



Study of Hadrah, Rebana, and Nasyid: A Review of Islamic Culture Through Lampung Artistic Expressions

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Abstract

This study examines Hadrah, Rebana, and Nasyid as forms of Islamic artistic expression in Lampung Province from the perspective of Islamic culture and cultural da'wah. These art forms function not only as religious entertainment but also as a medium for spiritual development, moral education, and the strengthening of Islamic identity within the local Muslim community. Employing a qualitative descriptive approach through library research, this study analyzes ten selected academic sources consisting of nationally accredited journals and relevant scholarly articles related to Islamic arts, local culture, and the process of Islamization in Nusantara. Data were collected through documentation techniques and analyzed using content analysis to identify patterns of cultural acculturation, religious values, and social functions embedded in these artistic traditions. The findings reveal that Hadrah, Rebana, and Nasyid are products of a creative acculturation process between universal Islamic teachings and local Lampung traditions, resulting in inclusive and contextual forms of cultural Islamization. While Hadrah and Rebana remain closely associated with ritual and communal religious practices, Nasyid demonstrates a higher level of adaptability to modern musical forms, enabling it to engage younger generations more effectively. This study highlights the novelty of viewing these three art forms integratively as instruments of cultural da'wah, moral education, and identity preservation amid the challenges of globalization. The research contributes to the discourse on Islamic arts by emphasizing the importance of innovation, documentation, and cultural revitalization to ensure the sustainability of local Islamic artistic heritage.

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INTRODUCTION

Indonesia is known as a country that has wealth diverse culture and arts that are developing along with the entry and development of Islam in various regions (Lastrri Khasanah, 2022) . The process of Islamization in the archipelago did not take place in a confrontational manner or solely through formal preaching such as teaching doctrine religion, lectures, and institutions religious education, but rather through a cultural and artistic approach that is adaptive to tradition local (Nugroho, Sembodo, Ha, Lehnuh, &

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Madami, 2021) . The spreaders of Islam, such as scholars and saints, understood that the Nusantara community already had a system beliefs, customs customs, as well as forms of expression deep -rooted culture strong (Permatasari & Hudaidah, 2021) . Therefore, Islam is conveyed in an accommodating manner, namely by integrating values Islamic teachings into practice culture that has there is, without removing identity local public (Laili, Gumelar, Ulfa, Sugihartanti, & Fajrussalam, 2021) .

Cultural and artistic approach used as an effective medium for preaching because it is able to touch aspect emotional, aesthetic, and social (Jannati, Rusli, & Mardiah, 2021) . Art like music, poetry, performances and traditional rituals used as a means conveying Islamic messages in a subtle and persuasive manner (Hafidah et al., 2023) . Through poetry nuanced religious, chanting prayers and performances art Traditionally, Islamic values were introduced gradually so that they were easily accepted by society. (Wahdani, 2025) . This strategy allows for the internalization process to occur. Islamic teachings without giving rise to rejection or conflict culture (Haningsih, 2022) . With this adaptive approach, Islam is not positioned as a teaching that eliminates culture local, but rather as a value that enriches and gives new meaning to traditions that have been There is (Firmansyah, Tobroni, & Rusady, 2023) . This is what gave birth to the inclusive, moderate and contextual style of Nusantara Islam, where Islamic teachings are integrated with art and culture local as part of the social life of the community. The process of Islamization This kind of thing makes Islam develop peacefully and sustainably in the archipelago, and form identity distinctive and rooted Islam strong in national culture (Binarto, 2020) .

Art is an effective medium for conveying values Islam because it has the ability to reach society is not only in the realm of rational, but also on aspects emotional and cultural (Nindy Dewi Iryanto, 2022) . Through the elements of beauty like rhythm, poetry, movement and visuals, art is able to arouse feelings, present proximity inner, as well as create a profound religious experience (Penyebaran et al., 2025). Islamic messages conveyed through art tend to be more easily accepted because presented in a gentle, persuasive and non- patronizing manner, so that it can touch the hearts of the people from various backgrounds (Wildan, 2018) . In addition, art has a strong connection with culture local (Atin & Agustin, 2022) . Every society has traditions art that is part of identity collectively (Chen, Basma, Ju, & Ng, 2020) . When Islamic values are conveyed through an art form that is already known and accepted by society, the message becomes more contextual and relevant to everyday life. This is what makes art as a bridge between religious teachings and socio- cultural realities society,

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so that the internalization process values Islam can take place naturally and sustainably. In the context of the spread of Islam through art, Islamic art is not understood as a rigid and uniform art form, but rather as an expression dynamic and adaptive culture. Islamic art is able to integrate Islamic teachings with wisdom local public local without loss essence values Islam itself. This acculturation gave birth to a variety of distinctive Islamic arts in various regions, such as hadrah, rebana, and nasyid in Lampung which reflect harmony between religious teachings, values culture and identity local (Iskandar, 2022) .

