

Internalization of Religious Character Values through *Hadra* Music at Islamic Boarding Schools in West Java Indonesia

Sofyan Sauri^{1*}, Sandie Gunara², Anwar Sanusi¹, Nalahuddin Saleh¹

¹ Arabic Education Department, Universitas Pendidikan Indonesia, Bandung, Indonesia

² Music Education Department, Universitas Pendidikan Indonesia, Bandung, Indonesia

*Corresponding author. Email: sofyansauri@upi.edu

ABSTRACT

Hadra music is a religious art used as a means of education and Islamic missionary endeavor (*da'wah*). The study aims to investigate how religious character values are internalized in *Hadra* music through its lyrics and intonation. The study used a descriptive qualitative method, and data were collected through observation, interviews, and documentation. The findings showed that the internalization of religious character values through *Hadra* music was quite optimal. The students recited and completely understood every poem containing religious character values, including the values of worship, *jihad*, and morality. *Hadra* music was to maintain the existence of Islamic art, and the students were instilled with a sense of love for Islamic art. *Hadra* music aimed to facilitate the students' interests and talents and to develop the students' potential to improve their intelligence and characters.

Keywords: Character values, *hadra* music, Islamic boarding schools, religious values.

1. INTRODUCTION

The process of education to provide capital for success and prosperity is developed not only in formal education but also in Islamic boarding schools (hereafter called *pesantren*) community. As one of the unique institutions with very strong religious characteristics, *pesantren* plays a significant role to educate the young generation that has been passed down. It offers a place for interaction between teachers and students, Javanese Islamic clerics called *kiai* and students in order to transfer Islamic knowledge and experience (Ismail, Huda, & Kholiq, 2002).

That non-formal education process has lasted for hundreds of years and has become a form of educational culture itself. The purpose of education in *pesantren* is not to pursue the interests of power, money, and worldly glory, but to instill in students that learning is solely an obligation and devotion to God. Therefore, *pesantren* also has a big responsibility in shaping the students' characters (Dhofier, 1990, 2011; Zuhriy, 2011).

The education system in *pesantren* has an independent character, for example, the teaching of *sorogan* where a *kiai* teaches his students in turns from one student to another (Dhofier, 2011; Sauri, 2017). The

practice of teaching and learning in *pesantren* covers many subjects, including Islamic sciences, learning musical instruments (*Hadra*, *qasidah*, *marawis*, *nasyid*), speeches, sports, the art of reciting the Qur'an and others. Those educational practices are to develop students' potential to become human beings who are pious and have faith in God, have noble character, are healthy, knowledgeable, capable, creative, independent, and become good citizens.

Previous studies on musical activities in *pesantren*, as well as music related to Islam, have been conducted by some scholars (Sulasman & Ainusyamsi, 2014; Azis, 2014; Zamzami, 2015; Susetyo, 2005). Those studies focus on music in Sufism values as a process of actualizing the soul towards human beliefs in relation to God, and humans as members of society. In the present study, the religious characters in *Hadra* music were investigated, in particular how religious character values were instilled to students in *pesantren*.

2. LITERATURE REVIEW

2.1. *Inculcating Religious Values*

Glock (1962) has been influential in defining the orientation, origin, and dimensions of religiosity. In detail, Glock (1962) mentions five dimensions of religiosity (also quoted by Holdcroft, 2006). The ideological dimension is the degree to which a person accepts dogmatic things in his religion, and the intellectual dimension shows the extent to which a person knows about the teachings of his religion, especially those in the holy book. Meanwhile, the ritualistic dimension is to show the degree to which a person performs ritual obligations in his religion. The experiential dimension is about feelings or religious experiences that have been experienced and felt while the consequential dimension is a dimension that measures the extent to which a person's behavior is motivated by the teachings of his religion in social life.

The idea that music is closely related to religious and moral thought and practice is well established in Western thought. In the Platonic tradition, Immanuel Kant recognized the closeness between art, religion, and morals. Susanne Langer argues that religion, myth, rite, and music among other arts, share the same unified root. Further, contemporary writers in a variety of fields, including Oskar Söhngen, Jacques Attali, Jaroslav Pelicans, and Paul Minear, have supported the close relationship between religious belief and musical expression (Jorgensen, 1993).

