

Exploring the Cultural Da'wah Strategy of Hadrah Al-Jiduri Art: A Phenomenological Study on Character Building

Ahmad Muzakki Afandi^{1✉}, Zainul Arifin²

Manajemen Dakwah, Universitas Islam Syarifuddin, Indonesia^{1,2}

Email: usustahu07@gmail.com

DOI: 10.31958/jies.v5i1.15216

Article info

Abstract

Article History

Received:

01/05/2025

Revised:

03/05/2025

Accepted:

05/05/2025



Corresponding author

The Hadrah Al-Jiduri art, rooted in the local Islamic tradition of ahlussunnah wal jama'ah, serves as a cultural da'wah strategy that not only preserves religious values but also fosters character building. This study aims to explore how the Hadrah Al-Jiduri community applies collective leadership, regional coordination, youth involvement, routine gatherings, and major religious events to shape moral traits such as humility (tawadhu'), consistency (istiqomah), love for the Prophet Muhammad SAW, tolerance, discipline, and spiritual awareness. Using a qualitative descriptive method with a phenomenological approach, data were collected through interviews, observations, and document analysis, then analyzed using Miles and Huberman's interactive model with triangulation for validity. The findings show that the structured and participatory practices of Hadrah Al-Jiduri effectively integrate local cultural wisdom into da'wah activities, providing a replicable model for strengthening religious character and communal harmony.

Keywords: Exploration, Strategy, Cultural Da'wah, Hadrah Al-Jiduri, Character Building

Abstrak

Seni Hadrah Al-Jiduri yang berakar pada tradisi Islam lokal ahlussunnah wal jama'ah berperan sebagai strategi dakwah kultural yang tidak hanya melestarikan nilai-nilai agama tetapi juga membentuk karakter. Penelitian ini bertujuan mengeksplorasi bagaimana komunitas Hadrah Al-Jiduri menerapkan kepemimpinan kolektif, koordinasi wilayah, keterlibatan pemuda, kegiatan rutin, dan acara keagamaan besar untuk membentuk sifat moral seperti tawadhu', istiqomah, cinta kepada Nabi Muhammad SAW, toleransi, disiplin, dan kesadaran spiritual. Dengan menggunakan metode deskriptif kualitatif dan pendekatan fenomenologi, data dikumpulkan melalui wawancara, observasi, dan analisis dokumen, lalu dianalisis menggunakan model interaktif Miles dan Huberman dengan triangulasi untuk validitas. Temuan menunjukkan bahwa praktik terstruktur dan partisipatif Hadrah Al-Jiduri secara efektif mengintegrasikan kearifan budaya lokal ke dalam kegiatan dakwah, sehingga menjadi model yang dapat direplikasi untuk memperkuat karakter religius dan harmoni komunitas.

Kata Kunci: Eksplorasi, Strategi, Dakwah Kultural, Hadrah Al-Jiduri, Pembentukan Karakter

INTRODUCTION

Islam is the perfect religion known as rahmatan lil 'alamin, a mercy for all creation, as Allah SWT blessed the teachings brought by Prophet Muhammad SAW (Karmawan et al., 2021; Syamsy & Zamroni, 2023; Yana & Asmendri, 2021). These teachings comprehensively cover all aspects of life leadership, trust management, entrepreneurship, social interaction, education, and tolerance highlighting Islam as a moderate religion that upholds and respects human values (Desmita et al., 2023; Indarwati et al., 2023). In Indonesia, these moderate teachings are instilled through various channels, strongly influenced by the rise of Islamic organizations, particularly Nahdlatul Ulama (NU), the largest Islamic organization in the country (Triputra & Pranoto, 2020).

The establishment of NU is closely tied to the role of East Javanese kiai, notably Kiai Kholil bin Abdul Latif of Bangkalan, who instructed Kiai As'ad to deliver the symbolic baton to Hadratus Syaikh KH. Hasyim Asy'ari, alongside Kiai Wahab Chasbullah and Kiai Bisri Syamsuri, leading to NU's formal foundation. Now, after more than a century, NU has evolved into a massive organization with national and international branches (Asiah & Subakti, 2024; Ihsan & Nurhayati, 2020). As of 2023, NU's membership covers 56.9% of Indonesia's 280 million population, supported by various autonomous bodies (banom) and institutions, including Lesbumi (Indonesian Muslim Cultural Arts Institute), which accommodates cultural arts aligned with ahlussunnah wal jama'ah values (Fawaid, 2022; Rismann, 2022).

