Focusing on the content of the narrative and using principles adhered to by. The result is a hybrid; it is something neither entirely Western nor like the traditional African subjects. In the third space, U.S. Muslim can negotiate traditional Muslim norms and American ideals. While identifying with their Muslim communities, they can resist the racism and ethnic discrimination that they experience from the broader non-Muslim society. Their ethnic diversity challenges essentialist representations and demonstrates unique propaganda of Islamic value in the American umma, or Muslim community. The American umma consists of multiple ethnic groups positing membership on a nonethnic basis. Creating bonds of “brotherhood and sisterhood” across these groups is among the highest ideals of Muslim solidarity. It raises awareness of these Muslim minorities makes other Muslim proud to share brotherhood with them

The songs also consist of symbols. The symbols found are as the table follows.

No	“Bring Back Islam, Bring Back The State”	“Imaginary Wall	“They Can’t Stop Islam”	“1924”	Meaning
1	Ummah	Ummah		Ummah	A group of people that believe to Islamic religion
2	Allah	Allah	Allah	Allah	The God, the Almighty

					the one and only
3	Muslim/ Muslimeen	Muslim	Muslim	Muslim	The pious man
4	Racist/ skin				Antonym of similarities. This is important in Islamic issue. The most honor people in the God sight is not based on racist but based on the obedient
5	Kafirs/ Kufur	Kafirs/ Kufuristic	Kafirs	Kafir / kufar	Kafir is someone who knows Islam and rejects it openly/ disbeliever or non believer
6	Bombs		bombs		The symbol of war and violence and oppression
7			kaba		The symbol of the obedience. No difference on human being when people do hajji they have to wear ihram clothes that is the white clothes
8	Islam	Islam	Islam		Islam is the symbol of true religion and the supreme or the highest one no other same as it.
9	Khalifah			Khalife/ khilafah	Government/ the symbol of leadership in Islam
10			Hijab	hijab	Hijab embod a metaphysical dimension --

					Al-hijab refers to "the veil which separates man or the world from God"
11	Qur'an	Ayah's/ guideline		Qur'an /surah /aya	The guideline or the way of life that ruled all of aspects of life
12	Sunnah				Everything that is told and act by the prophet Muhammad as the Guideline of life
13	Jannah/ paradise				The reward of the pious man and the dream of Islamic people in the day of the judgement
14	Takbir	Takbir	takbir		Allah the almighty
15	AllahuAkbar	AllahuAk bar	Allahu Akbar		Believing that Allah is the Almighty the king of the king the Lord of the World
16	Colonialism				Symbol of Opression that is the relationship between the colony and colonized.
17	Imamm				The Leader
18	Prophet	Mohammed dun/ Rosul lu llah			Prophet is the messenger of Allah that brings the true teaching namely Islamic religion
19				Black September	Symbol of terrorism that Muslim is regarded as terrorist by non Muslim

20	Mu'meneen				The believer of God
21	Deen	Deen	Deen	Deen	The Religion
22	Amir			Amir	The leader
23		Bismillah			In the Name of God. This is used to start everything that is done by Muslim in order to get the Blessing from the God
24		Hallal			The things that is permitted by Islam
25		Haram			The things that is prohibited in Islam
26		Soldier of Allah	Army of Allah/ muslim army	Mujahideen	The soldier that is struggle the life for Islam until the last breath
27				War	a conflict carried on by force of arms. When peace is not happen
28				The day of the judgement	The day of here after. When all human deeds are rewarded.

## F. Conclusion

Based on the discussion above, it can be concluded that Soldier of Allah songs reflected culturally Islamic themes that against Orientalist notions of the “third-world difference”. Only by establishing a pure Islamic state can one defeat the West. The structures of the song consist of the statement ideal condition and followed by the reason of the ideas. Besides that, the diction that is chosen repeated many times to emphasized the important meaning of the song. The words chosen symbolize Islamic terms as representations and

demonstrate unique propaganda of Islamic value in the American umma, or Muslim community. It raises awareness of these Muslim minorities makes other Muslim proud to share brotherhood with them. Muslim believes that Islam cannot be stopped and the soldier of Allah will meet the victory because Islam is the true religion, the supreme or the highest one.

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