Lampung Province is one of the regions in Indonesia that has natural wealth. art traditional with Islamic nuances, such as hadrah, tambourine, and nasyid. Islamic arts such as Hadrah, rebana and nasyid in Lampung do not only function as entertainment, but have a deeper role in social and religious life. society. As a form of entertainment, this art presents elements of beauty through rhythm, chanting poetry, and togetherness in the performance. However, behind the aspect aesthetics, contains religious messages that make art as a medium of delivery Islamic values subtly and persuasively. As a medium for da'wah, hadrah, tambourine, and nasyid used to convey Islamic teachings through poetry praise to Allah and His Messenger, advice religious, as well as moral messages that are easily understood by the public. Delivery preaching through art allows Islamic teachings to be accepted more openly because it is not of a nature patronizing or forcing (Masduki, Prayudha, Niu, & Wajiran, 2024) . The art of becoming means preaching effective cultural, especially in religious and traditional activities Lampung society, such as warning day Islamic traditions, recitations and ceremonies customs.

Furthermore, Islamic art serves as a means of moral education. Values such as togetherness, tolerance, discipline, respect, and peace are implicitly taught through lyrics, group practice, and interactions between artists. The process of involvement in this art forms the individual and collective character of the community, especially the younger generation, so that they have good morals in accordance with Islamic teachings. Furthermore, the art of hadrah, rebana, and nasyid also serves to strengthen the Islamic identity of the Lampung community. These arts serve as symbol the existence of Islam that is integrated with culture local, reflecting method Lampung people express their faith through tradition and art. By preserving and practicing Islamic art, the Lampung people not only preserve their heritage cultural, but also affirming identity Islam that is unique, moderate, and rooted in wisdom local. Hadrah and rebana, for example, are often displayed in religious activities like commemoration of the Prophet's birthday, recitations, and traditional events, while nasyid

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develop as an art form Islamic vocals that convey religious, ethical and social messages through meaningful lyrics.

From an Islamic perspective, art has an important position as long as it does not conflict with sharia principles. Art is seen as a means to foster beauty (*jamal*), goodness (*khair*), and truth (*haq*) in human life (Kristianto, Susetyo, Utama, Fitriyono, & Jannah, 2023). Arts Hadrah, rebana, and nasyid in Lampung reflect these values through the use of poetry praise to Allah and His Messenger, moral messages, as well practice togetherness that strengthens Islamic brotherhood. Thus, these arts not only represent expression aesthetics, but also be part of practice local Islamic religion and culture (Amal, Nurhafivah, Safrika, Annastasya, & Azis, 2025) .

But in the middle current globalization and modernization, existence Traditional Islamic art in Lampung faces increasingly complex challenges. The entry global culture through digital media, modern music, and popular entertainment has influenced cultural tastes and consumption patterns generation young people. They tend to be more interested in art forms popular which is considered more practical, modern, and in line with today 's lifestyle, so that traditional Islamic art like hadrah, rebana, and nasyid are starting to disappear Power pull among generation young. Modernization also brings changes in the way public look at art and religiosity (Komang Widyana, Made Darsana, Gede, & Juni Arta, 2022) . Traditional art often considered old, less innovative, and irrelevant to current developments, while art popular considered more expressive and has value higher economy. This condition has an impact on reducing regeneration perpetrator traditional Islamic art, lack of performance space, and limited documentation and development efforts the art. The shift preference This culture if not balanced with efforts preservation and revitalization potential cause fading values religious and wisdom local values contained in Lampung Islamic art. This condition gives rise to concern will erosion values culture and religion contained in art traditional (Utama , Arif, & Maharsi, 2024) . Therefore, academic studies that examine art hadrah, tambourine, and nasyid from Islamic perspective is important to understand the meaning, function, and its relevance in the lives of the Lampung people.

