

## UNDERSTANDING HADRAH ART AS THE LIVING AL-QUR'AN: THE ORIGIN, PERFORMANCE AND WORLDVIEW<sup>1</sup>

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### **Abstract**

*This article explores hadrah art in Lampung. Hadrah art actually becomes the most played religious music art among Indonesian Muslim in various areas. It focuses on the doctrinal basis of hadrah believed by Indonesian Muslim. By explaining the origin of the hadrah, its performances, tools and poems sung, with the living Qur'an concepts and interpretivism perspective, I found that hadrah is usually performed in religious rituals, then it is always contextual and connotative. Hadrah for Indonesian Muslim can be understood as the living Qur'an phenomenon because the underlying doctrine is shalawat from the Qur'an. As one of the phenomena of the living Qur'an, hadrah group, essentially, is reciting poems praising Allah and the Prophet of Muhammad, and they believe that it is as a command of the Qur'an. Thus, there has been acculturation between the teachings of the Qur'an with the local culture of society.*

*Artikel ini membahas tentang seni hadrah di Lampung. Seni hadrah sebenarnya menjadi seni musik religius yang paling banyak dimainkan di kalangan Muslim Indonesia di berbagai wilayah. Artikel ini fokus pada dasar doktrinal hadrah yang diyakini oleh Muslim Indonesia. Dengan menjelaskan asal mula hadrah, pertunjukannya, alat-alatnya dan puisi-puisinya yang dinyanyikan,*

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dengan menggunakan kerangka konsep Al-Qur'an yang hidup dan perspektif interpretivisme, terungkap bahwa hadrah biasanya dilakukan dalam ritual keagamaan, lalu selalu bersifat kontekstual dan konotatif. Hadrah bagi Muslim Indonesia dapat dipahami sebagai fenomena Al-Qur'an yang hidup, karena doktrin yang melandasinya adalah shalawat dari Al-Qur'an. Sebagai salah satu fenomena dari Al-Qur'an yang hidup, kelompok hadrah, pada dasarnya, melantunkan puisi yang memuji Allah dan Nabi Muhammad, dan mereka percaya bahwa itu adalah sebagai perintah Al-Qur'an. Dengan demikian, telah terjadi akulturasi antara ajaran Al-Qur'an dengan budaya masyarakat setempat.

**Keywords:** hadrah; Islamic music; living Qur'an; religious art studies; shalawat

## Introduction

This paper focuses on hadrah art, specifically in the tradition of Lampung, whereas actually, this becomes the most religious music art played by many Indonesian Muslim as showed by Lubis (1996) Eastern Sumatera (Asahan, Deli Serdang, Langkat, Simalungun) and Malay peninsula. Now, we can see this performance in many rituals of Indonesia Muslims in almost all areas. As a region the so called "peripheral" of Malay culture—because of its position that becomes a transit area, for example, by Palembang, West Sumatera, Medan, Riau, Aceh, and Jambi—it would be interesting to see the development of Islamic culture there, including the arts. Indeed, hadrah is not typical of Lampung, but it does not mean that the art is the same in most areas. The study of Lubis (1996) showed the similarities and differences of hadrah in Eastern Sumatra and the Malay Peninsula.

Studies of Islam and music, especially hadrah, have not seen many aspects of the worldview that lie behind it. Usually, scholars focus on debating whether music art in Islam is permissible or not (Shiloah, 1997; Gribetz, 1991). In addition, the existing studies emphasize more on the Arab influence in the music played by Muslims in Indonesia (Rasmussen, 2005). Indeed there has been a study of Islam and music among Sufis, such as Lewisohn's (2008) study of *sama'*, but its context was not Indonesia. Studies on understanding music in Islam as part of the Sufi tradition were already done (During et. al., 2010;), but it has not touched the context of musical traditions in Indonesia. Those studies have not explained about a living Qur'an.

Recent studies on Islam and the development of musical art in the context of Indonesian culture, such as that performed by Notosudirdjo (2003),

Harnish et al (2011), and Rasmussen (2001; 2010), do not focus on hadrah art which clearly get appreciation from people. I have done a preliminary study of the hadrah art in Lampung, specifically about the function of the art in the society (Iswanto, 2015). However, that study has not touched the analysis of living Qur'an which becomes the world view of hadrah art, although, this disclosure can enrich Islamic cultural studies and its complexity in Indonesia. This paper attempts to provide in-depth analysis on hadrah; its origin, performance, and, most importantly, the underlying worldview. This study is based on the assumption that hadrah is a part of living Qur'an, and the Qur'an becomes worldview of hadrah.