Specifically, in Lumajang Regency a pandalungan cultural center blending Javanese and Madurese traditions Lesbumi PCNU Lumajang has played a pivotal role in promoting Islamic arts such as Hadrah Al-Jiduri, which emerged as a localized adaptation of the older Ishari tradition. This art form combines religious expression through rhythmic performances, primarily sholawat recitation in praise of Prophet Muhammad SAW (Prasetyo, 2021; Prayogi, 2022; Subahri & Nuha, 2022). The Qur'anic injunction "Indeed, Allah and His angels send blessings upon the Prophet. O you who believe, send blessings upon him and greet him with peace" (Surah Al-Ahzab: 56), and the hadith "Whoever salutes me once, Allah will salute him ten times" (HR. Muslim No. 616), provide the theological foundation for this practice (Aini, 2020).

The tradition of reading sholawat accompanied by tambourine music has evolved across regions, with each area adding unique elements reflecting local identity (Ramadhan et al., 2024). Al-Jiduri, in particular, stands out for its rapid organizational growth: by the end of 2023, Lumajang alone recorded 3,867 members and 76 active art groups, each comprising 25–100 participants. This growth is noteworthy because, in addition to artistic appeal, Al-Jiduri functions as a community space fostering religious understanding, emotional connection, and intergenerational learning. Despite this, existing literature has mainly centered on describing artistic forms and organizational aspects, leaving an important research gap on how such cultural arts directly contribute to moral development and social harmony.

Another underexplored dimension is the cultural negotiation that occurs within pandalungan communities, where Javanese and Madurese traditions meet (Risman, 2022). The synthesis of Islamic values with local cultural practices demonstrates how cultural da'wah does not erase indigenous traditions but rather enriches them. Previous studies have insufficiently examined how these hybrid cultural expressions strengthen social bonds, promote tolerance, and instill spiritual discipline, especially among youth and marginalized groups. This gap necessitates focused exploration of Al-Jiduri not only as an artistic practice but as a transformative force within the community.

The novelty of this study lies in its phenomenological investigation of the lived experiences of Al-Jiduri practitioners and leaders, exploring how structured religious-artistic activities shape individual character traits such as humility (tawadhu'), consistency (istiqomah), tolerance, and spiritual awareness and foster communal resilience. This study departs from prior research by foregrounding the specific mechanisms through which cultural da'wah strategies materialize in everyday life, offering insights that bridge the fields of religious studies, cultural anthropology, and community development.

Therefore, the purpose of this study is to explore the cultural da'wah strategies employed by the Hadrah Al-Jiduri community and analyze their contributions to moral and character formation in Lumajang's plural society. This study is significant because it illuminates how religious traditions can successfully integrate with local culture to reinforce Islamic identity, foster social cohesion, and serve as a replicable model of cultural da'wah for other regions in Indonesia and the broader Muslim world.

METHODS

Research Approach

This study uses a descriptive qualitative approach with a phenomenological research type. A qualitative approach is used to describe and analyze events, social phenomena, attitudes, beliefs, perceptions, and thoughts of individuals or groups as they naturally occur. The phenomenological design allows the researcher to explore the lived experiences of participants, focusing on how they interpret the cultural da'wah practices embedded in Hadrah Al-Jiduri activities.

Participants

The study involved five participants selected through purposive sampling, including three management-level figures within the Hadrah Al-Jiduri organization and two active members. These participants were chosen because of their deep involvement and firsthand experience with the cultural and religious practices being studied.

Data Collection Techniques

Data were collected using in-depth semi-structured interviews, allowing participants to express their insights openly while ensuring alignment with the study's objectives. In addition to interviews, the researcher conducted participant observation

during Al-Jiduri activities and gathered relevant documents related to the organization's history, structure, and program implementation.

Data Analysis

The collected data were analyzed using Miles and Huberman's interactive model, which includes three main steps: 1) Data reduction, selecting, focusing, and simplifying raw data; 2) Data display, organizing and visualizing information to facilitate understanding; 3) Conclusion drawing/verification — interpreting the meaning of findings and cross-checking for consistency and credibility. To strengthen the validity of the findings, triangulation techniques were applied, comparing information across interviews, observations, and documents.

Research Focus

This research focuses on understanding how Hadrah Al-Jiduri serves as a cultural da'wah strategy and how its structured activities contribute to moral and character development within the community, especially fostering humility (tawadhu'), consistency (istiqomah), tolerance, discipline, and spiritual awareness..

RESULTS AND DISCUSSION

History of Islamic Art

Islam has taught about beauty and diversity, such as art and culture, but it must be based on the values of truth and shari'a that have been regulated through religion (Umar, 2019). During the heyday of civilization, Islam has shown and maintained art in the form of calligraphic writing aesthetics, decorations in mosques and certain places such as houses and public facilities (Wicaksono & Aprillia, 2020). This is proof and a form of Islamic appreciation for a work and art that continues to develop, the recitation of the holy verses of the Qur'an using tones or songs and tajwid has a very high artistic value, not just pleasing to the ear but also has the meaning of truth in pronunciation so that it becomes calm for those who listen. Art or art is a manifestation of human civilization and culture that meets aesthetics (Asya'ri, 2007).