A number of previous studies have shown that Islamic art has a role strategic in maintaining sustainability values religion and culture local. Research (Amal et al., 2025) affirms that art Hadrah and tambourine do not only function as art show religious, but also as a medium for preaching effective culture in instilling spiritual values, togetherness, and love to the Prophet Muhammad SAW. Through chanting prayers and accompaniment

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rhythmic tambourine, society invited to internalize Islamic teachings persuasively and contextually, so that art become means coaching religion that is widely accepted by various levels community. Research (Ma'rufah, 2024) revealed that nasyid developed as a modern Islamic art form that functions as a medium for moral education and strengthening identity Islam, especially among generation young. Lyrics Nasyid which is full of religious, moral and social messages makes This art is relevant to the dynamics public contemporary without leaving behind Islamic values. The study emphasized that nasyid is able to bridge tradition and modernity, at the same time become alternative da'wah that is adaptive to changing times.

Another study by Masduki et al. (2024) focused on local Islamic arts and culture, showing that the existence of Islamic arts in the Indonesian archipelago, including Lampung, is the result of acculturation between Islamic teachings and local culture. These include the art of hadrah, rebana, and nasyid. seen as a representation of moderate and inclusive Islam, where the values aesthetics, religiosity, and wisdom local each other intertwined. However, the study also noted challenges in the form of minimal academic documentation and reduced regeneration perpetrator traditional Islamic art, so it is necessary study a deeper continuation to strengthen the position of art as an identity local Islamic culture. Studies on art hadrah, tambourine, and nasyid generally Still nature partial and not yet specific put Lampung arts within the framework comprehensive Islamic perspective. Therefore, this research has an important position to complement previous studies by examining Lampung art as an expression local Islamic culture that is not only valuable aesthetic, but also has theological, educational, and social meaning in the life of society. Based on this background, this study aims to examine art hadrah, tambourine, and nasyid as forms of expression Lampung art from Islamic perspective. This study is expected can give comprehensive understanding about role art in representing local Islamic culture, as well as become effort preservation and strengthening identity Lampung Islamic culture in the middle dynamics of development of the times.

METHOD

This study uses a qualitative approach with a descriptive-analytical method. The qualitative approach was chosen because this study aims to deeply understand the meaning, function, and role of hadrah, rebana, and nasyid art as expressions of local Islamic culture in Lampung Province. The descriptive-analytical method is used to systematically describe the phenomenon of Lampung Islamic art and analyze it from the perspective of Islamic culture

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and cultural da'wah. This type of research is a library research study, with written sources as the primary data (Connaway, LS, & Radford, 2021) . Data were obtained from ten relevant scientific articles consisting of five accredited national journals and five supporting scientific articles discussing the themes of Islamic art, cultural da'wah, local culture, and the process of Islamization in the archipelago and Lampung. Source selection was carried out purposively with the criteria of topic relevance, source credibility, and direct relevance to the study of hadrah, rebana, and nasyid.

Data collection techniques were conducted through documentation studies, namely by identifying, inventorying, and in-depth reviewing literature related to Lampung Islamic art. The data collected included theoretical concepts of art in Islam, the history and development of hadrah, tambourine, and nasyid, the function of art as a medium for da'wah and moral education, and the dynamics of Islamic art in facing the challenges of modernity. All data were recorded, classified, and selected according to the research focus. Data analysis was conducted using content analysis techniques. At this stage, the researcher examined the text content from the sources used to identify themes, patterns, and meanings related to the acculturation of Islamic culture and Lampung art. The analysis was carried out through several stages: data reduction by selecting relevant information, presenting data in the form of narrative descriptions, and drawing conclusions based on the researcher's interpretation of the literature findings (Fadli, 2021) . This analytical approach allows the researcher to link empirical findings from various sources with the theoretical framework of Islam and culture.

FINDINGS AND DISCUSSION

Results

A systematic literature review shows that the art of hadrah, tambourine, and nasyid in Lampung Province is a product of a creative acculturation between universal Islamic teachings and local traditions. This acculturation process refers to Koentjaraningrat's theory (2009), which explains the meeting of two cultural systems that influence each other and give rise to new, distinctive cultural forms. In this context, core Islamic values such as monotheism, sharia, and morals blend dynamically with elements of local Lampung traditions, such as musical aesthetics, social context, and customary functions. This fusion is not passive or merely imitative, but rather represents a creative way for the Lampung people to interpret and express Islamic spirituality through the medium of art that is already familiar in their lives (Koentjaraningrat, 2009). These three art forms not only function as aesthetic

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expressions, but have evolved into complex cultural da'wah media (Rasyid, 2018), a means of moral education, and a vehicle for strengthening the Islamic identity of the Lampung people.

