

MAULID AND SHALAWAT IN POPULAR CULTURE PERSPECTIVE

(Study of Jam'iyah Ahbabul Musthofa Yogyakarta)



RESEARCH PAPER

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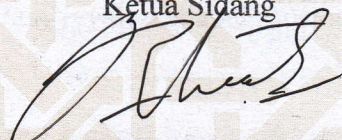
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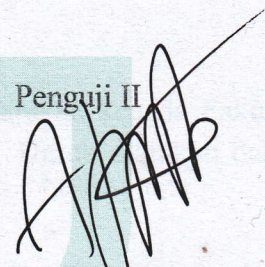
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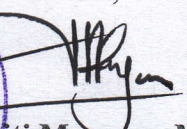
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(Studi terhadap jam'iyah Ahbabul Musthofa Yogyakarta)

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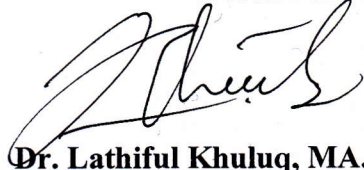
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Wassalaamu'alaikum warahmatullah wabarakaatuh.

Yogyakarta, 20 Mei 2013
Dosen Pembimbing



Dr. Lathiful Khuluq, MA. Ph.D.

MOTTO & QUOTES

*“ ‘isy mā syi’ ta, fa innaka mayyitun
wahbib man syi’ ta, fa innaka mufāriquhu..”*
-once Gabriel said to Prophet Muhammad

*Islam instansiku, menara dengan seribu pengeras suara
Islam muktamarku, forum hiruk-pikuk tiada tara
Islam warungku, hanya menjual makanan sorgawi
Islam supermarketku, melayani segala keperluan manusiawi
Islam kaosku, Islam pentasku.
Tuhan, Islamkah aku?*
-Some parts of Puisi Islam, KH. Mustofa Bisri

*“Semakin tinggi sekolah bukan berarti semakin menghabiskan makanan orang
lain. Harus semakin mengenal batas..”*
-Bumi Manusia, Pramoedya Ananta Toer

“the world we live only full of human but empty of humanity..”
-my random words.

DEDICATIONS

*To My Mother and Father,
whose teachings are beyond any schools and universities.*

*To all of my teachers, whoever taught me, even a single word.
It's such an owe I could never pay.*

To a name that would fit in me, someday.

ABSTRACT

Maulid is one of a growing Islamic culture in Indonesia. In some areas, especially in Java and pesantren-scope, Maulid has become a tradition that even routine every week. Maulid is a tradition that is done to commemorate the birth of Prophet Muhammad.

Maulid is conducted with recitation of the narrative stories contained in book. The books that contain a history of the Prophet's birthday are very diverse, such as *Mawlid al-Diba'i*, *Mawlid al-Barzanji*, and *Qashidah Burdah* and *Mawlid Shimtud Durar*. Generally each book of mawlid contains a history, a story or a narrative about the prophet from his birth until the details of his behavior and physical depiction of the prophet. These books are not just about the narrative story, but also contains qasidah and shalawats that are chanting the praises of the Prophet Muhammad, so shalawats and Maulid become integral and inseparable.

Traditions of Maulid and shalawat, during its development not only thrive in Pesantren, but also outside the Pesantren and carried out by Muslims to form assemblies or *jam'iyahs* that specifically facilitate the activities of the Prophet's Maulid. One of the assemblies is Jam'iyah Ahbabul Musthofa. Jam'iyah Ahbabul Musthofa in each Maulid use classic book (*kitab*) Shimtud Durar as a reference. At first, the followers who attended the Maulid of Jam'iyah Ahbabul Musthofa just around hundreds. But by its development, now it's measured the numbers of followers who attend every Maulid activity could reach thousands of attendances which made this Jam'iyah as a phenomenon among moslem society in Yogyakarta.

The popularity of the Jam'iyah is inevitable from its leader, namely Habib Syech bin Abdul Qadir Assegaf. The shalawats which were sung by him become increasingly popular in the ears of the community. Even he published several albums in the form of tapes, mp3 or CD that contain recorded qasidahs and shalawats which are enjoyed by his followers and sympathizers. This popularity was also supported by a fanatical sympathizers and commodification attributes that shows the identity of this assembly, like shirts, scarfs, flags and jackets that symbolize that a person is a part of this Jam'iyah, all of which leads to a popular culture phenomenon that stole the attention of the researcher.