The foundation of hadrah art In a hadith no. 1089 in the book of Sunan At Tirmidzi, the Prophet Muhammad said: أَعْلَمُوا هَذَا النِّكَاحَ، وَاجْلُمُوهُ فِي الْمَسَاجِدِ، وَاضْرِبُوهُ عَلَيْهِ بِالدُّفُوفِ Meaning: Announce the marriage, and perform it in the mosque, and (enliven) it by beating the duf (tambourine). It is very clear, if tambourine music or in the language of the Javanese called terbang can be played, especially generally this tambourine is used as an accompaniment to shalawat and other noble qasidah. In particular, even Sheikh Ibn Hajar al-Haitami in his fatwa contained in the book Al-Fataawi al-Fiqhiyah al-Kubro Juz 4 Page 356 explains specifically about tambourines played in the mosque (Khoiriyyah, 2024).

The hadith implies that it is recommended to play tambourines at weddings in the mosque, and it is also permissible to play tambourines for other events. As a da'i, it is necessary to pay attention to the conditions and situations that exist in the

environment that is the place to preach. Because da'wah is not only delivered without any results or reciprocity obtained. Therefore, adjustments to the environment are needed so that the da'wah process runs according to the target and produces good changes in the midst of society.

Local Wisdom Pandhalungan Lumajang

Every region in Indonesia is rich in local genius or local wisdom that characterizes the region. This wisdom is what enriches and strengthens the diversity of Indonesia, including Lumajang Regency, an area that is territorially included in East Java Province, has its own distinctiveness and wisdom or local wisdom as a characteristic of Pandhalungan (Rapanna, 2016).

Lumajang Regency, which is the center and part of the Pandhalungan area, is the meeting of two Javanese and Madurese cultures, Javanese culture is more widely spread in the southern and western areas of Lumajang regency such as in Lumajang sub-district, Sumbersuko, Tempeh, Pasirian, Candipuro, Tempursari, Pronojiwo, Senduro Pasrujambe and Gucialit, because this area is strongly influenced by the area under the influence of Nararya Kirana who was assigned by Singosari. So that the model and cultural heritage left behind are thicker with Javanese traditions, while in other sub-districts the dominant Madurese character is due to being a legacy of the Lamajang Tigang Juru kingdom with its king Arya Wiraraja (Arifin, 2025).

The differences in culture and local wisdom in Lumajang are not a cause of division, but enrich the values of local wisdom. Lumajang district consists of 198 villages and 7 sub-districts that have different local wisdom and culture while still resting on the Pandalungan style (a mixture of Javanese and Madurese cultures) that developed from the Lamajang Tigang Juru kingdom, evidence of local wisdom can be seen from the many heritages that are still in existence: Danglung Lumajangan Music, Jaran Kencak Art, "Unan-Unan" Traditional Ritual, Jolen, which contain the same purpose and goal, namely to preserve, appreciate and be grateful for the gifts of the creator (Shodiq et al., 2025).

Pendalungan is a term to refer to the assimilated culture between Java and Madura (Naimah et al., 2019). The daily language of the Pandhalungan people is actually more Madurese mixed with Javanese. When viewed from the physical characteristics that stand out is the accent. In daily conversation, for example, Pendalungan people still have a good Madurese accent when speaking Indonesian. The Pandalungan cultural area includes Pasuruan, Probolinggo, Situbondo, Bondowoso, Jember and Lumajang regencies. An example of Pendalungan local wisdom art is danglung from Lumajang district.

Cultural Da'wah and Hadrah Art

Cultural da'wah can be understood to be one of the strategies of social change in a sustainable and gradual manner based on the condition of the wisdom values and traditions of the local community directed towards Islamic life based on rules that rest

on the purification of teachings by reviving ijtihad and tajdid (Yuliana, 2023). Historically, cultural da'wah has existed since the time of Muawiyah which was pioneered by Hasan bashri, namely by establishing a study forum which later gave birth to scientists from various disciplines. Cultural da'wah using the local cultural approach method was then continued by walisongo when spreading Islam in Indonesia, including sunan kalijogo using shadow puppet media as a syiar which is correlated with stories, meanings and strong philosophies (AR et al., 2023).