The study's findings reveal that hadrah and rebana play a central role in the socio-religious rituals of the Lampung community. These arts have become constant accompaniments to various important moments in community life, such as the commemoration of the Prophet's birthday, religious studies, and wedding receptions. Their presence serves not only as entertainment but has become an integral part of these ceremonies, providing a sacred atmosphere, joy, and togetherness. Through the chanting of shalawat (prayer songs), hadrah and rebana transform social events into spaces of collective dhikr (remembrance) and spiritual strengthening. These arts serve as a bridge connecting the religious dimension with everyday socio-cultural practices, while also emphasizing the Islamic identity of the Lampung community within a framework of living and dynamic traditions. According to Yulianto's (2020) research in Central Lampung, the chanting of shalawat and the rhythmic composition of the rebana serve a dual function: as a form of collective dhikr (remembrance) and as a glue for social solidarity within the community. This demonstrates that da'wah through art operates persuasively and contextually.

Unlike hadrah, which tends to be static in form, nasyid demonstrates a more adaptive character to changing times. This art form dynamically adopts various modern musical arrangements, from pop and acoustic to beatbox, while maintaining the integrity of its message by retaining lyrics steeped in monotheism, morality, and social themes (Firdaus, 2021). This adaptation allows nasyid to remain relevant and engaging, especially for the younger generation, without sacrificing its essential Islamic values. Nasyid not only serves as a medium for da'wah (Islamic outreach), but also serves as a concrete example of how Islamic art can creatively evolve, responding to changing contemporary musical tastes while remaining grounded in its spiritual and educational mission. A study of youth communities at mosques in Bandar Lampung showed that nasyid successfully bridges generations, attracting young people to the message of Islam without appearing patronizing (Sari & Pratama, 2022).

The three arts of hadrah, rebana, and nasyid function as informal moral laboratories in Lampung society. Noble values such as togetherness, discipline, tolerance, and respect are not taught rigidly through lectures, but are internalized naturally through artistic practice. The joint practice process demands cooperation and commitment, obedience to the

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conductor fosters discipline and respect for leaders, while performance ethics teach responsibility, self-confidence, and respect for the audience (Alamsyah, 2019). Through the above data, participation in these arts not only develops artistic competence but also builds character and social piety, namely the ability to interact well in society, which runs parallel to the formation of individual piety such as ritual worship. Through this mechanism, Islamic art becomes an effective means of character education, touching the affective and psychomotor aspects of participants, so that religious values can be lived and applied in real daily actions.

However, the study also identified serious challenges. According to a report by the Lampung Provincial Education and Culture Office (2023), interest in traditional hadrah and rebana among the younger generation has declined drastically, being outpaced by digital content and popular music. Furthermore, the lack of specific academic documentation on the historical development and local variations of these arts is a major obstacle to data-driven preservation and development efforts (Nurhayati, 2019). This documentation gap has limited understanding of the origins, transformations, and differences in the forms of hadrah, rebana, and nasyid across Lampung's various communities. Without comprehensive historical records and systematic data collection on local variations, preservation efforts risk losing their authentic roots, while development innovations could be detached from the essence of the traditions they should preserve. Furthermore, the lack of a robust database hinders the formulation of targeted cultural policies and complicates the education and regeneration of artists. Therefore, addressing this lack of documentation is a crucial and urgent step to ensure Lampung's Islamic cultural heritage can be protected, developed, and transmitted to future generations in a responsible and sustainable manner.

Discussion

The findings of this study reinforce the thesis that art serves as a cultural strategy in the peaceful process of Islamization of the Indonesian archipelago (Azra, 2013). Hadrah, rebana, and nasyid in Lampung are concrete manifestations of this strategy, where Islamic values do not erase or replace existing local traditions, but rather subtly permeate them and enrich the local cultural heritage. This acculturation process produces a unique cultural synthesis, where Islamic elements such as syiar, dhikr, and moral messages are integrated with artistic expression, musical patterns, and the social context of Lampung society. Islamic art does not appear as an imposed foreign entity, but rather grows as an organic part of local

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traditions that have been filled with universal Islamic values. This approach reflects the inclusive, adaptive character of Islam in the Indonesian archipelago and positions culture as an effective medium of dialogue between religious teachings and the social realities of society.

