
The Art of *Maulid Ad-Diba'* Between Tradition and Islam in the Archipelago from a Multicultural Education Perspective

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ABSTRACT

Multicultural education developed during this period is not prioritized based on community traditions. This research aims to explain that the Islamic tradition of *Maulid Ad-Diba'* art or Islamic teachings, Islamic traditions in the archipelago can be used as a basis for multicultural education and the values of multicultural education contained in the art of *Maulid ad-Diba'*. This research method is library research with a phenomenological approach and using documentation techniques. The research results show 1) an Islamic tradition; 2) Islam in the archipelago is a form of Islamic moderation, 3) multicultural education based on Islamic traditions, 4) the values of multicultural education: spiritual, social, moral, and unity. The research concludes that the art of *Maulid ad-Diba'* is not an Islamic teaching in the archipelago but is an Islamic tradition and can be used as a basis for multicultural education that has the values of faith and piety, gratitude, humility, honesty, friendliness, fair, patient.

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1. INTRODUCTION

The diversity of community traditions in Southeast Asia, particularly Indonesia, Malaysia, and Singapore, is striking. That's why, in Western political theory, throughout the 1930s and 1940s, this region, especially Indonesia, was seen as the "classical locus" of the concept. "plural society" was introduced to the Western world by JSFurnivall (Mahfud, 2016). Since then, Indonesia has been known internationally as a pluralistic country.

The state of Indonesian society, which is very diverse in terms of ethnicity, race, religion, and social status, makes an extraordinary contribution to the development and dynamics of community life (Huda, 2021). However, the situation also allows for clashes between cultures, races, ethnicities, religions, and values in society. The Ambon, Sampit, Poso, and Aceh cases, the conflict between *Fron Pembela Islam* (FPI) and the *Achmadiyah* group, and so on have made us realize that if this is allowed to happen, the nation may be destroyed.

The tragedy of violence between groups that erupted sporadically in the late 1990s in various regions in Indonesia shows how fragile the sense of togetherness that is fostered in the Nation-State is, how strong prejudice is between groups, and how low the value of multiculturalism is. This is what makes the value of multiculturalism need to be implemented well, one of which is through multicultural education.

Cultural diversity can be interpreted as the fact of diversity (Arifin & Hermino, 2017). Indonesia has a lot of diversity (Pilar & Ashmawi, 2018). The existing diversity should be interpreted as a gift (taken for granted), but in reality, many individuals still consider diversity a problem (Ford, 2014). This stems from a lack of positive thinking when watching the existing diversity.

The term Nusantara was first recorded in Javanese literature in the mid-12th century to the 16th century to describe the concept of statehood adopted by the Majapahit kingdom (Thahir, 2021). After being forgotten, the term *Nusantara* was revived by a hero of Indonesian education, Ki Hajar Dewantara, at the beginning of the 20th century as an alternative name for the independent state that succeeded the Dutch East Indies, which had not yet been realized. In the 1920s, Ki Hajar Dewantara introduced *Nusantara* to refer to the Dutch East Indies as an alternative because the term did not have foreign language elements, namely "India" (Alma'arif, 2015).

Before Islam entered Indonesia, people believed in animism and dynamism, or prehistoric times. The transition from pre-history to a historical era occurred when Hinduism entered Indonesia from India. Hinduism was the religion that first entered Indonesia (Tolchah, 2014). At the beginning of the 4th century AD, Hinduism developed, brought by foreign traders and carrying out trading activities in Indonesia, as evidenced by the Hindu-style kingdoms of Kutai and Tarumanegara (Asiah et al., 2022). On the other hand, because Indonesia is a strategic country for trade activities, traders from India and China also brought Buddhism. Based on the first historical discoveries, Buddhism entered in the 4th century AD with the discovery of Buddhist inscriptions and ruphang in Kedah, Sulawesi.

After that, the arrival of foreign traders from Gujarat, India, who entered Indonesia in the 13th century AD brought and spread Islam (Azra, 2019). However, this theory was refuted by the Mecca and Persian theory, which said that traders from the Middle East brought Islam directly to Indonesia in the 7th century AD (Asiah et al., 2022). After they settled and created villages,

they began to build educational facilities such as madrasas and Islamic boarding schools (Faisal et al., 2019). The saints or clerics who spread Islam respected the customs and culture of Indonesian society at that time. One of them is using puppets to preach Islam.