2.2. *Music Education in Islamic Boarding School*

Values in *pesantren* can be fostered in various forms, such as doctrinal/teaching values, cultural values, literary values, and musical values. *Pesantren* tries to optimize the inculcation of religious values in students through many ways, including musical activities like *Haḍra* music. The term *Haḍra* comes from an Arabic word, namely "*hadir*"/present or "*hadirat*" referring to the presence before Allah. *Haḍra* is basically a basic lesson for musicians and dancers before they perform. *Haḍra* or tambourine music or also called *shalawat*/prophet's prayer music comes from the word *asselawat* which is the plural form of *assalat* which means prayer.

The types of songs also vary from Arabic such as *selawat* and *qasidah*, Javanese songs, and *campursari* songs. The art of *Haḍra* or tambourine is an artwork included in the art that has high value. This art is based on verses of praise and divine revelation which of course invites someone to pray in praise of the Prophet and remind The Creator.

3. METHOD

This study used descriptive research to describe phenomena or events systematically according to what truly occurs and what conditions are in the field. The data used in this study were descriptive qualitative data.

This study was conducted at the one of Islamic Boarding Schools in Cianjur Regency. The school is a small part of Islamic educational institutions that implements the dimensions of human education through musical activities. The subjects in this study were the students in the *pesantren* and data were gathered from events, informants, and documents. The data were collected using four types of instruments, namely observation, interviews, documentation, and audio-visual recordings. This study was conducted for eight months to obtain the data in Islamic boarding schools.

To check the validity of the data, the researchers used data source triangulation and method triangulation techniques. Analysis of the data used was an interactive analysis technique. Furthermore, all field data were transcribed, and each transcribed sentence was then shown to the informant to be studied in order to obtain an accurate document transcript.

4. FINDINGS AND DISCUSSION

4.1. *Haḍra Music and Religious Atmosphere at the Islamic Boarding School*

According to Mulkhan (1994) the word *pesantren* comes from the word *santri*, with the prefix *pe-* in front and the suffix *-an* meaning the residence of the students (*tempat tinggal para santri*). Meanwhile, the origin of the word "*santri*", in Madjid (1997)'s view can be viewed from two opinions. First, the opinion that says "*santri*" comes from the word "*santri*", a word from Sanskrit which means literacy. Second, the opinion that says "*santri*" comes from the Javanese language, from the word "*cantrik*", which means someone who always follows a teacher where the teacher goes to live.

Haḍra art in Indonesia is estimated to have been a while and was brought by Arab traders to the Malay lands, after which it then spread throughout the archipelago, and it is estimated that around the 18th century *Haḍra* arrived in the land of Java (Hamdy, 2002).

In the context of Islamic boarding school, music is used as an experience of religiosity for the students and as a learning process to learn about Islam through music, learning about Islam and music, and learning Islam from musical activities. Music as a religious experience is part of religious activities. To be religious, music has a religious reference which at the same time has artistic and aesthetic connotations. This can be seen clearly in the Figure 1.

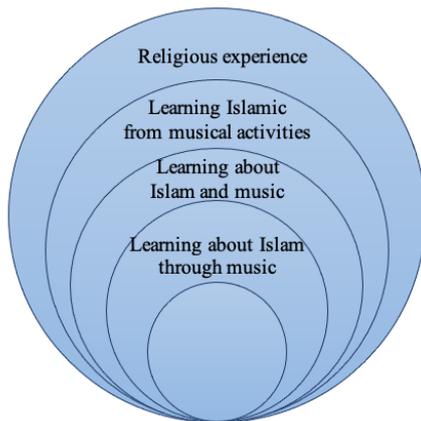


Figure 1 Music education culture in Islamic boarding schools.

Musical activities in *pesantren* gave the experience of religiosity. In the *pesantren*, these experiences intersected. Music education is not always about music as opposed to a spiritual or religious experience. Understanding this intersection between music, spirituality, and religiosity helped the students understand Islamic culture more holistically, and better understand themselves as spiritual and religious beings who are interdependent on each other. Thus, music education in *pesantren* offers an improvement on an overly fragmented worldview and a means to enrich society by fostering a greater sense of communality.

The following are the dimensions of religiosity proposed by Glock (1962):

4.1.1 Haḍra Music as a Medium in Fostering Ideology

In the religious context, Glock (1962) states that ideology is formed by the expectation that religious people will hold on to beliefs related to their ideology. The ideological dimension is the extent to which individuals are able to accept the dogmatic aspects of their religion (Glock, 1962). Ideology has various meanings, which are not interrelated. Emphasizing this richness of meaning into one comprehensive definition, though it will not help all (Eagleton, 2014).