While the art of hadrah in Indonesia has existed since the colonial era under the name ISHARI, this jam'iyah was originally named jam'iyah hadrah, which is a community association that carries out activities using tambourine art accompanied by readings of the history and struggles of the prophet Muhammad SAW with a combination of hand clapping or keplok in Javanese timuran language regularly. This Jam'iyah was founded by Sheikh Kh. Abdurrokhim in Pasuruan in 1918. And continued to grow culminating in 1959 this organization was named the Indonesian Hadarah Art Association or ISHARI by KH. Wahab Chasbullah and officially became an autonomous body under the Nahdlatul Ulama organization. Cultural da'wah was also known long before the art of hadrah existed in Java, this method was carried out by wali songo through tradition and art, as did sunan Kalijaga with wayang kulit and syi'ir tetembangan, so that the spread of Islam developed rapidly in the community. The utilization of local arts and culture by Sunan Kalijaga as a means of proselytizing and spreading Islam turned out to have a huge influence on Javanese society.

The Birth of Hadrah Al-Jiduri

ISHARI is an organization engaged in social religion, especially in the field of hadrah art. ISHARI practices thoriqoh or practices to the great prophet of Islam, namely the Prophet Muhammad (Susilo & Jauhari, 2024). The practice, if traced further, is a practice that comes from a collection (Jam'iyah) reading the Maulid Syarofu Al-Anam book authored by As Sheikh Ibn Jauzi or Al-Imam Ibn Qosim Al-Hariri, the reading of the book is accompanied by a hadrah tambourine called terbang by the community. Every reading of the book is accompanied by the recitation of sholawat with a function as an answer, which is pronounced mutually. What is interesting in the recitation of sholawat is the rodat movement and the chanting of poems that have been determined by the founders of this group.

In an age of instant gratification and accelerating globalization, many arts are beginning to fade and lose their existence, and ISHARI hadrah is no exception. Many people have begun to consider that art is no longer in line with globalization and has been damaged. Public consumption has also shifted from liking traditional arts such as Jaipong, shadow puppetry, Ludruk, hadrah and others to loving modern music such as jazz, rock, pop and others. Whereas the art that should be a symbol and noble value of the Indonesian Nation is becoming faded due to the increasingly uncontrolled globalization. Of course, this fact proves that Indonesian people prefer something or goods that are instant and identical to the excessive use of smartphones, especially in

the younger generation. This has an impact on most of the younger generation who no longer care about the value of traditional arts.

The existence of local history or art that is starting to be forgotten by the community has created a little concern among the public that one day local arts and history will experience extinction due to not being continued by the younger generation. The lack of attention to local arts and history by students and the community causes many of the values in local arts and history to fade, as a result many values from local history are ultimately not conveyed to the community. Local arts and local history must be introduced in a way that is easy and attractive to students and the community. This is the benchmark of a local art and history approach to the community. Of course, with the support of the community itself, the holding of religious activities such as ISHARI hadrah art can have a positive impact on local residents, especially the values contained in ISHARI. Knowledge of local history and art can lead students to understand the values contained in local history and art

The art of hadrah al-Jiduri through the development of ISHARI, some facts that exist that the art of hadrah Al-jiduri was born in nggalingan Hamlet, Boreng Village, Lumajang District, Lumajang Regency, East Java with the initiator, Kyai Muflih, an ISHARI art actor who finally had the idea with local residents to develop ISHARI into a more developed art attraction that still has the character and characteristics of Nadlatul Ulama. The selection of additional musical instruments in the form of jidor or jidur in Madura language is a reinforcement as a differentiator from ISHARI which only consists of 4 tambourines, while al-jiduri consists of 4 tambourine beaters, jidor and tambourine. The use of the name Al-Jiduri is also taken from the addition of the jidur tool.

The art of hadrah al-jiduri originating from Boreng village was introduced in 1980 by kiai Muflih, considering various things including ISHARI membership decreasing and starting to be abandoned by the younger generation, innovation to add and present the art of hadrah more attractive and rancak is one of the reasons this Al-jiduri organization was initiated. In the same year, there was only an organization with a membership of 15 people in Nggalingan and Boreng Village with the name Jam'iyah Seni Al-Jiduri Wali Songo. The efforts of introduction and syi'ar were carried out continuously starting from between villages, villages to sub-districts and in Lumajang district, precisely in 2009 Al-jiduri officially joined the hadrah art organization under the auspices of Lesbumi with the issuance of a Decree on the management of Al-Jiduri Lumajang District by Lesbumi PCNU Lumajang.

Jam'iyah Al-jiduri in carrying out its syi'ar is not just to introduce art alone, but uses a strategy of embracing all groups, both male and female adults and young people. This da'wah strategy is an important point in the preservation and development of hadrah al-jiduri art. In its presentation, the art of hadrah al-jiduri is not much different from ISHARI, namely the existence of rodat, or a hand-clapping presentation accompanying the reading of sholawat and tambourines which are presented in a row by forming the word Muhammad and saying "yahu" and assyik. This is a theological

message that is packaged in a movement and has a very great meaning and philosophy, it reminds of the struggle of Sunan Drajat, one of the members of the walisongo who spread Islam using gamelan and created dolanan songs with a very deep meaning.

