AL-IRFAN: Journal of Arabic Literature and Islamic Studies
P-ISSN: 2622-9897 E-ISSN: 2622-9838

Vol. 8, No. 2, 2025, 410-429
DOI: https://doi.org/10.58223/al-irfan.v8i2.562

The Semiotic Analysis of Da'wah Symbols in Qasidah Shalawat within the Badui Kubro Siswo Art Performance

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Keywords: Analysis, Shiar, Da'wah, Qasidah, Shalawat, Badui Kubro Siswo

Abstract

This study analyzes the shiar da'wah of Qasidah Shalawat within the traditional art of Badui Kubro Siswo in Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman, Yogyakarta, and explores its relevance to Islamic educational values. Employing a qualitative descriptive method with a historical approach, data were obtained through observation, interviews, and documentation. The findings reveal that Badui Kubro Siswo, which has been preserved since the 1960s, serves not merely as a form of entertainment but as a medium of cultural da'wah that harmonizes Islamic values with Javanese traditions. The qasidah verses, costumes, and choreographed movements embody messages of faith, Islamic law, morality, and nationalism, including principles of amar ma'ruf nahi munkar, respect for guests, and love for the homeland. Historically, this art emerged as a community response to limited understanding of religious practices, evolving into a vehicle for internalizing Islamic teachings in daily life. The study concludes that Badui

Kubro Siswo art plays a strategic role in promoting Islamic education, fostering moral and religious character, and preserving the cultural identity of Islam amid globalization. Its integrative nature highlights the potential of local arts as instruments of values-based education and spiritual communication within Muslim societies.

Kata Kunci: Analisis, Syiar, Dakwah, Qasidah, Shalawat, Badui Kubro Siswo

Abstrak

Penelitian ini mengkaji syiar dakwah qasidah shalawat dalam kesenian tradisional Badui Kubro Siswo di Dusun Tambakan, Sinduharjo, Ngaglik, Sleman, Yogyakarta, serta relevansinya terhadap nilai-nilai pendidikan Islam. Penelitian ini menggunakan metode deskriptif kualitatif dengan pendekatan historis, melalui teknik observasi, wawancara, dan dokumentasi. Hasil penelitian menunjukkan bahwa kesenian Badui Kubro Siswo, yang telah dilestarikan sejak tahun 1960-an, tidak hanya berfungsi sebagai hiburan, tetapi juga sebagai media dakwah kultural yang memadukan nilai-nilai Islam dengan tradisi lokal Jawa. Syair qasidah, kostum, dan gerak tari yang ditampilkan memuat pesan-pesan keimanan, syariat Islam, akhlak, amar ma'ruf nahi munkar, serta nasionalisme, termasuk ajaran tentang menghormati tamu dan membela tanah air. Secara historis, kesenian ini muncul sebagai respons masyarakat terhadap keterbatasan pemahaman keagamaan, dan kemudian berkembang menjadi sarana internalisasi ajaran Islam dalam kehidupan sehari-hari. Penelitian ini menyimpulkan bahwa kesenian Badui Kubro Siswo memiliki peran strategis dalam memperkuat pendidikan Islam, membentuk karakter moral dan religius, serta melestarikan identitas budaya Islam di tengah arus globalisasi. Sifatnya yang integratif menunjukkan potensi besar seni tradisional sebagai sarana pendidikan berbasis nilai dan komunikasi spiritual dalam masyarakat Muslim.

Received: 12-07-2025, Revised: 15-09-2025, Accepted: 08-10-2025

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Introduction

The Unitary State of the Republic of Indonesia is a country with the largest Muslim population in the world. The development of Islam in Indonesia cannot be separated from the presence of religious and cultural elements that have long existed within society. However, the relationship between the two often encounters gaps that make the process of acculturation not always run smoothly.