Based on the description, it can be indicated that the ideological dimension of musical tradition in *pesantren* is one form of musical characteristics that carries the ideas and doctrines of Islamic teachings. These teachings include belief in the existence of God (Allah), Angels, the holy book, all Prophets, the Day of Judgment, and belief in heaven and hell, or Islamic belief.

According to the *kiai* (*komunikasi personal*, August 3, 2019), this is related to the Islamic creed. When *Haḍra* music accompanies the Prophet’s prayer at *Maulid al-Barzanjī*, it aims to glorify the name of the Prophet Muhammad (PBUH). Even the *kiai* said in the interview

that *Haḍra* music was always used in the recitation because it was a form of worship to God and the Prophet, which was not presented in the form of prayer. *Haḍra* music, for example, is used to accompany the reading of the *Mawlid* book and prayers for Prophet/*shalawat*.

Through the combination of sung poems and characteristic of musical patterns, the musical tradition of *pesantren* gave expression to ideology, to reinforce the beliefs and values of its listeners. The music tradition in *pesantren* not only expressed a certain value system, but also tended to shape the listener’s beliefs about what Islam is. For example, the following is the lyrics of a song titled “*Thala’al-Badru ‘Alaynā*”. The lyrics of the song are broadly related to the compositions and musical performances about Islam. The song *Thala’al Badru* is often performed at the *Mawlid al-Nabi*. The song, which is often accompanied by *Haḍra*, involves lyrics, musical expressions, and characteristics of people and events that unite a kind of common feeling (an ideology) about how and what to feel.

Thala’a al-badru ‘alaynā
(O full moon that rises to us)
Min tsanīyāti al-wadā’
(From the valley of Wada’)
Wajab al-syukru ‘alaynā
(And we must give thanks)
Mā da’ā lillāhi dā’
(Where the call is to Allah)
Ayyuha al-mab’ūtsu fīnā
(O You who grew up among us)
Ji’ta bil-amri al-muthā’
(Comes with a call to obey)
Ji’ta syarafti al-madīnah
(You have brought glory to this town)
Marḥaban yā khayra dā’
(Welcome the best caller to the way of Allah)

The musical tradition in *pesantren* is seen as a medium to raise awareness about Islamic teachings (*Aqidah*). The song *Thala’a al-badru ‘alayna* above is one of the most popular songs among Islamic boarding schools which is always included in *Haḍra* music. The introduction of aspects of song lyrics is carried out as a learning medium in order to unite the understanding of Islamic teachings related to the existence of the Prophet Muhammad (PBUH). Therefore, the musical tradition in the *pesantren* is a form of ideology to identify and unify the understanding of Islamic teachings about the prophet.

4.1.2 Haḍra Music as a Medium in Fostering Intellectuals

The intellectual dimension is the extent to which a person knows about the teachings of his religion,

especially those in the holy book (Glock, 1962). The intellectual dimension of the Islamic religion is constructed through the musical tradition in *pesantren* in order to develop knowledge, intelligence, thoughts about the teachings of Islam through the interaction of teaching between religious knowledge and music in *pesantren* style. From the example of the song *Thala'a al-badru 'alaynā* above, the description of the figure of the Prophet Muhammad (PBUH) who is the role model of nature, and the last Prophet for Muslims is always hummed. This song gives knowledge to the students to always follow the call of the Prophet. It is because the Prophet Muhammad (PBUH) is believed to be the best caller figure to the way of Allah.

Based on the results of interviews with the principals of the *pesantren*, in the perspective of the intellectual dimension, the musical tradition of *pesantren* was important, because it contained musical knowledge and religious knowledge. Both knowledge provide the ability to think either about the patterns of percussion beats or about the good and bad in Islamic teachings. From the results of interviews with the students, they had knowledge about some of *shalawat* lyrics in Arabic. In terms of language, they are still learning, but overall, they understand the meaning of the *shalawat*. Moreover, accompanied by music, conveying meaning becomes easier.