The research uses participatory action research or field research, and conducted Focus Group Discussion among the followers of Ahbabul Musthofa in order to obtain data while examining collected data with the popular culture theories that are available in many literatures. Therefore, by looking at the phenomenon of Islamic culture from various perspectives, especially from the perspective of popular culture, the researcher intends to carry out a research in the form of a final thesis entitled "Maulid and Shalawat in The Perspective of Popular Culture: Study of Jam'iyah Ahbabul Musthofa Yogyakarta".

PEDOMAN TRANSLITERASI

Pedoman transliterasi yang digunakan adalah Sistem Transliterasi Arab-Latin berdasarkan SKB Menteri Agama dan Menteri P&K RI no. 158/1987 dan No. 0543 b/U/1987.

| Huruf Arab | Nama | Huruf Latin | Keterangan |
|------------|--------|-------------|------------------------------|
| ا | Alif | - | tidak dilambangkan |
| ب | Bā | b | - |
| ت | tā | t | - |
| ث | Śā | ś | s (dengan titik di atas) |
| ج | Jīm | j | - |
| ح | Hā | ḥ | h (dengan titik di bawahnya) |
| خ | Kha' | kh | - |
| د | dal | d | - |
| ذ | zal | z | z (dengan titik di atasnya) |
| ر | rā | r | - |
| ز | zai | z | - |
| س | sīn | s | - |
| ش | syīn | sy | - |
| ص | ṣād | ṣ | s (dengan titik di bawahnya) |
| ض | dād | ḍ | d (dengan titik di bawahnya) |
| ط | tā | ṭ | t (dengan titik di bawahnya) |
| ظ | zā | ẓ | z (dengan titik di bawahnya) |
| ء | 'ain | ' | koma terbalik di atas |
| غ | gain | g | - |
| ف | fā | f | - |
| ق | qāf | q | - |
| ك | kāf | k | - |
| ل | lām | l | - |
| م | mīm | m | - |
| ن | nūn | n | - |
| و | wāwu | w | - |
| ه | hā | h | - |
| ء | hamzah | ' | apostrof |
| ي | yā | y | - |

Konsonan Rangkap

Konsonan rangkap, termasuk tanda syaddah, ditulis rangkap.

Contoh: مُحَمَّدٌ ditulis *Muhammad*

Vokal Pendek

Fathah ditulis *a*, kasrah ditulis *i*, dan dammah ditulis *u*.

Vokal Rangkap

Fathah + ya, tanpa dua titik yang dimatikan ditulis *ai*, dan fathah + wāwu mati ditulis *au*.

Kata Sandang Alif + Lam

Bila diikuti huruf qamariyah ditulis *al-*

Contoh: الْقُرْآنُ ditulis *Al-Qur'ān*

Bila diikuti huruf syamsiyyah, huruf 1 diganti dengan huruf syamsiyyah yang mengikutinya.

Contoh: الشَّيْعَةُ ditulis *asy-Syī'ah*.

Kata dalam Rangkaian Frasa atau Kalimat

1. Ditulis kata per kata, atau
2. Ditulis menurut bunyi atau pengucapannya dalam rangkaian tersebut.

Contoh: صَمْتُ الدَّرَارِ ditulis *ṣimt al-durār*, atau *ṣimtud-durār*.

FOREWORDS

All Praises belong to Allah, the glorious, the most merciful. *Ṣalawats* and *salām* to the prophet Muhammad, *Allāhumma Ṣalli wa Sallim ‘alaih*, the only man in history who was supremely successful in leading a civilization both the religious and secular side, and also to his family and companion as well.

The current research titled “Maulid and Shalawats in Popular Culture Perspective (Study of Jam’iyyah Ahbabul Musthofa)” is a kind of effort from the researcher to provide a new discourse about Islamic culture, which contains Maulid and shalawat, that is examined by popular culture point of view, which is such a consequence of global culture. The researcher certainly wants to prove that writing of Islamic culture, especially in academic purposes, is not only limited to the value behind traditional rituals, but also could be enlarged to the wider domain such popular culture.

The English work of this research has been a passion of the researcher since the beginning, considering all the risks and consequences. Researcher does hope this English presentation could enrich the research papers, specially in Major of Islamic History and Culture, which probably never brought foreign language as research writing. Wishfully it could motivate next researchers who are going to write their research by English.