### **Understanding the living Qur'an**

According to Ahimsa-Putra (2012: 236-237), living Qur'an is a familiar expression for Muslims. This expression can be interpreted in various kinds. First, the phrase of "Prophet Muhammad" as a real sense. The Qur'an has mentioned that the Prophet Muhammad always performed good examples. It was reinforced by hadith, which said that the character of the Prophet Muhammad is the Qur'an. This means that he always behaves and acts based on the Qur'an. Therefore, the Prophet Muhammad is a living Qur'an and it manifests in himself as a human figure.

Second, the phrase could refer to a society of everyday life who uses the Qur'an as a reference or guidance. They live by following what is commanded in the Qur'an and staying away from things that are forbidden. This is then called "living Qur'an" which means the Qur'an manifested in daily life. We do not have a concrete example of this kind of society, and perhaps this kind of community has never existed because any Islamic society always performed life forms, patterns of behavior, actions and activities that are not based on the Qur'an.

Third, the phrase can also mean that the Qur'an is not only a book but also a "book of life," which is manifested in everyday life. The embodiment of the Qur'an in economic activities, for example, would be different in political activities or in arts. Furthermore, how to realize the Qur'an in everyday life is also very diverse, depending on the meaning of God based on each person. In this sense, the Qur'an can manifest itself in the midst of people who are not Muslims, while its manifestations in the life of Islam is also highly variable.

If it is observed, the presence of the Qur'an in the life of Muslims in Indonesia shows various meanings as a book that contains God's words in

Arabic. First, the Qur'an is interpreted as 'book,' and 'readings'. This is the most common meaning given physically. The Qur'an is the form of sheets of paper with passages that are collected together and arranged in such a way. As a book, it is seen as something readable and stands alone.

Second, the Qur'an is interpreted as "a special book," or "a holy book," as the scripture that should not be done arbitrarily or equate with other books. The Qur'an is not an ordinary book as it contains the words of God. It is revealed through the Gabriel, certain signs, and particular ways. God is the holy of holies, therefore, His words are sacred too.

Third, the Qur'an is as a collection of instructions. In Surah al-Baqarah: 2, Allah said: "This Book is not to be doubted. It is a guide for the righteous." This verse clearly and unequivocally said that the Qur'an is a book that contains instructions. Instructions are all things that can bring people to something good or that makes an individual in a good state. If it does not bring the man in such state, it called a "deceiver" or "misleading," i.e everything that makes a person in a circumstance that is considered right or desired.

Fourth, many people interpret the Qur'an as "heart medicine," (*tombo ati* in Javanese), to treat their hearts while being sad. For example, people who are sad can be happy when they read surah 94 (al-Insyirah): 5-6, "Every hardship is followed by ease. Every hardship is followed by ease."

Fifth, the Qur'an is a "physical medicine." There is a statement: "Those who read surah al-Ikhlis when he is hungry, then it will be full, and when he is thirsty, he can be freshened." Regardless of the truth, at least it can provide information to us that the verses of the Qur'an indeed can be a drug for a weak or sick body.

Sixth, the Qur'an was interpreted as a means of protection. Verses or certain letters in the Qur'an is believed to be a mean of obtaining protection from God. It is not only a protection of dangers in life but also of calamity that will befall a person after he died. The protections are those against natural hazards, evil, and torment after death.

Seventh, the Qur'an as a source of knowledge. As a book that contains not only instructions, commands, prohibitions and suggestions, but also a variety of stories about past events, the Qur'an also be viewed as a source of information or source of knowledge. If the Qur'an is believed as a revelation from God, Muslims believe that the information in it is right. Thus, the history written in Qur'an is the most reliable, because it is not from man, but God. Likewise, it also contains God's description about what will be experienced

by humans in the future. Therefore, the Qur'an is believed to be a source of knowledge of the past, present, and future.

The study of living Qur'an is the study of Qur'an, but does not rely on the existence of its text. It is the study of social phenomena associated with the presence of the Qur'an in particular geographic and perhaps in a certain time. Offering the living Qur'an as an object of study is the interpretation of Qur'an in a broader sense than a text.