Based on the results of interviews and direct observations in the field, there were four basic matters that have been done by Al Hanif Islamic boarding school in constructing the intellectual dimension through musical activities, namely: 1) musical activities were carried out incidentally and carried out on certain occasions; 2) explicitly music education in this *pesantren* was not planned for certain subjects, but was integrated with other activities, such as recitation; 3) although it was only an integral part of activities in this *pesantren*, but musical traditions such as *Hadra*, *marawis*, and *qasidah* seemed to be a must or always existed in this *pesantren*; 4) the religious atmosphere also supported the development of Islamic music, this is natural because the Islamic boarding schools focus on religious education, in contrast to formal schools. Thus, the attention to musical activities is really carried out for the development of both religious and musical knowledge of the students. School subjects in the *pesantren* such as the yellow book (*kitab kuning*), *fiqh*, monotheism, interpretation, and so on, in the context of fostering the religious intellectuals of students are indeed the main goal. However, the students also need the opportunity to develop other values such as aesthetic values.

From the results of interviews with the principals of the *pesantren*, the inclusion of art into this intellectual dimension made the attitude of the students not rigid, but flexible, tolerant, and open-minded. The existence of musical activities made the students not bored and

became cheerful, because they were not constantly studying religious knowledge. Moreover, Islamic music activities already have a dimension of religious knowledge, making music playing a role.

4.1.3 *Hadra Music as a Medium for Rituals*

The ritualistic dimension relates to the extent to which individuals carry out their Islamic. In the context of music, this may not be apparent. However, the ritual dimension is not only related to prayer, but also to attendance at the recitation which includes the use of music as a medium. Certainly, they attend the recitation not because of the music, but because of the integration between the five dimensions expressed by Glock (1962).

Hadi (2006) states that the function of art as a ritual or in the sense of ceremonies related to various kinds of beliefs has been going on for quite a long time since the emergence of culture in the past. He then later adds that it is started from the most basic understanding of rituals in the order of life or important human events and the notion of art as simple emotional expressions.

4.1.4 *Hadra Music as a medium in fostering Experiences*

The experiential dimension is related to religious experiences that have been felt such as feeling close to God, protected by God, and answered prayers (Glock, 1962). This experiential dimension relates to the mental and emotional aspects of the individual and includes the individual's feelings of physical, psychological, and spiritual well-being derived from religious beliefs and practices (Tarakeshwar, Stanton, & Pargament, 2003).

The picture on Figure 2 depicts the experience of music in religious practice related to meditation. In the practice of recitation, *Hadra* music activities are not only heard through sound or seen visually through performances but can also be a tool for transcendental meditation. Based on interviews with students, musical activities at *pesantren* provided various experiences, such as feeling touched by remembering Allah (SWT) and Prophet Muhammad (PBUH), enthusiasm, being



Figure 2 The students playing *Hadra* in an Islamic recitation event.

comfortable in the dormitory, and so on. Further, based on these different experiences, there is only one goal, namely to strengthen the students' faith in religion and to create a sense of unity in the joys and sorrows of being a student (*santri*).

4.1.5 *Hadra Music as a Medium in Fostering Consequences*

The consequential dimension is a dimension that measures the extent to which individual behavior is motivated by the teachings of his religion in his social life such as helping friends in positive activities (Glock, 1962). This dimension is also known as the social dimension (Tarakeshwar, Stanton, & Pargament, 2003).

The consequential dimension of musical activities in Islamic boarding schools had social consequences because all traditions of *Hadra* music in the *pesantren* were presented in an ensemble format. It unified the students from various backgrounds with aspects of the same belief that create a context for social interaction, togetherness, and a sense of belonging. The potential of music activities is not only a means of meditation, but also affects the relationship between individuals in groups, organizations, or communities.

4.2 *Hadra Music for Moral Education*

Reimer (1989) states that the final criterion for quality in art authentically is to raise moral issues. Morality in art (music) in the case of music education culture in *pesantren* for the researchers is the authenticity of the interaction between *kiai*, caregivers, and the students with the musical material on *Hadra*. The more they form their musical material, the more that material will shape themselves. Islamic boarding school music material which contains elements of musical and educational values of Islam takes its own role in shaping the morals of the students

Both the musical material and the text contained in Islamic music in *pesantren* are moral education. They also learn music containing Islamic texts. The students sing not only in the form of praise and prayer for the prophet (*shalawatan*), but also popular poems of moral value. Doing musical activities together also indirectly shapes their social morality. By playing music together, they form noble characters that become a barometer of faith, happiness, security, and order in human life. Just as prayer is the pillar of religion, so morality is the pillar on which the *ummah* is founded. Through the activity of playing music together which is always accustomed to in *pesantren*, morals as social morality is indirectly formed.