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Yogyakarta, 20 May 2013.
Researcher,

Rifqi Fairuz

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CHAPTER I

INTRODUCTION

A. Background of Study

Prophet Muhammad (PBUH) as the early founder of Islam, obviously becomes the central figure of Islam. His sunnah whether his statements, actions or his decisions became one of the ultimate source of Islam after Alquran. Even one of the sunnah functions is to interpretate verses on Alquran. In Alquran, Prophet Muhammad is described as an ideal and perfect figure whose behaviour must be followed by all of Muslims. And also on the hierarchy of Muslims obedient, believing in the Messenger, who is Prophet Muhammad is such a priority after believing in Allah. So expressions of love or adoration to Prophet Muhammad is simply a must.

Adoration to prophet Muhammad are expressed into many things, including shalawat. Shalawat recitation to Prophet Muhammad has many sentences, from the shortest one "*Allāhumma ṣalli 'alā Muḥammad*" to another longer form which are formed and modified into qasidah, rhymes or songs. Those forms of shalawat perhaps are very close to artistic concern relatively, because those kind of qasidah, rhymes and songs often done accompanied by instruments, both classic or modern.

Another expression in loving Prophet Muhammad is conducted in maulid ritual, which according to Javanese well known by mauludan. Both maulid or mauludan (some known as *muludan*) are formed from Arabic word

walada in *masdar* form means born, birth, appear or child. By taking it into noun form, *maulid* could represent as birthday of someone. In Islamic terms, *maulid* means the birthday of Prophet Muhammad absolutely.¹

Prophet Muhammad was born in Makkah on Monday morning, the ninth of Rabi' al-Awwal or the twentieth of April, 571 C.E. His birthday believed as a great momentum, and a sign of a great change. Many references described the moment of Prophet's birth came with many phenomenons in stories or fairytales. It was controversially reported that significant precursors accompanied his birth; fourteen galleries of Kisra's palace cracked and the Magian's sacred fire died down and some churches on Lake Sawa sank down and collapsed.² Another known precursor reported Abrahah with his large army marched upon the Ka'bah intending to demolish it. as Abraha prepared to enter the city, a dark cloud of small birds appeared. The birds carried small rocks in their beaks, and bombarded the forces. The force was defeated and failed to demolish Ka'bah. The year well-known as Year of the Elephant then. The event also referred on Alquran in surah *Al-Fil*.

Maulid ritual, or *mauludan*, often conducted by reading narrative history (called *rawi* or *riwayat*) containing explanation about Prophet in many things. Such as attitude, his identity, physical characteristic, his excellence and stories wrapping his whole way of life from his birth until his death. The *rawis* are written on many books as reference in rediting *maulid*. Some *maulid*

¹ Ahmad Muthohar, *Maulid Nabi Menggapai Keteladanan Rasulullah* (Yogyakarta: Pustaka Pesantren, 2011), p. 4.

² Safi-ur-Rahman al-Mubarakpuri, *Ar-Raheeq Al-Makhtoum (The Sealed Nectar) Biography of the Noble Prophet* (New York: Dar-us-Salam Publications, 1996), p. 56.

books that are famous in Indonesia are *Maulid Diba'*, *Maulid al-Barzanji*, *Qasidah Burdah* and *Maulid Simtud-durar*. Each book not only contains rawi as their content, but also contains shalawat, rhymes, qasidah and songs that praying to Prophet Muhammad as adoration to him.

As practiced in Indonesia, specially in Java, usually maulid and shalawat are conducted together with instruments such percussion look-like, known as hadrah or rebana, which made the ritual glittering and more interesting to do. Shalawat (which included in maulid) according to Zainal Arifin Thoha has been developping became source of creativity covering three points of creativities, that are oral, written, and action.³ Just to get it clear, it's important to know a point that maulid and shalawat both are different. Every maulid contains shalawat but not all shalawat contains maulid. Maulid has a larger scope than shalawat, because maulid is a kind of ritual, meanwhile shalawat is just a recitation became a part of maulid.