Debates over the pros and cons of religion and culture arise due to the influence of legends embedded in art as a cultural product. Some scholars emphasize the distinctions between religion and culture, while others highlight their common ground, thereby opening the possibility for religion and culture to mutually reinforce one another

Islamic culture is the result of creativity, strength of heart, and spirit based on the values of Islamic teachings. The history of the growth of Islamic culture in Indonesia, began through a little opposition, but then over time began to grow and integrate with elements of previous culture. The development of the era of human life, science has also developed. From one science and another science are interconnected. It is hoped that the involvement of one science and another science will be able to answer various problems and needs of Islamic science in the current era of globalization (Nasution, 2017).

Although technological advances in the era of globalization have greatly changed aspects of our lives, local culture still has an important place in society, so that the existence of local culture with an Islamic style still continues to exist in the current era. This is what we must maintain as Indonesian people to continue to be able to preserve Islamic culture so that it is not eroded by the times.

In Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman, Yogyakarta is one of the hamlets that still preserve the shiar da'wah qasidah shalawat in Badui Kubro Siswo art. This art is one of the Islamic style arts that is still held and preserved from the 1960s to the present. The existence of shiar da'wah qasidah shalawat Badui Kubro Siswo is able to influence society in terms of cognitive, especially in terms of religious knowledge.

Research on the values of Islamic education and cultural da'wah, especially in relation to the shiar of qasidah shalawat within Badui Kubro Siswo art, is still relatively limited over the past five years. Endah emphasized that the confirmed aspect of Kubro Siswo lies primarily in its character values (Endah, 2023). Meanwhile, the studies by Tareq (Yanma & Zaenuri, 2021) and Elisa (Rohani & Irdana, 2021) examined Kubro Siswo more as part of the potential

development of tourist villages, rather than exploring its contribution to Islamic education. Consequently, these works have not yet clarified the fundamental principles of Islamic education nor its role as cultural da'wah in society. In addition, most of the studies mainly highlight the potential of regional culture and its value as a tourism attraction (Pratiwi, 2023).

Previous studies on Kubro Siswo art have primarily focused on its social and cultural dimensions, such as character education (Endah, 2023) or its potential for tourism development (Yanma & Zaenuri, 2021; Rohani & Irdana, 2021). However, these studies have not thoroughly explored the shiar da'wah aspect of Qasidah Shalawat as an integral medium for Islamic education and cultural transmission. The relationship between religious values and traditional art in shaping community religiosity remains underexplored, particularly regarding how Badui Kubro Siswo functions as a medium of da'wah bil-thaqafah (preaching through culture). Consequently, there is a need for a study that bridges the gap between cultural expression and Islamic pedagogical values, especially within the context of local Javanese traditions that sustain Islamic identity in the era of globalization.

This study offers a new perspective by positioning Badui Kubro Siswo not merely as a traditional performance art but as a living medium of shiar da'wah qasidah shalawat that embodies and transmits Islamic educational values. Unlike previous research emphasizing tourism or social function, this study integrates semiotic, educational, and historical analysis to reveal how verses, symbols, and movements within the performance articulate messages of faith, morality, and nationalism. The study highlights the strategic role of local Islamic art in preserving religious identity while fostering moral education, thereby contributing to contemporary discourse on the intersection of Islamic education, cultural sustainability, and da'wah communication in Indonesia.

This study aims to analyze the shiar da'wah qasidah shalawat in Badui Kubro Siswo carried out in Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman, Yogyakarta and relate it to the values of Islamic Education attached to the art.

Therefore, researchers need to conduct research on the values of Islamic Education attached to the art based on the description above. This research uses qualitative descriptive method with Historical approach. The object of his study was qasidah shalawat in Badui Kubro Siswo art in Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman, Yogyakarta.

Method

This study employs a qualitative descriptive approach with a historical perspective to explore the shiar da'wah qasidah shalawat within the traditional art of Badui Kubro Siswo. The qualitative approach enables the researcher to interpret social and cultural phenomena in their natural context and to understand the meanings embedded in people's behaviors, artistic expressions, and community traditions (Cosmas Gatot Haryono, 2020). The historical perspective is applied to trace the origin and development of Badui Kubro Siswo as a form of cultural da'wah that has evolved since the 1960s. This combination of approaches allows the study to examine both the continuity of Islamic values and their transformation through local art practices.