The presentation of the al-jiduri performance begins with a reading with a distinctive song tone with the name "mohod", this begging consists of several parts and is in order: beg Ibtidak, Bisahri, Tanaqol, Wulidal Habib, Al-Hamdu, Badadlana and closed with the reading of Asrokol (mahalul Qiyam). The time duration of each display ranges from 10-15 minutes. The syi'ir sholawat readings are sourced from the maulid Diba'i composed by Wajihuddin Abdurrahman bin Muhammad bin Umar bin yusuf bin ahmad bin Umar Ash-Shibani Az-Zabidi Ash-Shafi'i, he has the title abul Faraj and is famous as ibnud diba'. With the accompaniment of tambourine and jidor music, it becomes a collaboration that is different from other Islamic arts, it is even more distinctive with the energetic and solemn roddat movement following the strains of the tambourine and absorbing the meaning of the sya'ir and nadhom read. Al-jiduri art can be said to be a typical Islamic art of the Semeru Valley Lumajang, although the basis of this art comes from Pasuruan, but the alteration and addition of types of accompaniment and appearance make it different from other hadarah art.

Al-Jiduri Strategy and Character Building

Aljiduri hadrah art that has gathered into an organization that has administrators, work programs and members spread across each branch located in villages in Lumajang district is becoming stronger, both in terms of organization and da'wah patterns built through local wisdom and work programs that have been arranged. Regarding strategy in running an organization, Wheelen and Hunger argue that strategy is a formulation related to how an organization can achieve its vision and how it can function in competing and competing. A company without a strategy is like a ship at sea without a rudder, it will go around in circles (Yusuf, 2023). Such a group is likened to a wanderer without a clear destination.

The three steps of the strategic management process of strategy formulation, implementation, and evaluation are described by Fred R. David. The three steps of the strategy process, strategy formulation, strategy execution, and Strategy evaluation, are also described by Fred R. David in his book. 1) Strategy Formulation In this phase, the organization's vision and mission are developed, its internal organizational weaknesses and strengths are identified, its long-term goals are set, and different tactics are considered. 2) Strategy Implementation Since implementation refers to putting the previously developed plan into action, it is sometimes also referred to as action in strategy. 3) Strategy Evaluation The strategy evaluation stage is the final step. Reviewing internal and external causes, assessing achievements, or comparing expected results with reality, and taking corrective action to ensure achievements are in line with the plan are three fundamental processes in completing a strategy evaluation. This can be seen in the strategies developed by the management from the district level to the branch level regarding efforts to hold existing traditions and customs by developing

strategies in introducing al-jiduri and the teachings and practices of ahlussunnah wal jama'ah Islam through the recitation of sholawat accompanied by al-jiduri art. strategies built by al-jiduri in developing organizations and Islamic art da'wah, namely:

The management structure at the district level is collegial collective

The implementation of the Al-jiduri management structure at the district level as the highest level of organization and policy is carried out effectively with the principle of collegial collective, massive coaching is carried out to each branch of the al-jiduri group by being attended directly by the management during the implementation of routines and the implementation of events in the branch, the division of roles between administrators such as chairman, secretary, treasurer and each field is dynamic and complementary, this is one of the elements supporting the development of the art of hadrah al-jiduri in Lumajang.

Formation of Regional Coordinators

The formation of regional coordinators by the al-jiduri district management oversees several sub-districts including the Lumajang Sukodono Regional Office which includes groups in the Lumajang and Sukodono sub-districts, the Candipuro regional office coordinates the Tempeh, Candipuro, Senduro, Pasrujame sub-districts. The North Regional Office covers Kedungjajang, Klakah and Ranuyoso, and the East Regional Office covers Jatiroti, Rowokangung, Randuagung, Tekung and Yosowilangun. The formation of this regional coordinator becomes a bridge and solution when there are problems and accelerates the distribution of information from organizational policies to members.

Involvement Of The Al-Jiduri Management in Lesbumi

Lesbumi as one of the institutions at the level of each NU management structure has a role in promoting illami cultural arts, this can be addressed by involving the al-jiduri management to play an active role in Lesbumi activities, so that the hierarchy and communication between the al-jiduri group and the Nu management in the structure is not interrupted and has the opportunity to collaborate on both concepts and activities.

Involving Children and Youth

In the last 4 years starting from 2020, the involvement of children from the age of 10 and adolescents in al-jiduri activities has been very massive, this can be seen during al-jiduri performances and events in various branches, sub-districts and existing activities there is a display of roddat or tambourine / jidor beaters from the younger generation.