The teachers in the *pesantren* are committed to strengthening moral education so that they can help the students face the life of the 21st century. Musical materials are not only related to Islamic values, but also

moral values in general. Based on the results of interviews, popular songs such as "*Bunda*" by Melly Goeslow became the students' favorite songs to sing. However, the role the teachers at the Islamic boarding school is very important in choosing every pop song that can be used as a medium of moral education.

At the Al Hanif Islamic Boarding School, the principals of the boarding school strongly supported the transmission of pop songs that support moral education such as '*Wahai Ayah dan Ibu*' (popularized by Umam), '*Ayah Kukirimkan Doa*' (popularized by Guz Azmi), '*Ibu*' (popularized by Hadad Alwi) and so on, all of which raise the ideology of morals, both Islamic and general in everyday life. *Kiai* maintains control over this policy, as long as the songs guarantee the educational goal of the *pesantren*, which is to build the morality of the students.

The activity of singing compulsory national anthems was also still being carried out. Practicing and singing the national anthem Indonesia Raya has become a routine, because the flag is hoisted every Monday. Here, the *pesantren* support national character education. The values of patriotism and nationalism to the country are always instilled. As far as this observation is concerned, the *pesantren* education is far from radicalism activities, especially with the existence of musical activities removing the radical stigma. Through music the students understand about universal life, tolerance, and togetherness. Thus, the statement of some people who say that radicalism is born from the Islamic boarding school should be doubted.

4.3 *The Roles of Hadra Music*

The roles of *Hadra* music in the educational culture of the *pesantren* provided the experiences of religiosity because of the following reasons.

First, music activities invited students to respond to Islamic religious values and their relationship to life. Regardless of the pros and cons of music being haram or not in the view of Islam, in fact, musical activities construct aspects of the students' learning to arrive at universal values of life. Between music and school subjects in the *pesantren*, it became an educational unit that invited students to the meaning of life as one of the constructions in the learning process.

Second, music became the medium for the development of a more progressive religious value education. From this experience, students were invited to the process of exploring the wasp pattern. The mentoring of the students was not only limited to aspects of religious knowledge, but also included efforts to understand musically and develop ethical and aesthetic values. Thus, knowledge about Islam is not the only learning activity, but it is possible to reach the widest possible life of the students' socio-religious-musical experiences.

Third, musical and religious experience is an effort to unify education that shapes the students to inclusiveness. This is possible because in the experience of religiosity there is an effort to dialogue and enrich the experience according to Islamic religious norms, then in the musical experience there is an effort to shape communal and cultural values. The dialogue between musical experience and religiosity becomes a mutually reinforcing and enriching dialogue to enter the space of universality of views on Islam and even views on understanding shared identity. This brings students to an intersubjective dialogue, namely a dialogue between understanding, appreciation and experience or practice in various activities.

Based on the results of the interviews with the principal of the Islamic boarding school. He explicitly invited people, such as parents, to entrust their children to study in the boarding school. The students join the curriculum and decide to make an Islamic life choice. Thus, Islamic boarding schools encourage students to practice their faith in everyday life. This is the purpose of instilling religiosity either through music activities, chanting Islamic poetry or reading books, which is to combine moral education with affective education, through education in *pesantren* to produce Islamic behaviors.

Many programs and activities were carried out at the Al Hanif Islamic boarding school that reflected the goals and structure of Islamic education. The basic component of education occurred in the *pesantren* environment was the development of values and norms that reflect the principles of faith, and most significantly, prosocial behavior. The goal is to create an environment that promotes the preservation of the faith and its practice.

The researchers also observed that the spirituality of the students could not be taught directly. It is achieved through setting the conditions under which transcendence can occur. Thus, as far as the researchers observed at the Al Hanif Islamic boarding school, *Haḍra* music was an accompaniment in terms of chanting praises. This activity indirectly shapes the spirituality of the students

From the above understanding, the researchers would like to emphasize that if spirituality in music education in Islamic boarding school is viewed as a human capacity that can be expressed in various religious and non-religious manifestations, it can be observed how productive and creative spirituality is.

5. CONCLUSION

Haḍra music is a religious art that can be used as a means of education and Islamic missionary endeavor (*da'wah*) efforts if religious values are integrated into art through lyrics and intonation.

Internalization of religious values through *Haḍra* music was considered quite optimal. It could be seen from the students of the Al Hanif Islamic boarding school, Cianjur Regency, in reading and fully understanding every lyric in *Haḍra* music that contains religious values, such as worship values, moral values, and *jihad* values. The purpose of holding *Haḍra* music was to maintain the existence of fading Islamic art, then students were equipped and inculcated love for Islamic art, especially *Haḍra* music. In addition, *Haḍra* music could facilitate students' interests and talents and developed students' potential to improve their intelligence and became students with character.