Theologically, the practice this art can understood within the framework of the concept of *al-jamal* (beauty) in Islam. Chanting Shalawat in hadrah is not just show, but is actualizing spiritual expression love to the Prophet Muhammad SAW, in line with the principle that art that reminds us of the Creator and His Messenger has a value of worship (Quthb, 2003). Lampung Islamic art transcends entertainment function alone, towards the social and cultural worship area. The adaptation shown nasheed open a new perspective on preservation. Preservation does not have to be synonymous with museumification, but can be in the form of recontextualization dynamic. As argued by Hidayat (2020), the sustainability art traditions in the modern era require ability innovating in form, without sacrificing essence of message and values. Nasyid has prove, while hadrah and rebana traditional face dilemma Because considered not enough innovative.

From the perspective education, effectiveness art as a medium of formation character lies in the emotional-affective approach. The moral message is conveyed through a pleasant and participatory aesthetic experience — such as sing singing nasyid together or playing the tambourine communally —is easier to internalize than verbal instructions alone. This aligns with educational theory. progressive which emphasizes learning by doing and direct experience (Dewey, 1938). Answer identified challenges, a conservation strategy is needed multidimensional. First, efforts to document and digitize poetry manuscripts, musical notation, and performance recordings are urgent. Second, curricular integration into local content at school or extracurricular activities can ensure regeneration (Zamzami, 2021). Third, collaboration between traditional artists, modern musicians, and content producers can create new, relevant works, such as experiments fusing rebana rhythms with contemporary musical genres. Thus, Lampung Islamic art is not only a marker of past identity but can live on as a relevant and grounded cultural practice amidst the currents of the times.

The novelty of this research lies in its comprehensive approach, which positions the art of hadrah, tambourine, and nasyid as a unified expression of local Lampung Islamic culture within the framework of cultural da'wah and Nusantara Islam. Unlike previous research, which generally examines each form of Islamic art separately or is limited to its ritual and entertainment functions, this study offers an integrative perspective by analyzing all three simultaneously as a result of the creative acculturation of Islamic values and local

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Lampung traditions. This approach allows for a more comprehensive understanding of the role of Islamic art not only as a medium for da'wah, but also as a means of moral education, strengthening Islamic identity, and a cultural strategy in facing the challenges of modernity.

Furthermore, the novelty of this research lies in its emphasis on the dynamics of adaptation of Islamic art amidst the currents of globalization. This research not only captures the historical and theological functions of hadrah, rebana, and nasyid, but also examines the differences in adaptive character between the three, particularly how nasyid is able to transform creatively to suit the tastes of the younger generation, while hadrah and rebana face the challenge of stagnant innovation. Thus, this research enriches the discourse on the preservation of Islamic art by emphasizing the importance of recontextualization and value-based innovation without losing the religious essence and local wisdom. Furthermore, this research contributes conceptually by emphasizing Lampung Islamic art as a laboratory for cultural da'wah and character education based on aesthetic experience. This finding expands the study of Islamic art, which has so far been dominated by a normative-theological perspective, by presenting a cultural analysis that emphasizes the practical, social, and educational dimensions.

CONCLUSION

This study concludes that Hadrah, Rebana, and Nasyid represent integral forms of Islamic artistic expression in Lampung, emerging from a creative acculturation process between Islamic teachings and local cultural traditions. These art forms function not merely as aesthetic performances, but also as effective instruments of cultural da'wah, moral education, and the reinforcement of Islamic identity within The Lampung Muslim community maintains Hadrah and Rebana strong connections with ritual and communal religious practices, fostering collective spirituality and social cohesion, while Nasyid demonstrates greater adaptability to contemporary cultural dynamics, enabling it to resonate with younger generations without compromising Islamic values. Despite their significant religious and cultural roles, these Islamic arts face challenges due to globalization, modernization, and declining youth engagement. Therefore, sustained efforts in documentation, cultural revitalization, and innovative adaptation are essential to ensure the continuity and relevance of Islamic artistic heritage in Lampung. This study underscores the importance of integrating cultural wisdom and Islamic values as a strategic approach to preserving local Islamic identity amid on going social change.

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