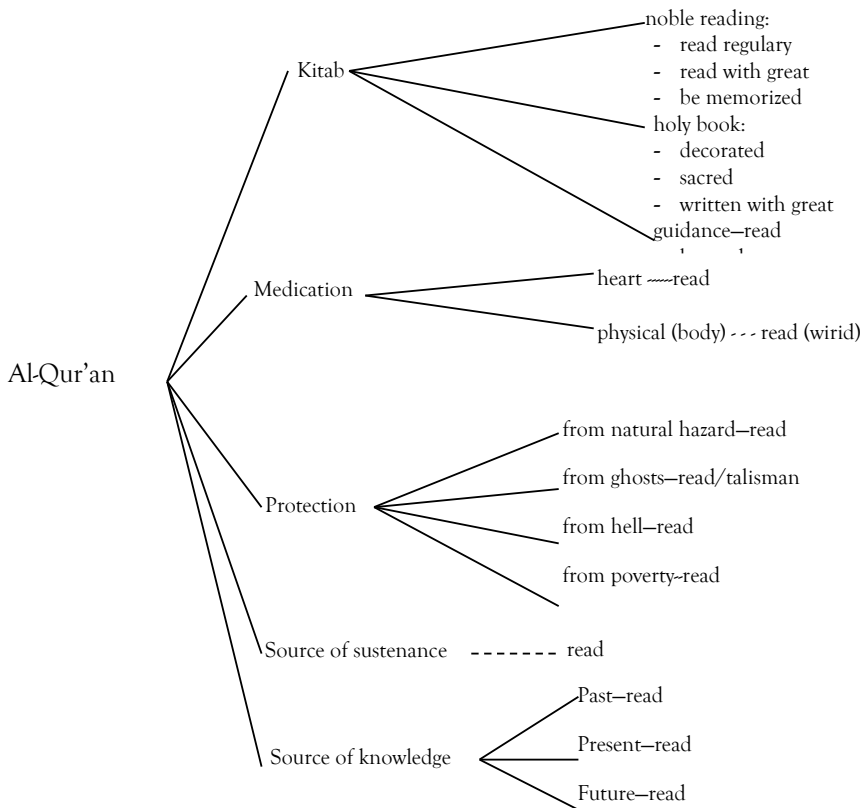


Figure 1. The meanings of the Qur'an were interpreted by Muslims  
 Source: Ahimsa-Putra (2012: 249)

Seeing the living Qur'an anthropologically and sociologically is basically looking at socio-cultural phenomenon, namely symptom in patterns of individual or group's behavior that emerge from understanding Qur'an. With this perspective, a phenomenon which later became the object of study is no longer the Qur'an as a text, but the humane treatment of the Qur'an and

how patterns of behavior based on understanding of Qur'an was realized. The object of this study is how the variety of meanings of Qur'an are presented, practiced and take place in daily life (Ahimsa-Putra, 2012: 250). In this context, the Qur'an can be a worldview, in the form of concepts underlying Muslims' behavior.

Investigating the worldview or concept that underlies human's behavior in cultural anthropology can be approached by the perspective of interpretivism of Geertz. Geertz (1973, 89) proposed the concept of culture as a pattern of meaning embodied in symbols (hence it should be interpreted), which is derived historically. While the symbol itself means an object, either in the form of words, materials, actions, events or personal, which represents, depicts or suggests something that larger, transcendent, the highest or last, i.e. meanings, ideas, values or beliefs of society (Dillistone, 2002: 20). The meaning of the symbol is derived (inherited) historically, it contains a set of concepts. These concepts derived from a synthesis between the 'ethos' and 'worldview' of society. So, it seems, Geertz would like to say that the symbol was a container of meaning and to find the meaning of a symbol, it is important to investigate worldview and ethos of the symbol's owner. The worldview is ideas of cosmic order and human imagined and projected, whereas ethos understood as a way of life that characterizes a society (Geertz 1973, 129).

### Tracing the Origins of Hadrah

There is no clarity about where the art of hadrah in Indonesia comes from, including in Lampung. Speculation is circulating: this art comes with the arrival of Islam in Indonesia, which was brought by migrants from the Arab region. The Oxford Dictionary of Islam states that the word "hadrah" itself in some literature refers to a 'presence.' It is for zikr (prayer of remembrance) in weekly communal gathering of Sufi every Friday and is associated to liturgical rituals, prayers, and song recitals, whether private or public; in earlier orders, the 'presence' referred to God, but since the eighteenth century it has been considered the spiritual presence of Muhammad. Typically it begins with reading poetry and prayers, followed by zikr and its rituals. It is also to celebrate on special Islamic festivals and at rites of passage. It may be held at home, in a mosque, in a Sufi hospice, or elsewhere (Esposito, 2014).