Implementation Of Anjangsana And Routines

The implementation of anjangsana or mutual visits during activities and routines in each branch / al-jiduri group at the village / village level is considered effective in

increasing enthusiasm and broadcasting Islamic art in the style of ahlussunnah wal jama'ah in Lumajang district, this anjangsana activity is carried out once a month in turn and while for routines held every week in each rantimg group Al-jiduri. Routine activities and the order of presentation of hadrah al-jiduri art are not patent, but almost every meeting or routine has the following sequence: beginning with the reading of tawasul followed by the reading of muhud (round) in the order of muhud tanaqol, muhul ibtida', muhud and ending with the reading of asrokol or mahalul Qiyam. Anjangsana between members is considered effective in broadcasting Al-jiduri at the Branch level, because through anjangsana activities communication can be established between members.

Performance of gebyar in each region

The implementation of Al-jiduri gebyar involving inter-jiduri groups is also one of the strategies to introduce al-jiduri art to the wider community. this gebyar is mechanized by alternately displaying the aljiduri groups that are present so that it is more lively. Organizational order coordinated by Lesbumi PCNU Lumajang as the coach by registering the Al-Jiduri group or groups in Lumajang Regency was carried out by the Al-Jiduri hadrah management to get the NIOK art organization number from the Lumajang Regency government. The maturity of the Al-Jiduri organization is increasingly evident with organizational independence and coordination between management, this is also evidenced by very active communication with Lesbumi PCNU Lumajang, so that in May 2024 Lesbumi initiated the registration of each Al-jiduri group to obtain an Arts Organization Identification Number (NIOK) from the Lumajang District Government through the Office of Education and Culture.

Once a year, the haul of Al-jiduri elders and leaders is held. The involvement of all members is very effective, because in addition to reading khotmil qur'an and reciting sholawat, there is also a voluntary sodaqoh in the form of money to be used as operational organizational activities, so that the function and implementation of organizational programs are increasingly smooth and maximum and run independently. The strategy in moral education in the AL-Jiduri hadrah art is instilled starting from the presentation of hadrah which has a set of rules that are bound to be very thick with religious and social norms.

Moral education is also carried out through readings from the book Maulid Diba'I by Al-Imam AL-Jalil Abdurrahman Ad-Dibai, who has the title Abul Faraj who is famous as Ibn Diba'. This book is a summary of the book Syaraful Anam by al-shaykh al-Imam Shihabuddin Ahmad bin Ali bin Qasim al-Maliki Albukhari al-Andausi al-Hariri some of the moral cultivation in the book Maulid Diba'i including: 1) Teaching morals to Allah SWT, to the prophet Muhammad and to humans; 2) Flattering and fostering love for the Prophet Muhammad; 3) Telling the History and life stories of the Prophet Muhammad SAW.

Character building is also instilled with adab when reading Maulid Diba' such as: reading in a place and wearing proper clothing, in a state of purity or preceded by

ablution. The introduction of hadrah al-jiduri art is not only carried out at the internal level of members and administrators, but if it is displayed at various events such as community celebrations, weddings, circumcisions, aqiqoh, religious events to cultural arts performances both partially and colossally. From the data and research in the field, the above strategy is very effective in introducing, developing Al-jiduri hadrah art and strengthening the organization and becoming a hadrah art with the best organizational / group management system in Lumajang, this right is evidenced by the active routine meetings, exercises to the completeness of organizational administration such as attendance lists, meeting minutes to organizational cash books from the branch level to the Regency. The management of Aljiduri is led by Ustad Khoirul Anam from Boreng village, Lumajang sub-district from 2019 until now, this is not a mere appointment but through a conference process held and attended by branch administrators throughout Lumajang district, so that the Aljiduri hadrah art organization is not only a medium for syi'ar ilsami art but also practices democracy in accordance with the foundation of the Indonesian state, namely Pancasila, this also shows the maturity of al-jiduri art members in organizing and managing the organization well.

Character Building and its Relationship with Hadrah Al Jiduri

Character is a psychological, moral, and ethical trait that distinguishes individuals, including attitudes, actions, and habits formed by environmental influences and religious, moral, and cultural values (Haryati, 2017). In the Islamic context, noble character includes religious, tolerance, discipline, and communicative attitudes, all of which are closely related to obedience to Allah SWT and His Messenger. Hadrah activities in particular can shape and strengthen these positive characters in its participants, especially in Islamic boarding schools and Islamic communities. The following is the relationship between character and hadrah:

Religious Character, Hadrah instills a religious attitude through the appreciation of Islamic values such as submission, obedience to Allah and love for the Prophet Muhammad. The chanting of dhikr and sholawat in hadrah strengthens the faith and spiritual awareness of participants. Tolerance Character, In a hadrah community consisting of members from various backgrounds, a sense of mutual respect and cohesiveness is created. This fosters a tolerant attitude towards differences in religion, ethnicity, and opinions. Discipline Character, hadrah performances that involve many members require time discipline and good cooperation. This activity teaches the importance of responsibility and order in carrying out their respective roles. Friendly and Communicative Character, Hadrah encourages intense social interaction, coordination, and deliberation between members, thus building a friendly, communicative attitude and social solidarity. Overall, hadrah is not only an aesthetically pleasing art form, but also an effective medium in the formation of religious, tolerant, disciplined, and communicative Islamic characters. Through hadrah, noble moral values can be applied in daily life, strengthening faith and strengthening social relations within the Muslim community.