Maulid mostly done in group, it's rare to find maulid done individually even it's possible and legal to do. Many maulid groups (usually called majelis or jam'iyah) founded by people in pesantren-sphere or mosques. Those groups conduct maulid ritual in little scope, limited to the members of group, or larger scope like large maulid attended by Muslims society from various places. One of the groups of maulid is Jam'iyah Ahbabul Musthofa that was founded by Habib Syech ibn Abdul Qadir Assegaf, who still lead this group until now. This jam'iyah founded in Solo, Central Java at 1998 whose

³ Zainal Arifin Thoha, *Eksotisme Seni Budaya Islam, Khazanah Islam dari Serambi Pesantren* (Yogyakarta: Buku Laela, 2002), p. 79.

purpose is to serve Muslims in understanding good examples of Prophet Muhammad and facilitate Muslims to make them easy to conduct maulid ritual. During its almost-fifteen years-development, Jam'iyah Ahbabul Musthofa has develop and spread its branches around Province of Central Java and Yogyakarta. Almost every city and regency in Central Java conducted maulid under name of Ahbabul Musthofa such in Kudus, Jepara, Semarang, etc.

Especially in Yogyakarta, maulid ritual can easily be found in many places, such as in pesantren or mosques. But just in case maulid under name Jam'iyah Ahbabul Musthofa, frankly it's not so long since. Even it was founded at 1998, but Ahbabul Musthofa known conducted maulid ritual in Yogyakarta circa 2007 – 2008. Unsuspectedly Ahbabul musthofa grew up so fast from its first performance in 2008. On early phase in Yogyakarta, while Ahbabul Musthofa hasn't been famous yet, the audiences of maulid just around in number of hundreds. But nowadays in 2012, whenever Ahbabul Musthofa conducts maulid in one place in Yogyakarta, it could be predicted that the audiences reach around ten thousands per performance. The audiences from another cities outside Yogyakarta even come, like from Magelang or Klaten.

With the acceptance and enthusiasm of Yogyakarta people to this jam'iyah, Habib Syech as its founder and leader also much more well-known among Muslims and shalawat symphatizers in Yogyakarta. The shalawats and songs performed in this jam'iyah (including group of hadrah in it) also

become popular among Muslims in Yogyakarta. Shalawats, rhymes and songs that actually to express love and adoration to Prophet Muhammad now turned into a kind of entertainment nearly and turned into commodification. As author noted, Ahabul Musthofa has issued eight albums of shalawat and songs popularized by this group featuring the voice of habib Syech as the prime vocalist. Besides the publications from Ahabul Musthofa, the stuffs from third party (not from the authority of Ahabul musthofa) like maulid video record, performances of shalawat by hadrah group of Ahabul Musthofa, etc., also sold in stands located nearby location wherever Ahabul Musthofa conducts maulid.

Along with popularity of Ahabul Musthofa among Muslims in Yogyakarta, people's religious point of view moved slowly (especially on maulid and shalawat). Maulid and shalawat now is not a source of value in building lifestyle anymore, but it turned into an instruments of lifestyle itself. In relevance with maulid and shalawat, both are not as sacred part of maulid ritual in order to do religious activities, but now escalated to be a commodity with certain segment, which is the member, jamaah Ahabul Musthofa itself and lovers or sympathizers of shalawat in general. According to Jonathan Friedman, now maulid, sahalawat, and qasidah became a consumption-ready product in order to identify self-identity, or as what Friedman said as cultural strategy of self-definition.⁴

⁴ Irwan Abdullah, *Konstruksi dan Reproduksi Kebudayaan* (Yogyakarta: Pustaka Pelajar, 2009), p. 113.

The current phenomenon of shalawat, especially Ahbabul Musthofa, nearly seems similiar with Cinta Rasul, albums which were popularized by Haddad Alwi and Sulis circa decade of 1990 decade and early 2000. Between Ahbabul Musthofa and Habib Syech (as the leader) and Haddad Alwi and Sulis, both popularize shalawat to the people. The mission is nearly same, to deliver missionary (dakwah) by shalawat. But there are some differences between these two. It might be said that Haddad Alwi and Sulis, the duet singers, already set shalawat into publication of CD, cassette, or MP3 from their early appearance. It is so much different with Ahbabul Musthofa that began from group (*majlis*) of maulid then become a specific group of maulid and shalawat. Ahbabul Musthofa also has its own identity with traditional music as accompaniment of shalawat, meanwhile Cinta Rasul has more modern music accompaniment, even combined with classic orchestra.

Nowadays after such significant escalation, the order of maulid ritual became more flexible and the sequences of the ritual might be reduced, whether from its value or the ritual items. One of many reductions seen here is that the recitation of *Shimtud Durar* usually read from the beginning chapter until last chapter. But now those rawis are left unread changed by shalawat which is more enjoyed by audiences or jamaah because of music accompaniment from hadrah group. In spite of that, *Mahallul-qiyam* is still done, but it's modified and placed in the end of maulid, not in the middle of maulid as it used to be. Even more, if maulid held in relevance of remembrance of special or specific days, or hosted by another party whose no

relevance with pesantren circle (such as from police department, government institution, even politic party), after *Mahallul-qiyam*, Indonesia Raya as Indonesia national anthem often sung by all jamaah.