Sonneborn (in Harnish, 2011: 105) examining the zikr rituals of sufi community in America, states that hadrah was associated with ritual zikr derived from *sama'* ritual (hearing) for the sufis. *Sama'* itself is literally an "audition"

(hear), and in the sufi tradition it refers to the hearing “with the heart,” with a musical instrument, a kind of meditation “to meet” and “to talk” with God (Leaman, 2005: 192; Nasr, 1987: 155). The ritual has been practiced since the medieval century in Islam (which began in the 1200s M). As hadrah known among Muslim in Indonesia and Malaysia, *sama'* also consists of a form of dance, sound, and poems presented until the God “presents” (Schimmel, 1975: 179-181). Maybe this leads to a conclusion that *sama'* is similiar with hadrah, although hadrah is better known by Indonesian Muslims. Hadrah much practiced by Muslims in the countries of North Africa, the Middle East, Turkey, Malaysia, and also in Indonesia (Shokouhi and Yusof, 2013: 379; Lubis, 1996).

Al-Faruqi (1999: 196-197) called this as an art of voice (*handasah al-sawt*) on the second level after *qira'ah* art (reading the Qur'an). This art, too, aligned with prayer call (*azan*). Arts in this level usually contains texts or poetry that rhythmic, praising the greatness of the Prophet Muhammad (*madh*). Sometimes it is thanksgiving to God (*tahmid*) with an expression that indicates the meaning of praise. Unlike *qira'ah*, art at this level is less consistent because it always follows the context of locality where it is played. Lubis (1996) has shown that rhythm of hadrah music and dance movements of Eastern Sumatera is faster and dynamic than in Malay Peninsula, but both use poetry in either Arabic or local language which show the praising of Allah and the Prophet Muhamad. Usually, hadrah in either Eastern Sumatera and Malay Peninsula showed in a wedding celebration and cutting hair ritual of the baby (*'aqiqah*). In Lampung, sometimes hadrah played with slow tone and sometimes with a dynamic tone.

However, it is still difficult to track since when and who first introduced hadrah in Indonesia. It is also not easy to track since when and who first introduced the reading tradition of blessings (*salawat*) in Indonesia is. According to Ismail Hamid, as quoted by Hadi (2004: 148), a Muslim historian of the fifteenth century, namely Zainuddin al-Malibari reported that Islam spread successfully in India and South East Asia regions aided by reading of Prophet biography, by singing accompanied by the musical instruments, either through the texts of the *Burdah*, *Mawlid syaraf al-anam*, or *Mawlid al-Barzanzi*. This theory has been presented by Sheppard as quoted by Lubis (1996: 74) that the hadrah or *rudat* is estimated to appear in the mid-13th century. While reading the biography of the Prophet is much done in a variety of Islam with Arabic, especially in the celebration of the Prophet's birth (Kaptein, 1993: 125; 1994: 49).

If hadrah appears along with Islam in Indonesia, then the most likely way is to keep track of where Islam in Indonesia comes from. There are at least three opinions regarding the origin of Islam in Indonesia. The first is from the area of India, namely Gujarat, Malabar, and Bengal. The second is from Persian, and the third is from Arab region (Azra, 2002: 24-30; Shihab, 2001: 8-12). Islam in Indonesia was brought by the Arabs—not Indian people—since the 7th century and started to develop since the 13th century, which had stopped at the territories of India before finally arriving at the archipelago. According to Alatas (2010: xxx), one of the positive impacts of the progress of the trade routes in the Indian Ocean is the origin of Hadramaut sayid (South Arabia) began to spread to various areas in Indian Ocean, including Archipelago after residing in India. In India and Archipelago, while trading, they found religious and Sufism centers. This is about Sufism role in spreading Islam in Indonesia as expressed by Johns (1993) and supported by Azra (2002: 33).

According to the cultural diffusion theory, of course, the Arabs of Hadramaut carried their culture. In relation to art, especially hadrah, as described by Berg (2010: 81), that 'tambourine' is used to accompany praise on the memorial day of the Prophet's birth. According to him, the praise was called '*zikr maulid*'. The use of these tools become important, because according to Sedyawati (1993: 147), the type of music instruments in one headed recently became known after Islam came, while the double-headed (*kendang*) tool is known by the people of Archipelago, as well as *kecrek*, a musical instrument made of metal pieces such as *gamelan* music of Java.