Data were collected through three primary techniques: observation, interviews, and documentation. Observations were conducted during the performance of Badui Kubro Siswo to capture the aesthetic, ritual, and social dimensions of the art. Semi-structured interviews were carried out with local religious leaders, artists, and community members who have been directly involved in preserving the tradition. Documentation included textual materials, photographs, song lyrics, and audiovisual records related to the performance. The collected data were analyzed descriptively using Miles and Huberman's interactive model, which involves three stages—data reduction, data display, and conclusion drawing—to generate interpretative insights into the educational and da'wah values represented in the art form.

Result and Discussion

The Nature of Islam and Da'wah

Islam and da'wah are two components that cannot be separated, because without the process of da'wah, Islam will not develop. Furthermore, da'wah is a call for kindness, regret, or efforts to improve the situation at the personal and social levels. Islamic da'wah can be interpreted as an activity that is important for religious teachings to be able to communicate religious teachings in a way that is in accordance with the society that accepts it to run its life both personally and socially to achieve the desired happiness. This is also made clear by the word of Allah in Surah An-Nahl: 125 which says:

أُدْعُ اِلٰى سَبِيْلِ رَبِّكَ بِالْحِكْمَةِ وَالْمَوْعِظَةِ الْحَسَنَةِ وَجَادِلْهُمْ بِالَّتِيْ هِيَ اَحْسَنُۗ اِنَّ رَبَّكَ هُوَ اَعْلَمُ بِمَنْ ضَلَّ عَنْ سَبِيْلِه وَهُوَ اَعْلَمُ بِالْمُهْتَدِيْنَ

"Invite all to the Way of your Lord with wisdom and kind advice, and only debate with them in the best manner. Surely your Lord alone knows best who has strayed from His Way and who is rightly guided."

History says that Islam can develop rapidly in Indonesia because it includes Islamic values in every custom, tradition, and culture of the nation. For example, Islamic da'wah in Indonesia carried out by Wali Songo such as shadow puppets, shalawat, gamelan which are cultures are then harmonized, so that religion and culture become complementary and closely related. This has a very beneficial positive impact on the spread of Islamic da'wah, because of the fact of rahmatan lil aalamiin. Some experts define that culture-based Islamic da'wah is basically easy and fun. The existence of da'wah through culture is based on a basic understanding of daily life that always develops with changing times.

Furthermore, culture and society are interrelated and inseparable, especially in the context of social life, where culture has religious values and messages. Allah says in surah Ash-Shaffat: 6 (Kemenag, 2015):

إِنَّا زَيَّنَّا السَّمَاءَ الدُّنْيَا بِزِيْنَةِ الْكَوَاكِبِ

"Behold, We have adorned the heavens of the world (the nearest) with ornaments (in the form of) stars (QS. Ash-Shaffat: 6)"

Then Allah said in surah Qaf: 6 (Kemenag, 2015):

أَفَلَمْ يَنْظُرُوْٓا اِلَى السَّمَاۤءِ فَوْقَهُمْ كَيْفَ بَنَيْنٰهَا وَزَيَّنّٰهَا وَمَا لَهَا مِنْ فُرُوْجٍ

"Did they not pay attention to the sky above them, how did We build it and decorate it without any cracks on it?"

The above verse explains more thoroughly the relationship between religion and culture. This verse, along with other verses, shows every servant of God the majesty of the creation of the universe. It's something that happens in the universe and it's amazing enough to grab the attention of the viewer. Therefore, humans are needed to be able to condense its beauty.

As if observed in the teachings of Islam, that the Messenger of Allah once stated in a hadith the beauty of (Bahreisj, 1990):

إِنَّ اللَّهَ جَمِيلٌ يُحِبُّ الْجَمَالَ الْكِبْرُ بَطَرُ الْحَقِّ وَغَمْطُ النَّاسِ

The above description shows that the teachings of Islam allow beauty because it is instinctive for man with the perfection of his mind and mind. With the existence of Islamic teachings in culture in spreading Islamic da'wah shiar becomes a benchmark in the meeting of Islamic cultural arts.