However, nowadays Jam'iyah Ahabul Musthofa has been an Islamic cultural phenomenon enjoyed by moslem society. So it could be approved that maulid and shalawat, especially in Ahabul Musthofa, had been influenced or constructed by popular culture from many point of view. Facing those realities and phenomenons, Ahabul Musthofa and its components had turned into popular culture phenomenon. From all explanation above, author wants to examine further about phenomenon of Jam'iyah Ahabul Musthofa in a cultural research by the title 'Maulid and Shalawat in the Perspective of Popular Culture : Study of Jam'iyah Ahabul Musthofa Yogyakarta'.

B. Problems Statements

Explanation about Jam'iyah Ahabul Musthofa and its development becoming a phenomenon of Islamic popular culture has generally examined on previous section. Based on the explanation above so there are some problems statements of this research :

1. How was the history and development process of Jam'iyah Maulid and Shalawat Ahabul Musthofa Yogyakarta?
2. How are the applied maulid and shalawat ritual by Jam'iyah Ahabul Musthofa?

3. What does construct maulid and shalawat in Jam'iyah Ahabul Musthofa becoming a popular culture?

C. Purposes and Significances of Study

Purposes of this research is to explain the changes and progress of Jam'iyah Ahabul Musthofa historically, and to examine what kind of factors and circumstances constructed Ahabul Musthofa and its contents (including shalawat and maulid, of course) becoming a popular culture. Another purposes is to know the enthusiasm of Muslims society in accepting this jam'iyah as a popular culture. The main utility of the current final research paper is to complete the requirement in getting college degree, absolutely. But overall the author does hope this final paper could be beneficial in enlarging conceptions of cultural science discourse, especially in Islamic history and culture studies in popular culture perspective.

D. Prior Research

In order to get the purposes of this study, it's necessary to review some references which are related to the same theme with the current study. Literature review is an explanation emphasizes in positioning a research compared to previous researches whose themes are similiar.⁵ Furthermore, it's an action in order to avoid plagiarism of previous scientific research and to

⁵ Dudung Abdurrahman, *Pengantar Metode Penelitian* (Yogyakarta: Kurnia Alam Semesta, 2003), p 26.

guarantee the position and originality of this research than another similiar researches.

Studies or researches of popular culture can easily found, but generally they were just related to the studies of entertainment, music and commodification. If the main theme is about Islamic tradition, especially maulid and shalawat, the author hasn't found the similiar research to compare or to review. But here's a research from Ushuluddin Faculty with different theme, because the research was examined from perspective of Religious Sociology. The title of the research is 'Spirit Keagamaan Jamaah Ahabul Musthofa Yogyakarta dalam Perspektif Sosiologi Agama' authorized by Taufiq Azlaf Hidayatillah.⁶

The following reference also comes from Ushuluddin, the author found a research with the similiar object, but the difference is in location of research. The research is authorized by Sholeh Ilham, under the title 'Kajian terhadap Tradisi Shalawatan Jam'iyah Ahabul Musthofa Kabupaten Kudus (Studi Living Hadith)'. The research explains about the reason of shalawatan tradition which was conducted by Ahabul Musthofa chapter Kudus according to hadith of Prophet Muhammad. The research focused on the knowledge upon moslem society and the sense of shalawat as applied-commands of Alquran and hadith. The research also unveil the position of shalawat towards

⁶ Taufiq Hidayatillah, *Spirit Keagamaan Jamaah Ahabul Musthofa Yogyakarta dalam Perspektif Sosiologi Agama* (Yogyakarta: Perpustakaan Universitas Islam Negeri Sunan Kalijaga, 2012), p. 8.

the development of social-culture of Muslims society, so that shalawat could be a continuous tradition.⁷

Book titled ‘Konstruksi dan Reproduksi Kebudayaan’ by Irwan Abdullah also became a cross-reference literature review in order to know the constructions of process of religious practice which is related to popular culture commodification. In a chapter titled ‘Privatization of Religion : Lifestyle Globalization and Commodification of Religion in Indonesia’, Irwan Abdullah explains the concept of commodification of religion in popular culture-scope.⁸ With those reference the author hasn’t found any research related to maulid and shalawat in popular culture perspective. Despite of that, I do hope the references above could be a comparison, even further, could help me in finishing the current research as the final paper.