However, it is also not concluded yet about who is the first introduced hadrah in Indonesia and when it began to appear. The statements in the previous paragraph are just about instrument, not the 'hadrah' as an object. So it is difficult to track since when and from where hadrah is known by Lampung society. The most possible is tracing from where Islam came to the region and is acceptable to Lampung society. There are three possibilities; first is from Banten since the 15th century, second is from Minangkabau when Pagaruyung converted to Islam, and third is from the Sultanate of Palembang (Daud et.al., 2012: 91). As such, the sources to get a conclusion or certainty about the origin of hadrah in Indonesia and Lampung are still limited, however, in reality, the current religious art is widely practiced by the Indonesian Muslim community, including Lampung.



### Hadrah performance

Hadrah is played by the group, consisting of a vocalist, backing vocal, and musical instrument players (drums/tambourine/*rebana*). Also, there are people watch or play together. I observe two groups of hadrah in Lampung. Both group play hadrah which consist of literature, music and motion or dance. It is also shown by another hadrah group in other areas, as proposed by Lubis studies (1996) or Suryadilaga (2014). According to Nurdin, "In hadrah, there are music, dance, and song, it is different from '*rudat*' which music players, singer, as well as dancers, is a different one; that is Lampung hadrah. All performance of hadrah was seated with a simple or slow dance. However, this performance also depends on its moment, if it is shown to *ngarak*, then usually the hadrah player is certainly up and running, which occasionally interspersed with dance movements (Iswanto, 2015: 337).

Hadrah group of Nurdin is usually played by eight to fifteen people, each person holding a *teghbangan* (*terbangan/bekhdah/rebana*), a membran musical instrument with round-faced instruments in one head with a diameter of 25-35 cm. In addition, there are three round metal called *kecrek*, its function is to add variations of sounds. According to Nurdin, there are two major types of blows in hadrah commonly used in Lampung, i.e. *tabuhan cakak* and *tabuhan turunan*. *Tabuhan cakak* consists of eighteen types of punches, while *tabuhan turunan* consists of seven punches. When he is asked about the meaning, he only replied "it was taught by our teachers and parents." Indeed, each blow (*tabuhan*) is still adapted to the poem and song. Similarly, the dance just to show the esteem and expressive taught by the parents and teachers in West Lampung (Iswanto, 2015: 337-338).



Figure 2. Performance of Habib Abu Bakar's Hadrah  
Source: researcher documentation (2016)

Hadrah performance, according to Nurdin and Abu Bakr, is usually displayed in the aqiqah ritual, circumcision, marriage procession, or the Hajj

celebration (*walimah al-safar*). It is also performed in other religious events, such as commemorations of the Prophet Muhammad's birth, the opening or closing of *Musabaqah Tilawatil Qur'an*, and the event which is routinely done for silaturahmi. Hadrah performers often read texts of *Mawlid al-Barzanzi*, *Syaraf al-anam*, or other poems of prayers (*doa*) and praises. However, it is difficult to say that hadrah is an integral part of these rituals, because marriage, for example, will continue without hadrah performance. In addition, hadrah is used as dakwah (Iswanto, 2015: 339).

Hadrah performance, as a ritual or at least as accompanist to the ritual, can be characterized by the existence of special time, special object, rules, special place, audience, symbols displayed or read (Schechner, 2003: 15). Hadrah is often shown in a ritual or religious ceremonies, associated with the life cycle, either in the house, mosque, *musalla* or *majlis*. In Lampung society ritual, hadrah can be a 'sacred art.' However, in certain contexts, hadrah is not always in ritual, it can just be 'a spectacle'. It is not merely become entertainment, but the delivery of dakwah Islam. This is called as phenomena of 'transition' in the art performance (Simatupang, 2010: 4). Sometimes, hadrah becomes part of the ritual, or a media for propaganda (dakwah), or/and an entertainment.

### Problems about the Performance of Hadrah

The existence of hadrah performance now is a potential that needs to be maintained as part of efforts to preserve religious traditional arts. Indeed, not all of studios are focused on hadrah art, but at least some studios that have hadrah groups need to be maintained. This is also a sign of excitement of Islam in Indonesia because art such as hadrah is no longer an art that belongs only to and developed in traditional Islamic boarding schools or pesantren as Kuntowijoyo (1999: 45) has pointed out but has expanded to the Muslim community at large. However, in terms of inheritance and preservation, there are several issues to consider.