CONCLUSION

The art of Hadrah Al-Jiduri, initiated by Kiai Mufligh in Lumajang, serves as an effective medium of cultural da'wah that preserves local wisdom and spreads Islamic values in the ahlussunnah wal jama'ah tradition. With 76 male and 6 female groups totaling 3,867 active members by 2023, Al-Jiduri fosters religious attitudes, deepens faith, and strengthens spiritual awareness through dhikr and sholawat. Beyond religious expression, its communal activities nurture key character traits such as tolerance, discipline, responsibility, social solidarity, and effective communication, making Al-Jiduri a vital cultural tool for moral and character development in the community.

REFERENCES

Aini, A. F. (2020). Living Hadis Dalam Tradisi Malam Kamis Majelis Shalawat Diba' Bil-Mustofa. *Ar-Raniry: International Journal of Islamic Studies*, 2(1). <https://doi.org/10.22373/jar.v2i1.7423>

AR, N. W., Pababbari, M., Sastrawati, N., & Muliadi, M. (2023). Fungsionalisasi Budaya lokal sebagai Alternatif sarana Dakwah di Era Digital. *SHOUTIKA*, 3(1), 1–10. <https://doi.org/10.46870/jkpi.v3i1.554>

Arifin, Z. (2025). Sabdaaji: Kait Spiritual, Dakwah Budaya dan Tata Krama. *Dakwatuna: Jurnal Dakwah Dan Komunikasi Islam*, 11(1), 10–17.

Asiah, N., & Subakti, G. E. (2024). Upaya Nahdlatul Ulama dalam Melawan Kolonialisme dan Imperialisme pada Masa Pergerakan Nasional Indonesia 1926 – 1942. *Misykat Al-Anwar Jurnal Kajian Islam Dan Masyarakat*, 7(2), 135. <https://doi.org/10.24853/ma.7.2.135-148>

Asya'ri, M. (2007). Islam dan Seni. *Jurnal Hunafa*. <http://core.ac.uk/download/pdf/229979851.pdf>

Desmita, D., Rahmadani, S., Diyenti, A. K., Warmansyah, J., Silvianetri, S., Azwin, A., Fakaruddin, B., Piaud, U., Islam, M., & Yunus Batusangkar, I. (2023). The Relationship of Parent-Child Interaction in Developing Effective Communication in Early Childhood. *Print) Indonesian Journal of Early Childhood Education Research*, 2(2), 47. <https://doi.org/10.31958/ijecer.v2i2.11524>

Fawaid, I. (2022). Post-Independence NU Dynamics Towards the Establishment of the NU Outline as a Decision of the Situbondo Congress 1945-1984. *El Tarikh : Journal of History, Culture and Islamic Civilization*, 3(2), 74–95. <https://doi.org/10.24042/jhcc.v3i2.9267>

Haryati, S. (2017). Pendidikan Karakter Dalam Kurikulum 2023. *Pendidikan Parakter*, 19(2), 259–268. <https://lib.untidar.ac.id/wp-content/uploads/2017/01/Pendidikan-Karakter-dalam-kurikulum.pdf>

Ihsan, A. B., & Nurhayati, C. (2020). *Agama, Negara dan Masyarakat: Tokoh Agama ditengah Politik Identitas Warga Kota. Haja Mandiri*. <https://repository.uinjkt.ac.id/dspace/handle/123456789/54438>

Indarwati, I., Suyitno, M., Sari, F., Mesra, R., Nugroho, R. S., Soehardi, D. V. L., Rahayu, I., & Arribathi, A. H. (2023). *Isu-isu Kontemporer Pendidikan Islam*. Sada Kurnia Putaka.

Karmawan, K., Munawati, S., Azhari, A., Setyawati, A., & Nurislamiah, S., Haromaini, A. (2021). *Pendidikan Agama Islam Untuk Perguruan Tinggi*. Insania.