E. Theoretical Approach

In order to analyze the data of this research, some cultural theories are applicated. Also the theories are to get a point of view of the phenomenons on the field and to match the phenomenons with the theme of research, especially popular culture approach. The first approach is to define what the concept of culture means, which is mentioned by Raymond William as ‘one of two or three most complicated words in the English Language’. So here I took one of three big definitions formulated by Williams who had defined the term of

⁷ Sholeh Ilham, *Kajian Terhadap Tradisi Shalawatan Jam’iyah Ahabul Musthofa Kabupaten Kudus (Studi Living Hadis)* (Yogyakarta: Perpustakaan Universitas Islam Negeri Sunan Kalijaga, 2011), p 6.

⁸ Irwan Abdullah, *Konstruksi...*, p 130.

culture, that is used to refer to a general process of intellectual, spiritual and aesthetics development of an individual, a group of people or a society.⁹

In formulating maulid and shalawat into a framework of popular culture, I also use popular culture formulation which has been formulated by Williams. He suggested four current meanings of the term of 'popular' : well liked by many people; inferior kind of work; work deliberately setting out to win favour with the people; culture actually made by the people for themselves.¹⁰

Related to maulid and shalawat of Ahabul Musthofa which is the object of research, I quoted a theory of popular culture by John Storey :

“An obvious starting point to define popular culture is to say that popular culture is simply culture that widely favoured or well liked by many people. And undoubtedly such a quantitative index would meet the approval of many people. We could examine sales of books, sales of CDs and DVDs. We could also examine the attendance records at concerts, sporting events and festivals.”¹¹

Storey simply explained that popular culture is a kind of culture that win favour of the people. Undoubtedly popular culture studies could also elaborate quantitative examination, such sales of stuffs, or records of the attendance at various events. By the theory, the researcher hopes could measure the acceptances and society favour to maulid and shalawat in Jam'iyah Ahabul Musthofa.

⁹ Mudji Sutrisno dan Hendar Putranto, Ed., *Teori-Teori Kebudayaan* (Yogyakarta: Kanisius, 2005), p. 8.

¹⁰ John Storey, *Theory and Popular Culture: an Introduction* (Harlow, England: Pearson Longman), p. 5.

¹¹ *Ibid.*, p. 6.

F. Methods of Research

1. Type of Research

The type of research takes qualitative research as its methods. Qualitative research takes inquiry process that delivers descriptive data outputs which are oral statement and human or people behavior observed from the subject (people) itself. In the qualitative research, smaller focused samples are more often needed than large samples. It investigates the why and how of decision making, not what, where and when.

2. Methods of Collecting Data

a. Resources Selection

In the field research, the main resources who knows much or being a part of the phenomenon is very needed in order to deepen what or how the phenomenon happened. During this research, some parts of Ahbabul Musthofa would be involved. The hadrah player, the hosts who ever conducted maulid and shalawat, the audiences, members (jamaah) of Ahbabul Musthofa and even the sellers of CDs, merchandises, and stuffs related to this groups.

b. Observation

Observation here is purposed as the early stage of collecting data. During the research, observation here means one of collecting data methods which done by monitoring with notes attached followed

the situations, behaviour or circumstances of the observed object.¹²

So in the early stage, the researcher trying to observe how the maulid and shalawat conducted by Ahabul Musthofa, whether live or by watching the records of the ritual.

c. Interview

Interview is a conversation between two or more people where questions are asked by interviewer to elicit facts or statements by interviewee. In the qualitative research, interview means doing oral conversations face-to-face with resources whoever needed in a research.¹³ The interview hopefully could inform the situations, or the practice of maulid and shalawat from many different point of views.

d. Documentations

Documentations are needed to collect data which are available and containing any informations about Ahabul Musthofa. So the researcher could examine from particular supporting sources. The documents here means literatures, news, pictures, or perhaps video records of maulid and shalawat, etc.

e. Data Verification

In qualitative research, it is necessary to serve the validity of the data concerning the credibility, reliability and confirmability. To verify the validity of the data, researchers conducted a triangulation

¹² Fathoni Abdulrahmat, *Metode Penelitian dan Teknik Penyusunan Skripsi* (Jakarta: Rineka Cipta, 2006), p. 104.