The first is debate about the issue of heresy (*bid'ah*). Hadrah is shown in various life cycle rituals, such as *aqiqah*, circumcision and marriage, some circles view as a heresy (contrived teachings). Indeed *aqiqah*, circumcision and marriage are religious orders, but in celebration there are many things that are not taught in religion. This is what later led to debate among Islamic groups in Indonesia. Especially in the *maulid* (the Prophet's birth) celebration, which according to some Muslims, is a heresy. For example, there is a debate between traditional people and modernists in the matter of "standing" ritual

in the reading of *maulid* around 1875 to 1930 (Kaptein 1993, 133). This, surely, results in people not doing or displaying hadrah art, which is seen as negative ritual. Furthermore, Sufism debate in Islam becomes “the main reason” for the emergence of musical arts in Islamic tradition (Harnish and Rasmussen 2011, 17).

The second is the problem of globalization and modernization. Globalization will more or less give influence to Indonesian culture. In the context of traditional art, the art of hadrah will also inevitably face this. Young people will become more familiar with their own culture, including hadrah art because they have more honor for playing modern music in band music groups. Along with that, educational institutions do not or rarely care about this. Here the endurance of hadrah as a traditional art is tested. On one occasion, Abu Bakar, the author’s informant said that “If they are mature enough, they are already in *Madrasah Aliyah* (high school) and start to shyly join the hadrah group.” The creativity of hadrah artists bring new things, which is in accordance with the development of modern music, such as the adoption of organ, guitar or other instruments while maintaining that tradition.

### Worldview of Hadrah

One of the informants, Abu Bakar said that “Allah, the God who ordered to recite *salawat*. If we did it a lot, our lives will not difficult and scattered. So, hadrah is actually a *salawat*” (*Allah, Tuhan yang memerintahkan salawat. Jika kita banyak melakukannya, hidup kita tidak akan susah dan tercecere, jadi hadrah itu salawat*). As expressed above, hadrah consists of literature, music, and dance, but the most underlying element is literature, i.e. the texts of poems are sung. After the song of poetry appears music and its dance (Lubis, 1996: 102).

So, to understand the concepts or worldview underlying hadrah, it can be done by trying to understand the meaning behind the texts of the poem. Nurdin dan Abu Bakar mentioned that the poems are mostly drawn from the texts of *Maulid al-Barzanzi*, *Syaraf al-anam*, *Diwan al-hadrah*, *Maulid al-burdah*, and *Mawlid Diba’i*. The most commonly used are the first two texts. *Mawlid al-Barzanzi* consists of poems and prose. The text is written by Ja’far ibn Hasan ibn ‘Abd al-Karim al-Barzanzi (1690-1764/6) (Kaptein, 1993: 126).

According to Azra (2007: 107-108), who quoted the author of dictionary of scholars biographies of the 17th and 18th centuries in the Makkah dan Medina, al-Muradi in the Book of Silk al-durar, the name al-Barzanzi belong to one of the exponents of scholars who developed network of ‘ulama’ in

Haramain. According to Azra (2007: 109), actually the title of the text of Maulid al-Barzanzi was *Iqd al-jawahir*, but it does not belong to the book of *Majmu'at maulid wadi'iyah*, a collection of texts consists of maulid poems and prayers. So, actually, the text of *Maulid al-Barzanzi* has arrived at the archipelago when the network of Middle East and the Archipelago ulama grew.

The information of when the author of *Maulid syaraf al-anam* began writing and since when it was dispersed in Indonesia are still unclear. However, by reading the poetry, it can be assumed that this text was also written by a poet who has sufism background. It contained many themes of love (*hubb*), longing (*syawq*) and praise (*madh*) to Allah and his messenger, the Prophet of Muhammad. This, according to Idris (2014: 306) shows the identity of Sufis. The text of *Maulid syaraf al-anam* consists of prose and poetry (poems), which are commonly sung. This text is also now included in *Majmu'at maulid wadi'iyah*, the tradition of reading *Maulid syaraf al-anam* practiced by many Muslims in Palembang (Idris, 2014: 305).