Khoiriyah, S. R. (2024). *Pelaksanaan Kegiatan Ekstrakurikuler Hadrah Al-Habsyi Dalam Mengaktualisasikan Nilai-Nilai Kebudayaan Islam di SMA Negeri 1 Pasir Sakti Lampung Timur*. [UIN Raden Intan Lampung]. <https://repository.radenintan.ac.id/32366/>

Naimah, N., Ratnaningsi, R., & Indrayani, N. M. I. (2019). Peran Akademisi Dalam Upaya Perlindungan Hukum Dan Pelestarian Seni Budaya Lokal. *Jurnal Pengabdian Masyarakat IPTEKS*, 5(2). <https://doi.org/10.32528/jpmi.v5i2.2937>

Prasetyo, G. (2021). Akulturasi Masyarakat Pandhalungan : Aktualisasi Pendidikan Multikultural Dalam Pembelajaran Sejarah. *Education & Learning*, 1(1), 20–25. <https://doi.org/10.57251/el.v1i1.16>

Prayogi, B. (2022). Genealogi Masyarakat Madura Dan Jawa: Studi Budaya Pedhalungan Di Kabupaten Jember. *Habitus: Jurnal Pendidikan, Sosiologi, & Antropologi*, 6(2). <https://doi.org/10.20961/habitus.v6i2.60910>

Ramadhan, S., Sunarto, A., & Wahyuni, B. D. (2024). Eksplorasi Etnomatematika Kesenian Rebana Pada Masyarakat Suku Pekal Kecamatan Malin Deman Sebagai Sumber Belajar Matematika Siswa Sekolah Menengah Pertama. *Jurnal Kajian Ilmu Pendidikan*, 5(3). <https://doi.org/10.55583/jkip.v5i3.1088>

Rapanna, P. S. E. (2016). *Membumikan Kearifan Lokal Menuju Kemandirian Ekonomi* (Vol. 1). Sah Media.

Risman, K. (2022). *Fanatisme Mahasiswa Islam*. Rena Cipta Mandiri. <https://kubuku.id/detail/fanatisme-mahasiswa-islam/64835>

Shodiq, M., Prianto, K., Rifa'i, M. K., & Wibowo, A. T. (2025). Pemberdayaan Masyarakat Lumajang Menggunakan Teknologi IOT Pada Sektor Pariwisata. *Jurnal Abdikarya: Jurnal Karya Pengabdian Dosen Dan Mahasiswa*, 8(1). <https://doi.org/10.30996/abdiyarya.v8i01.12370>

Subahri, B., & Nuha, A. A. U. (2022). Budaya Pandalungan Sebagai Media Pendidikan Egaliter. *Bidayatuna Jurnal Pendidikan Guru Mandrasah Ibtidaiyah*, 5(2), 204–218. <https://doi.org/10.54471/bidayatuna.v5i2.1979>

Susilo, T. H., & Jauhari, N. (2024). Dinamika Perkembangan ISHARI dan Implementasi Nilainya dalam Pembelajaran. *Kamaya: Jurnal Ilmu Agama*, 7(1), 12–26. <https://doi.org/10.37329/kamaya.v7i1.3055>

Syamsy, B., & Zamroni, Z. (2023). The Role of Human Resources in Islamic Education in the Era of CivilSociety 5.0. *JIES: Journal of Islamic Education Students*, 3(2), 117–127. <http://dx.doi.org/10.31958/jies.v3i2.10967>

Triputra, D. R., & Pranoto, B. A. (2020). Persepsi Mahasiswa Terhadap Implementasi Pembelajaran PAI Berbasis Moderasi Islam Dalam Menangkal Sikap Intoleran Dan Faham Radikal. *Annizom*, 5(3). <https://doi.org/10.29300/NZ.V5I3.3868>

Umar, N. (2019). *Islam Nusantara: Jalan Panjang Moderasi Beragama di Indonesia*. Elex Media Komputindo.

Wicaksono, R., & Aprillia, K. F. (2020). *Perancangan Binaaun Az-Zumar Dengan Pendekatan Arsitektur Islam di Kabupaten Tangerang* [Institut Teknologi Indonesia]. <http://repository.iti.ac.id/handle/123456789/291>

Yana, V. D., & Asmendri, A. (2021). Islamic Integrated-Based School Principal Decision Making In Junior High School. *Journal of Islamic Education Students (JIES)*, 1(1), 28. <https://doi.org/10.31958/jies.v1i1.3018>

Yuliana, R. (2023). *Gerakan Sosial Keagamaan Dewan Pengurus Wilayah Badan Komunikasi Pemuda Remaja Masjid Indonesia (DPW BKPRMI) Dalam Meningkatkan Keberagamaan Remaja di Bandar Lampung* [UIN Raden Intan Lampung]. <https://repository.radenintan.ac.id/23458/>

Yusuf, M. (2023). *Strategi Dakwah Melalui Musik Hadrah Al-Banjari Modern di Youtube (Studi Channel Youtube Mas Owdy)* [IAIN Kududs]. <http://repository.iainkudus.ac.id/10787/>