¹³ Dudung Abdurrahman, *Metode...*, p. 58.

technique. This triangulation technique has four ways, different sources, different methods, different data search and different theories. In verification that the researcher does, the researcher choses one aspect, which involves different sources.

3. Methods of Analyzing Data

After collecting required data, then the collected data must be analyzed. Analyzing data simply means explaining or classifying data into many particular parts according to the problems. So the researcher could make pre-assumption, or temporary hypothesis and conclusion from them.

4. Process of Writing

The final phase of the research is writing down the result into a report after finishing previous phases. Then the result of research reported by chronological organization. The report contains chapters, from preface of the research until conclusion. Each chapter has its own subject with attention on the connection of chapter by chapter.

G. Paper Organization

The organization of this paper would be explained systematically, containing some chapters. The paper organization is following Chapter I, which is preface of research including background of study, scope of study, problems statement, objectives and significances of study, prior research, theoretical approach, methods of research, and paper organization.

Chapter II explaining the profile of Ahabul Musthofa. Its history, development, short biography of its founder, and its early appearance in Yogyakarta, which is the focused location of research. This chapter also provides the scope and definitions of maulid and shalawat terms, which are practiced by Ahabul Musthofa as the main ritual.

The following chapter is Chapter III generally examines sequences of maulid and shalawat ritual by Ahabul Musthofa. Also by phenomenology approach, the field report of maulid ritual, how it usually done by Ahabul Musthofa, will be delivered here. The researcher examines the development of Ahabul Musthofa from early stages in Yogyakarta until become current phenomenon happened in Yogyakarta.

Chapter IV contains analysis of previous chapters in popular culture perspective, which is the main issue of this paper. The chapter emphasizes what kind of structures does construct Ahabul Musthofa became popular culture. The constructions including the shalawat itself, the popularity of Ahabul Musthofa, figure of Habib Syech, roles of media, commodification of Ahabul Musthofa's stuff, and also the fanaticism of the members or audiences of Ahabul Musthofa.

The final chapter is Chapter V contains the conclusion and the result of the researcher's examination. This chapter is going to answer the problems statements which are mentioned in the first chapter. The chapter also adds the suggestions and some kind of informations to whom wants to take the similiar theme or issue in further research.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter consists of conclusion and examination result of current research. As problem statements were written in the first chapter, therefore this current chapter reveals the answers of them and as the result of analysis and theoretical examinations in the previous chapter. This chapter also offers some suggestions for further research in similiar theme, in order to get better result and know the obstacles during the research.

A. Conclusion

Jam'iyah Ahabul Musthofa is one that has a large mass. Charismatic figure of a Habib, who is genealogically Prophet's ancestor and also the principle of loving the Prophet Muhammad made known Jam'iyah Ahabul Musthofa's followers are very loyal and fanatics in carrying maulid ritual. it is evidenced by the active participation of the followers wherever Ahabul Musthofa held maulid, it does not matter much or nearby maulid places.

Based on the observations and data obtained, Ahabul Musthofa founded by Habib Syech in Solo in 1998. Upon its development, the organization expanded to Central Java and then get into Yogyakarta. While in Yogyakarta itself, Ahabul Musthofa began appearing in 2007, along with some invitation came to conduct maulid in this region. As for appearance of Ahabul Musthofa exactly at Islamic boarding house in

Yogyakarta, Minhajut Tamyiz Baciro Gondokusuman Yogyakarta. Then formed as an institution along with its functionaries on the 26th January 2008, with KH. Zulfi Fuad Tamyiz as the head.

Mawlid held by Ahabul Musthofa use *Şimtud-durār* as a reference book. The other book that are usually used to reference are *Maulid al-Barzanji*, *Maulid al-Diba'i*, *Burdah*, and the others. It is considered because of Habib Syech, Ahabul Musthofa central figure is a descendant of the author of the book *Şimtud-durār*, namely Habib Ali al-Habsyi from Hadramaut, Yemen.

In shalawat, Ahabul Musthofa not just use prayers in Arabic as a means of preachings, but also use the shalawat that uses Javanese language, such as the popular one is Padhang Bulan song, an artwork of Habib Luthfi bin Ali bin Yahya Pekalongan. It is intended as an attempt to widen the reach of Ahabul Musthofa, not limited to the Muslim community, with high levels of religiosity, but also for the wider community who is considered *abangan*.