According to Nurdin, the poems, especially ones sung by hadrah groups in Lampung Barat, is "A kind of Arabic poems that praise the greatness of God, His Messenger and followers". In addition, they have a sort of guide books consist of the poems that are sung in the performance. In this book, there are seven songs, the songs of *lurus*, *diwan surukan*, *mardeh*, *nasib*, *tangguh mulai*, *tangguh berhenti*, and *tangguh penutup*. However, he cannot explain the meaning of song's title. Several tracks can be used for a particular function, such as opening or closing song. Though he was unable to explain its meaning, he is really skillful in singing the songs as taught by his teacher. Each song has a title and poem. Poetry is taken from the texts of Arabic poetry, like *Syaraf al-anam* and *Mawlid al-Barzanzi*. There are also poems taken from the text of *Diwan al-hadrah*, which author is unknown, such as the poem "Sollu Robbuna".

Abu Bakar's group also has a guide book, namely "Untaian Sholawat dan Qosidah Baginda Nabi Muhammad saw." Now the poetry widely used is also collected in *Kumpulan Qasidah Islamiyyah Terlengkap dan Terpopuler Saat ini (500 Judul Lagu)* (Munir 2004). According to Abu Bakar, sometimes in the performance, his group follows the host who invites them. The host usually prefers to read out *Maulid al-Barzanzi* dan *Syaraf al-anam*. The group of Abu Bakar also recites the poetry in Bahasa, such as the poem "Rohatil athyaru" followed by the story of the Prophet Muhammad's family in Bahasa. This poem seems to be quite popular in some regions, such as West Java and Jakarta. However, in the guidebook that is used by the group of Abu Bakar, Majelis

Nurul Sholawat Ishlah, and Studio Waya Kenyangan under the guidance of Nurdin, it is different in terms of poems in Bahasa. The poems with Bahasa or native language of Lampung was not sung by the group of “Sholawat Majelis Nurul Ishlah.” It is just that there are similarities in the two verses in Arabic. It seems here, probably, Abu Bakar as an Arab descent think that it is enough to recite poetry in Arabic, moreover, he also joins in a group of Arab community held meeting regularly in Bandar Lampung.

The language which is as a symbol of the poetical texts is important to discuss further to get the meaning. It is more useful to see the reproduction of culture with its relation to hadrah. In semiotics (Danesi, 2004, 13), ‘meaning’ is a ‘connotation’ rather than a ‘denotation.’ In everyday language, we often interpret connotation as “the essence of the message” in a speech or a text. In many poems, there are many connotations or metaphors requiring further understanding, for example in the text of *Syaraf al-anam* there is a poem ‘*ashraq al-badr ‘alayna*’ (had risen a moon to us). The denotative meaning of *al-badr* means ‘a moon,’ but connotative meaning, as well as Sufis, interpret, or at least if you look at the context of the structure of the text, is the Prophet of Muhammad. However, all poems are as a message of the preaching and the love of Allah and the Prophet of Muhammad. This is understandable because, at first, the preaching of Islam is ordering to love God and the Prophet Muhammad, then whatever the duty and the right are should be done. This statement can be justified if a theory of Sufism in the spread of Islam in the Archipelago-Indonesia is taken (Shihab, 2001: 13).

Along with the development of history, the symbol of language was changed due to a shift in the boundaries of culture (Abdullah, 2010: 2). Symbols can be changed in accordance with spaces of locality, but the meanings are maintained, there appear various poems in local languages, including Bahasa, Malay, and Javanese. This is understandable that there are some poems in Lampung dialect as listed in guidebooks of “Studio Waya Kenyangan” group, or in guidebooks of “Sholawat Majelis Nurul Ishlah” that use Bahasa. Compared to some other studies, such as Lubis (1996: 169), it shows that the language in the text of songs in East Sumatra uses and combines the local Malay language with Arabic. Likewise, Rabimin’s study that was quoted by Sedyawati (1993: 136-137), indicates the use of the Java language in Jamjanèng Shalawat group in Kebumen, Central Java. The same thing also happened to a group Joged Shalawat Mataram (Suryadilaga, 2014: 551), that used the Javanese language.

The poems of *Maulid al-Barzanji*, *Syaraf al-anam* sung in hadrah performance is a media of spreading (dakwah) that contains the meaning of monotheism and love of Allah and His Messenger. This reading then leads to a series or a number of other poems, as has been described above, whose essence is the connotative meaning: praise to Allah and the Prophet Muhammad. In the Qur'an, Surah al-Ahzab (33): 56, mentioned that "The prophet is blessed by Allah and his angels. Bless him, then, you that are true believers, and great him with a worthy salutation." The purpose of the verse is: God gives grace to the Prophet Muhammad, and the angels ask forgiveness for him. Therefore, God advises all Muslims to bless the Prophet and greetings with full respect to him. Shihab (2002: 528) in the Tafsir al-Misbah, said *sallu* in that verse is taken from the word *sallah* which means "good mention and greeting containing virtue." Meanwhile, says *sallimu* from *salam* which means "escape from deprivation, destruction and disgrace and peace." This verse is a continuation of the previous verse that commands Muslims to honor the Prophet of Muhammad and his family (Shihab, 2002: 526).