The broadcasting of Islamic da'wah that occurs in Indonesia, for example with the art of shalawat, is the packaging of Islan teachings in the form of art that is often performed in society. Furthermore, based on the interpretation of Al-Azhar by Hamka explains that the art of prayer is a series of prayers addressed to the Prophet Muhammad SAW with melodious and beautiful verses that are sung solemnly and do not create an arrogant impression (Hamka, 1982).

In essence, shalawat is a sense of love and pleasure for the prophet Muhammad SAW where someone who loves the prophet according to the word of Allah (Kemenag, 2015):

إِنَّ ٱللَّهَ وَمَلَٰٓئِكَتَهُۥ يُصَلُّونَ عَلَى ٱلنَّبِيِّۚ يَٰٓأَيُّهَا ٱلَّذِينَ ءَامَنُواْ صَلُّواْ عَلَيۡهِ وَسَلِّمُواْ تَسۡلِيمًا

"Indeed, Allah showers His blessings upon the Prophet, and His angels pray for him. O believers! Invoke Allah's blessings upon him, and salute him with worthy greetings of peace." (QS. Al-Ahzab: 56)

As for according to Imam Shafi'i as quoted by Buya Hamka that reading the shalawat and salan of the Prophet Muhammad SAW becomes a pillar of prayer (prayer) at the sitting of tasyahud, if left then it is not valid to pray. Therefore, it can be known that the essence of shalawat in Islamic teachings is an important reading in worship and amaliyah that can be carried out every day (Hamka, 1982).

As it is well known that culture is the realization of the worship of allah subahanahu wata'ala in the socialization of traditions in everyday life. Broadly speaking, the messages of da'wah in the art of shalawat in the art of baduwi Kubro Siswo include messages in reading (syair), messages in clothing and movement (Al-Anwari, 2022).

Studies of previous studies show that traditional arts not only function as public entertainment, but also become an important medium in conveying da'wah messages and instilling Islamic educational values. Research conducted by Ahmad Ali Umar, for example, revealed that the art of Badui prayer in Sinduharjo Village, Ngaglik, Sleman, developed well and contained da'wah messages that included aspects of faith, sharia, and morals (Umar, 1996). These findings show that traditional art can be an effective means of da'wah because it is close to people's daily lives.

In another study, Alfian Yusni Ristanto emphasized that the art of Bangun Siswo in Karangnongko Hamlet, Maguwoharjo, Sleman, contains broad Islamic educational values. The art not only teaches the habits of doing good and respecting guests, but also introduces the basics of Islam, upholds amar ma'ruf nahi munkar, fosters a sense of love for the homeland, and encourages the

deepening of religious knowledge and its practice (Ristanto, 2021). This shows how performing arts can function as a medium for internalizing religious and social values.

Furthermore, Endah Yusma Pratiwi highlighted the art of Kubro Siswo in Magelang which is full of character values. His research reveals that strong religious and nationalist values are implied in the lyrics of the songs performed, so that this art is not only a cultural performance, but also a means of shaping the character of society (Pratiwi & Masyitoh, 2023). In line with these findings, Tahmid Miftachurrozaq emphasized that Kubro Siswo is a form of cultural da'wah that integrates Islamic teachings into local culture. The values of Islamic education contained in it include aspects of faith, worship, morals, and socio-culture, which are reflected both through the poetry of the song and the behavior of the supporting community (Miftachurrozaq, 2023).

Overall, these studies show the same pattern, namely that traditional arts have a strategic role as a medium for da'wah and Islamic education . Although each study highlights a different object and context, all of them show the integration between local culture and Islamic teachings that are internalized in religious values, morality, nationality, and social life. Thus, traditional arts can be understood as a space for cultural expression that also functions as a means of transforming religious values in society.