ACKNOWLEDGMENTS

This study has been supported by the Ministry of Research, Technology and Higher Education of the Republic of Indonesia [grant number 236/UN40.D/PP/2019].

REFERENCES

- Ainusyamsi, F. Y. Internalization of Sufism-based character education through musicalization of *Qasida* Burdah. *Jurnal Penelitian Pendidikan Islam*, 8, 161-170.
- Azis, A. (2014). Tasawuf dan seni musik: Studi pemikiran Abū Hāmid Al-Gazāli tentang musik spiritual [Sufism and the Art of Music: Study of Abu Al-Gazali's thought on spiritual music]. *TAJDID*, 13(1), 57-86.
- Dhofier, Z. (1990). Traditional Islamic education in the Malay Archipelago: Its contribution to the integration of the Malay world. *Indonesia Circle*, 19(53), 19-34.
- Dhofier, Z. (2011). Tradisi pesantren: Studi pandangan hidup kyai dan visinya mengenai masa depan Indonesia [The pesantren tradition: A study of the kyai's view of life and his vision of the future of Indonesia]. LP3ES.
- Eagleton, T. (2014). *Ideology*. Routledge.
- Glock, C. Y. (1962). On the study of religious commitment. *Religious Education*, 57, 98-110.
- Hadi, Y. S. (2006). *Seni dalam ritual agama* [Art in religious rituals]. Pustaka.

- Holdcroft, B. (2006). What is religiosity?. *Catholic Education: A Journal of Inquiry and Practice*, 10(1), 89-103.
- Ismail, S. M., Huda, N., & Kholiq, A. (2002). *Dinamika Pesantren dan Madrasah* [The Dynamics of Islamic Boarding Schools and Madrasas]. Yogyakarta: Pustaka Pelajar Offset.
- Jorgensen, E. R. (1993). Religious music in education. *Philosophy of Music Education Review*, 1(2), 103-114.
- Madjid, N. (1997). *Bilik-bilik pesantren: sebuah potret perjalanan* [Islamic boarding schools: a travel portrait]. Paramadina.
- Mulkhan, A. M. (1994). *Runtuhnya mitos politik santri, strategi kebudayaan dalam Islam* [The fall of myth about *santri* politics, cultural strategy in Islam]. Yogyakarta: Sipsress.
- Reimer, B. (1989). Music education as aesthetic education: Toward the future. *Music Educators Journal*, 75(7), 26-32.
- Sauri, S. (2017). Nilai kearifan lokal pesantren dalam upaya pembinaan karakter santri [The value of Islamic boarding school local wisdom in an effort to build the character of students]. *Nizham Journal of Islamic Studies*, 2(2), 21-50.
- Sulasman, S., & Ainusyamsi, F. Y. (2014). Islam, seni musik, dan pendidikan nilai di pesantren [Islam, music, and value education in Islamic boarding schools]. *Panggung*, 24(3), 224-238. <http://dx.doi.org/10.26742/panggung.v24i3.120>
- Susetyo, B. (2005). Perubahan musik rebana menjadi kasidah modern di semarang sebagai suatu proses dekulturasi dalam musik Indonesia [The change of rebana music to became modern *kasidah* in Semarang a deculturation process in Indonesian music]. *Harmonia: Journal of Arts Research and Education*, 6(2).
- Tarakeshwar, N., Stanton, J., & Pargament, K. I. (2003). Religion: An overlooked dimension in cross-cultural psychology. *Journal Of Cross-Cultural Psychology*, 34(4), 377-394. doi: 10.1177/0022022103034004001
- Zamzami, M. (2015). Nilai Sufistik pembudayaan musik Shalawat Emprak Pesantren Kaliopak Yogyakarta [The Sufistic value of music cultivation of *Shalawat Emprak* at Pesantren Kaliopak Yogyakarta]. *Marâji': Jurnal Studi Keislaman*, 2(1), 44-66.
- Zuhriy, M. S. (2011). Budaya pesantren dan pendidikan karakter pada pondok pesantren Salaf [Islamic boarding school culture and character education at the Salaf Islamic boarding school]. *Walisongo: Jurnal Penelitian Sosial Keagamaan*, 19(2), 287-309. doi: 10.21580/ws.19.2.159