Then, commands in the Qur'an is translated into several hadis (sayings and traditions of the Prophet), as narrated by Bukhari and Muslim, Ahmad and Ibn Majah, then bring up a variety of literary poetry. It is usually performed as hadrah songs, which all have connotations of praise, prayers as well as dakwah (spreading of Islam) and the strengthening of monotheism through the growth of love to God and the Prophet Muhammad. According to Ahimsa-Putra (2005: 252) and Suryadilaga (2014: 555), as one of the phenomena of living Qur'an as well as living hadis, hadrah group, essentially, is reciting poems that praise to Allah and the Messenger. They believe it is as commanded by the Qur'an and hadis, as presented by Abu Bakr in Bandar Lampung and Nurdin of West Lampung.

Hadrah is usually performed in religious rituals, then it is always contextual and connotative (Napier, 1992: xviii). It is one of conception in interpretivism of Geertz. A good way to understand the meaning of hadrah for Muslims in Indonesia, as suggested by Geertz (1973: 129), is understanding the concepts and worldview behind hadrah. The concept and worldview of hadrah is the importance of "shalawat" for Muslims, or "traditional Muslims." It has led to a series of other traditions i.e. sarakalan, diba'an and manaqiban (Fattah, 2008: 302). Shalawat is the command of the Qur'an, therefore Muslims carrying it out with a variety of specific regional characteristics. Thus, there

has been acculturation between the teachings of the Qur'an with the local culture of society.

### Conclusion

Hadrah art, which covers aspects of literature, dance, and music, is often displayed in the religious ritual traditions of the Indonesian Islamic community. Literary aspects appear in the verses sung, aspects of dance appear in expressive movements in the form of respect and martial arts, and aspects of music appear in the technique of wasps or punches to a membrane (drum) with certain musical effects. Nevertheless, it is difficult to say that hadrah art is an integral part of a religious ritual in society, because rituals can continue to run without a hadrah performance, for example, a marriage will still be carried out even without the presence of hadrah art. However, some communities, such as Lampung society, especially West Lampung, a place where Lampung hadrah art groups emerged, still play hadrah art in various religious rituals, although it is not an obligation in rituals.

In addition to being displayed in rituals, hadrah also has a function as a missionary message conveyed through poetry. The art of hadrah is closely related to the *sama'* ritual in the Sufi tradition to present God and the Prophet. The art of hadrah in its original form emerged as the introduction of Islam in the Indonesian archipelago, which was also influenced by Sufi leaders.

The meaning of hadrah art for Islamic society is contained in the worldview underlying the hadrah, namely the view of shalawat and prayer in Islam which is the command of the Qur'an. The reading of the texts of praise verses, such as *Mawlid al-Barzanzi*, *Syaraf al-anam* or other poems sung in the art of hadrah is a medium of propaganda (propagation) in which the meaning of the monotheism and the love of Allah and the Prophet are contained. This reading raises a series or a number of other poems, which is, in essence, are connotatively meaningful in praising Allah and the Prophet of Muhammad. The art group such as hadrah is essentially singing verses in the form of praise to Allah and the Messenger. They believe it is as the commandment of the Qur'an and hadith, so that it can be called living hadith and living Qur'an.

The natural inheritance of hadrah art applies in the family sphere and rituals involving the hadrah. Whereas conservation (which is an engineering inheritance) is carried out with good educational institutions in mosques through study groups and cultural festivals held by the government to revive the arts of Islamic culture. The existence of art studios that also play hadrah art is

quite a potential to continue the continuity of this art. Some of the problems arise in this preservation, namely the issue of the debate about heresy about art and prayer or shalawat, and the flow of globalization and modernization. For this problem, the reconstruction of Islamic thought about important culture and art was revived, and the introduction of traditional arts, including the art of hadrah through educational institutions to deal with globalization. The introduction of traditional arts with religious nuances through educational institutions can also be a vehicle for conservation.

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