Shalawat according to the Dictionary Indonesian Language Center Ministry of Education and Culture (Kemendikbud, 2019) means plural of prayer. The word also means: 1) Supplication to God, prayer, and 2) prayer to Allah for the Holy Prophet and his family and friends. shalawat means to recite the shalawat or pray. Some of the meanings contained in our prayers to the Holy Prophet (peace be upon him) namely: first, as our prayer to the Messenger of Allah, as a prayer asking Allah's blessings and salvation to the Messenger of Allah. Second, our prayer to the Messenger of Allah is our way of believing in the Prophet. Third, as proof of our love for him. Fourth, our prayer to The

Messenger of Allah is a manifestation of our application to the energy contained In Shalawat.

Existence of qasidah shalawat in Kubro Siswo is also a culture that must be preserved. This is because art is one of the local cultures that must be preserved. In addition to having a philosophy, art is also a concern and protected by the state, namely in Law Number 5 of 2017 concerning the Promotion of Culture. The law is the legal basis that regulates efforts to promote, protect, develop, preserve, and utilize culture in Indonesia. Article 5 of the law states that the objects of cultural promotion are oral traditions, manuscripts, customs, rites, traditional knowledge, traditional technology, art, language, folk games, and traditional sports. One of the objectives of cultural promotion is to develop the noble values of the nation's culture.

The historical approach is a systematic attempt to understand and analyze in depth various aspects related to the Islamic religion, including its teachings, history, and practices in everyday life throughout its history. Islam is understood historically because this religion came to man in the social context and conditions of his respective societies. Using the historical approach, one is directed to understand religion in its real historical context, so understanding that is out of historical context can lead to misunderstandings (Kuntowijoyo, 1994).

For example, to understand the Qur'an correctly, one needs to understand the history of the descent of the Qur'an and the events that accompanied it, which in Islamic science is called the science of asbab al-nuzul. This helps one understand the wisdom contained in the Qur'anic verses relating to specific laws, as well as preserve the understanding of sharia from misinterpretation.

Through this historical approach, it is hoped that one can understand the historical values of Islam and become a human being who is aware of the historicity of Islam's existence and is able to live the values contained therein. Conventionally, history is interpreted as a story (narrative) concerning events in the past. In this kind of story, the facts are revealed about what happened, who was involved, when, where, and how the event occurred. Such narrative histories

are often found in everyday life, for example in stories told by the custodians of historic places, the Abdi Dalem Kraton, or religious lecturers who take examples from the lives of religious figures as examples (Hidayah, 2022). Furthermore, such models of historical storytelling place more emphasis on the ability to use language styles that appeal and captivate the attention of readers or listeners. Narrative histories can be produced by authors who are not historians and can be written without using theory and methodology.

The process of actualization of history actually depends on the mode of redisclosure, which is a statement about what happened. The statement is the product of the historian's mental processes or from memory that has been compiled by the subject. It is important to note that facts are not the same thing as data, since data are raw materials that require processing, selection and categorization based on certain selection criteria selected by the subject conducting the study. One of the other distinctive features of the historical approach is that it is related to the object of its research. Historians focus their objects on people, time, and space or place. Therefore, in the study of history, all human endeavors at a particular time and place are its focus.

There are seven areas of life that are generally covered in the historical sciences, namely family or sexuality, corporeality, economics, politics, science or education, arts, and religion. Restrictions on historical objects based on space may include countries, regions, regions, or regions, while restrictions based on time are related to historical periodization. Periods in history are set in a specific time frame that has its own characteristics, allowing a better understanding of the evolution of a historical unit over time (Burke, 2001).