Upon its development, Ahabul Musthofa passed through good progress, from 2008 which only has the number of hundreds followers, until around 2012 Ahabul Musthofa has thousands, even tens of thousands who are spreaded in various areas in the province of Yogyakarta. The followers Ahabul musthofa that increasingly bring them to form new groups who often calls himself 'Syecher', or 'Syecher Mania', referring to the name of Habib Syech as the main figure this Jam'iyyah.

These groups are known to be very loyal, fanatical and have high militancy soul in loving figure Shaykh Habib personally and in his capacity as an ulama and leader of Ahbabul Musthofa.

This raises pathologies and various changes in maulid rituals and shalawats performed by Ahbabul Musthofa. This also brings the conclusions of researchers that Ahbabul musthofa is included on phenomenons of popular culture, which are drawn by researcher into three broads: massification, commodification, and fanaticism of followers.

Massification is simply a shift in culture from high culture to low culture or what so-called mass culture. This term simply means a process of devaluation from a so-called high culture to mass, or low culture. Low culture is a culture that it can easily be accessed all societies, and obtained with low values. The term can also be called devaluation, because the values are distorted, shifted and even disappear from the value originally built. Massification can be seen from the sequence of rituals and shalawat performed by Ahbabul Musthofa.

Mawlid initially implemented by reading the main reference book, which is the book of *Şimtud-durār*. Maulid was purposed as a place to imitate nature and character of the Prophet, which is obtained by reading the narrations that existed in each of the chapters in the *Şimtud-durār*. But lately, reading the book *Şimtud-durār* becoming obsolete and maulid just passed into the event with musical accompaniment (rebana), that are leaned into sense of entertainment. Also on the implementation schedule

that before was following *Selapanan*, then shifted depending on invitations from various parties who want to implement maulid in a variety of purposes.

Fanaticism of the followers is also evident in the behavior of followers who are members of the 'Syecher Mania' who are sometimes exaggerated in expressing his emotions in maulid event. Waving flags, wearing uniform jackets, and doing excessive movements are indicating their militancy. Hysteria crowd was also seen among female followers or audiences, especially when Habib Syech started to get into the location / of maulid event.

Then, in the category of commodification, regardless of the purpose or charity, in this case Ahabul Musthofa has published eight albums which are packaged in mp3, CD, cassette or DVD. In addition to the official character of Ahabul musthofa, the commodification of religious background is also seen in a variety of existing merchants, who traded merchandises of Ahabul Musthofa around the maulid event, that brought them huge profit for sure.

B. Suggestion

Suggestions for further research, there is a lot of suggestions, especially for the study of Islamic culture and popular culture. It needs to be noted that this research takes theme of popular culture that is still very global and general. While the study of popular culture has very large

scope, such as music, mass media, television, fans, massification, commodification and so on. Thus further research should be more specify the theme. For example, for the phenomenon maulid Ahabul Musthofa still can be divided into specific themes, for example about the behavior of the followers, the production of shalawat, or the influence of the media on the popularity of Ahabul Musthofa.

For further research in the field of Islamic culture, it should get more intention to take beyond the theme of traditional culture, or traditions of local Islamic culture, in order to increase the dynamics of knowledge in the field of cultural studies. It is known now the progress of globalization now brought higher and wider definition of culture, from the previous local to across inter-territorial boundaries. Then it is necessary to take one step further in broadening the scope of science of Islamic History and Culture.

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ATTACHMENTS

1. Pictures during Maulid of Ahbabul Musthofa



Picture 1.a

The Followers of Ahbabul Musthofa waving flag, scarf, etc. During Maulid.



Picture 1.b

Situation during Mahallul Qiyam, with Habib Syech on the stage.



Picture 1.c
 Sympathyzers of Habib Syech (often proclaimed themselves Syecher Mania)
 Spread out their banner during maulid.



Picture 1.d
 Attendances of Maulid Shimtud Durar Ahbabul Musthofa Yogyakarta,
 Praying through shalawats and waving flag of many group fans.



Picture 1.e
Another crowd of Syecher (Habib Syech Lovers) during Maulid



Picture 1.f
Focus Group Discussion, with The followers of Ahbabul Musthofa
At Pesantren Minhajut Tamyiz

2. Merchandises of Ahabul Musthofa



Picture 2.a
Some published VCDs of Ahabul Musthofa



Picture 2.b
Another sold merchandises of Ahabul Musthofa.

3. Logo of Ahbabul Musthofa



Picture 3.a
Logo of Jam'iyah Ahbabul Musthofa

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