Furthermore, shiar da’wah qasidah shalawat in Badui Kubro Siswo art in Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman is a cultural da'wah that has Islamic educational values contained in the lyrics of the qasidah shalawat verse, movements, clothing, and tools that accompany it. Furthermore, the purpose of cultural da'wah is to address such issues through da'wah methods, not by justifying or maintaining practices linked to shirk, superstition, khurafat, or

heresy (Amin, 2020). The leader of the qasidah shalawat da'wah in Badui Kubro Siswo art stressed that their performances are far removed from elements of heresy, superstition, or negligence. It is well known that certain artistic practices within society are still considered to conflict with Islamic teachings. For instance, some people continue to connect Javanese art with animistic beliefs, mythological traditions, or rituals involving offerings and even commercial practices tied to artistic performances (Pongsibanne, 2017). In contrast, the shiar of qasidah shalawat in Badui Kubro Siswo art applies various strategies, particularly by employing a religious approach.

Activities with Islamic nuances can be seen as a form of cultural da'wah within society. The shiar of qasidah shalawat in Badui Kubro Siswo art seeks to introduce a cultural expression enriched with Islamic values. In another sense, this practice also serves as a medium to affirm the presence of Islam and to disseminate its teachings through verses and dances inspired by Islamic traditions. The performance of qasidah shalawat in Badui Kubro Siswo art may function as a platform for Islamic da'wah (Davi, 2023). Beyond mere entertainment, it carries a moral message that reminds audiences to uphold the commands and prohibitions of Islam.

One of the core missions of da'wah is to call people to worship Allah. In this context, Kubro Siswo plays a significant role in spreading Islamic teachings in Magelang and its surrounding regions by serving as a medium of cultural da'wah through artistic expression. As stated (Koentjaningrat, 2015), the da'wah carried out through Kubro Siswo integrates various cultural elements such as language (both oral and written), art (visual, musical, and performative), systems of knowledge, as well as religious traditions. For this reason, Kubro Siswo art has gained strong appreciation from the community and is considered harmonious with Islamic principles (Harminto, 2023).

The song and lyrics have a moral message and at the same time have the purpose of inviting people to goodness. The diversity of language and lyrical content indicates nationalism, in line with the idealism of its religious but also

nationalist founder. Islamic-themed poems complement the performance of Kubro Siswo's qasidah shalawat art. In addition, the lyrics of this song are divided into several verses, each of which has a different meaning. The lyrics of the verse are actually the author's own words, conveying emotions through a unique quality of rhythm.

The interview with Mr. Ahmad Ali Umar highlighted the significance of Islamic educational values reflected in the poetry of Kubro Siswo, noting that the accompanying songs in its performances are grounded in these teachings. Each verse conveys both nationalistic and religious ideals. The lyrics include lines that encourage faith in Allah, the Holy Book, and His Prophet, and even contain calls to strive in the way of Allah, which in Islam is referred to as jihad (Astuti, 2021). In contemporary contexts, jihad is understood as a peaceful and non-coercive effort (Rahman & Maulasa, 2021), such as encouraging individuals to uphold Islamic teachings across various aspects of life. Through art infused with Islamic nuances, as seen in Kubro Siswo, the dissemination of Islamic principles demonstrates that art can serve not only as a form of aesthetic expression but also as an effective medium of da'wah, provided it remains consistent with Sharia principles.

History of shiar da'wah qasidah shalawat in Badui Kubro Siswo art in Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman, Yogyakarta.

The results of the interview with Mr. Ahmad Ali Umar explained related to the shiar da'wah qasidah shalawat in the Badui Kubro siswo art in Tambakan Hamlet. In the early 1950s, most of the people in Tambakan Hamlet embraced Islam, but some of the people did not practice religion well because they did not understand the teachings of Islam deeply. For example, in carrying out prayers they just follow along. This situation went on for a few years. Then it was only around the 1960s that several religious leaders emerged from outside the region and within the region who paid attention to the problem. So spearheaded (Alm.) K.H. Musyafa' who is the founder of Sunan Giring Islamic Boarding School in

Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman, he held a deliberation to determine ways to teach religion to the community. Finally, they agreed to package lectures and arts that breathe Islamic teachings.

To realize this step, they brought and demonstrated the art of qasidah shalawat Baduwi Kubro Siswo from the Magelang area, Central Java. The performances were interspersed with religious lectures and entertainment. After walking for a while, finally the community gradually became interested and understood the teachings of Islam. Furthermore, the art of shalawat became developed and integrated into their religious life, then gave rise to the desire to form their own shalawat art group.

Over time, the art of shalawat in Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman can develop well until now. The art of Kubro Siswo Badui shalawat in Tambakan Hamlet today has regenerated several times and shows its skills in various performances as a means of Islamic da'wah, providing educational values to young children, and Islamic entertainment.

Furthermore, the musical instrument used in the preaching of qasidah shalawat in Kubro Siswo badui art in Tambakan Hamlet is a combination of traditional and modern musical instruments. This instrument serves to accompany the song or song sung by the singer. The opening of Kubro Siswo's traditional art is marked by the sound of kendang and the song "Assalammu 'alaikum" as a welcome to the audience or community present. During the Kubro Siswo traditional art process, musical instruments continued to be played. Then, the preaching of qasidah shalawat in Kubro Siswo badui art in Tambakan Hamlet.

There are two types of musical instruments used in it, namely tambourine musical instruments and modern musical instruments. Kubro Siswo's badui art in Dusun Tambakan also uses modern musical instruments such as keyboards and guitars. Both types of music are combined with good arrangements to create an energetic musical sound, which reflects the spirit in the implementation of Kubro Siswo's traditional art. Musical instruments used in this traditional art are

specifically used to accompany songs or songs that complement the performance.

The costumes in Kubro Siswo's badui art in Dusun Tambakan vary and include character makeup and colorful costumes. Each type of costume corresponds to itsrespective role in the art of the tradition. For example, warrior costumes use bells on the feet to indicate the arrival of soldiers, while kyai costumes use white robes as a sign of scholars who oversee the activities of the pedestal chapter. Thesecostumes not only clarify the characters but also add nuance to the staged story. In the past, the rhythm of musical instruments still used tambourines or traditional musical instruments, now it has been accompanied by modern musical instruments. And for the costume there is no shift, because the costume worn will always adjust to the values and characters that are in each message of Kubro Siswo's qasidah badui in Dusun Tambakan.

Based on the explanation above, it can be concluded that the shiar da'wah qasidah shalawat Badui Kubro Siswo is very helpful for the community in exploring Islam and practicing it in life. Children and young people also helped preserve Islamic culture until now, so that religious values in shiar da'wah qasidah shalawat in Badui Kubro Siswo art in Tambakan Hamlet continue to run with the times.

The Value of Islamic Education in Badui Kubro Siswo Art.

The findings from the interviews and observations reveal that Badui Kubro Siswo art embodies the interconnection between Islamic education, cultural tradition, and artistic expression. The qasidah shalawat performed in this art form not only serves as entertainment but also as a medium of da'wah that communicates religious teachings in accessible and aesthetic ways. The poetry, which combines Javanese, Indonesian, and Arabic languages, conveys essential lessons on aqidah, sharia, and akhlaq, aligning with the holistic framework of Islamic education. This interconnection demonstrates that traditional arts can function as effective tools for spiritual learning, where faith and culture coexist harmoniously.

Table 1. The Values of Islamic Education in Badui Kubro Siswo Art

No.	Category of Islamic Educational Value	Example of Message in Qasidah Shalawat	Explanation / Meaning
1	**Faith (Aqidah)**	"Praise be to Allah, Lord of the Worlds, and peace be upon the Prophet Muhammad."	Encourages belief in Allah and His Messenger, reinforcing *tawhid* and gratitude as the foundation of Islamic faith.
2	**Islamic Law (Sharia)**	"Let us perform prayer and fasting sincerely for Allah."	Promotes obedience to religious obligations and awareness of worship as a form of submission to divine law.
3	**Morality (Akhlaq)**	"Do not be envious or deceitful, for Allah hates arrogance and falsehood."	Teaches noble character (*akhlaq mahmudah*) while warning against despicable traits (*akhlaq mazmumah*) such as envy and dishonesty.
4	**Social Solidarity (Amar Ma'ruf Nahi Munkar)**	"Help one another in righteousness and faith."	Emphasizes mutual cooperation, social harmony, and collective responsibility in upholding goodness.
5	**Nationalism and Gratitude**	"Defend the homeland and respect guests as a form of worship."	Integrates patriotic spirit within the framework of Islamic ethics, showing that loving the homeland is part of faith.

Furthermore, from the perspective of interconnection–integration analysis, Badui Kubro Siswo art represents a living form of da'wah bil-hikmah—propagating Islam through wisdom, culture, and beauty—as illustrated in Surah An-Nahl (16:125). Its visual and performative elements, including costumes and synchronized movements, symbolically reinforce the meanings contained in the recited verses. Through this process, religious understanding is internalized not through formal sermons but through collective participation and emotional engagement. This integration of faith, art, and education helps strengthen community religiosity while preserving cultural identity in a modern, plural society.

In conclusion, the shiar da'wah qasidah shalawat in Badui Kubro Siswo art demonstrates that Islamic education can flourish through cultural creativity. By merging art and spirituality, this tradition not only nurtures faith and moral consciousness but also reinforces social unity and national identity. Its continued existence reflects the adaptability of Islamic da'wah to local contexts—proving that beauty, art, and devotion can coexist as powerful agents of education and transformation.

Conclusion

The shiar da'wah qasidah shalawat within the Badui Kubro Siswo art in Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman, Yogyakarta represents a traditional Islamic-based performance that successfully integrates spirituality, culture, and social cohesion. This art form combines rhythmic body movements with verses of shalawat, mars, regional, and national songs that collectively serve as a medium of Islamic da'wah. Through its performance, the community is encouraged toward goodness and moral awareness. Over time, this cultural da'wah practice has contributed significantly to increasing the community's understanding of religious rituals, transforming acts of worship from mere formal routines into conscious expressions of faith aligned with Islamic teachings.

A notable and unexpected finding of this study is that the artistic performance of Badui Kubro Siswo has become an informal institution of Islamic education. Beyond entertainment, it functions as a practical form of da'wah bil-thaqafah—preaching through culture—that strengthens both individual piety and social solidarity. The participants and spectators internalize Islamic values not through formal schooling but through repeated exposure to the aesthetic and moral content embedded in the songs and movements. This reveals that traditional art can effectively act as a transformative medium for religious education and community empowerment in modern society.

Despite its contributions, this study acknowledges certain limitations. The analysis primarily focuses on the qualitative interpretation of local practices within a single hamlet, which may not fully represent the diversity of Badui Kubro Siswo traditions across other regions. Additionally, the researcher's proximity to the study site may introduce subjective bias in interpreting cultural meanings and community responses. Future studies are recommended to adopt a comparative and interdisciplinary approach—integrating ethnography, education, and semiotics—to achieve broader generalization and deeper understanding of da'wah-based cultural arts in Indonesia.

Acknowledgment

The authors would like to express their deepest gratitude to the Department of Arabic Literature and Islamic Communication, Sunan Kalijaga State Islamic University, Yogyakarta, for the academic guidance and support provided throughout this research. Sincere appreciation is also extended to the community members and cultural practitioners of Badui Kubro Siswo in Tambakan Hamlet, Sinduharjo, Ngaglik, Sleman, who warmly shared their knowledge, experiences, and insights regarding the art and its religious significance. Their openness and cooperation greatly contributed to the success of this study. The authors also thank their lecturers and peers who provided constructive feedback during the research process.

Authors' Contribution Statement

All authors contributed equally to the conception, design, and completion of this study. **AAP** and **AAP** were responsible for data collection, field interviews, and preliminary analysis. **A** conducted the semiotic interpretation and theoretical framework development. **PP** coordinated the literature review, data synthesis, and final editing of the manuscript. All authors discussed the results, contributed to the writing of each section, and approved the final version of the article for publication.

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