Islam Nusantara is not a normative Islam, but Islam Nusantara is an empirical and distinctive Islam as a result of interaction, contextualization, indigenization, translation, and vernacularization of universal Islam with social, cultural, and literary realities in Indonesia. Islam Nusantara, which Walisongo first built in the Java area, is of particular concern considering that this concept is more popular on the island of Java, where the Muslim population was more than half of the Muslim population in Indonesia in the 2010 population census, namely the number of Muslim residents on the island of Java was 130,651,037 of the 207,176,162 Muslim population in Indonesia, while the number of Nahdlatul Ulama followers is 143 million in various regions or 75% of the total Islamic population in the archipelago (Rizal & Baharun, 2022).

Islam Nusantara, built with tenderness and beauty, is still controversial in Indonesia. This caused a debate among Muslims. Some say that Islam is Islam, that the Prophet brought only one Islam, that there is no Indonesian Islam, that there is no Malaysian Islam, and so on. In his speech, Kiai Said explained that Islam Nusantara is not a teaching or a sect but only the unification of cultures that do not deviate from Islamic law (Bambang Hariyanto, 2023). So, Nusantara Islam does not violate the Al-Quran and hadith at all.

Maulid Ad-Diba' is a combination of Islamic art and tradition developed in the archipelago and worldwide (Hikmah, 2022). The word *Maulid Ad-Diba'* itself refers to the book written by Sheikh Ja'far entitled *Maulid Ad-Diba'* (Putra et al., 2019). However, in reality, this term was not only limited to books by Sheikh Ja'far but also other birthday books. These books include the Book of the Birthday of Diba' by Sheikh Abdurrahman Ad-Diba'i, the Book of Burdah by Sheikh Imam Muhammad Al Busyiri, The Birthday of Shimtud Ad Duror by Imam Ali bin Muhammad bin Husain Al Habsyi, and many other books. The Book of Birth discusses the first human birth (Seise, 2018). When the noble soul was entrusted to noble wombs and finally reached the womb of Aminah (mother of the Prophet SAW), one named Muhammad Ibnu Abdullah was born (Firdausiyah, 2020).

Ad-diba's birthday art is a birthday reading that contains poems or praises to the Prophet Muhammad SAW. *Maulid Ad-diba'* is widely read at ta'lim gatherings and has become part of Islamic culture. Looking at the phenomenon in Indonesia, the tradition of reading shalawat diba' is not something new, especially among *Nahdliyyin (Nahdlatul Ulama)*. Dua is often recited during the birthday of the Prophet Muhammad (Fuadi, et al., 2024). However, in the next development, this tradition will also be carried out at thanksgiving ceremonies, and so on.

Thus, because of the spread of Islam in Indonesia with a local wisdom approach, one of which is using art, this article will discuss whether the art of *Maulid ad-Diba'* is a tradition in the archipelago or an Islamic teaching in the archipelago. How is Multicultural Education based on Islamic traditions in the archipelago? And what multicultural educational values are contained in the art of *Maulid ad-Diba'*?

2. METHODS

This article's research type is qualitative, using library research methods and a phenomenological approach. The data collection technique in this research is a documentation technique, namely collecting data aimed at written primary sources in the form of articles related to the research theme, which are collected, analyzed, and connected to the research object (Huda, et. al, 2024). Three stages of data analysis were carried out in this research. First, researchers analyze and identify the problem being studied. Second, researchers examine the documentation sources to find solutions to each problem. Third, researchers draw conclusions (A.Muri Yusuf, 2014).

3. RESULTS AND DISCUSSION

The results of exploration from articles related to *Maulid ad-Diba'* art are traditions in the archipelago or Islamic teachings in the archipelago. Islamic traditions in the archipelago can be used as a basis for multicultural education, and multicultural educational values are contained in *Maulid ad-Diba'* art. Diba' explained that 1) Islamic traditions, 2) Islam in the archipelago is a form of Islamic moderation in Indonesia, 3) multicultural education based on Islamic traditions in the archipelago, 4) multicultural education values: spiritual, social, moral, and unity.

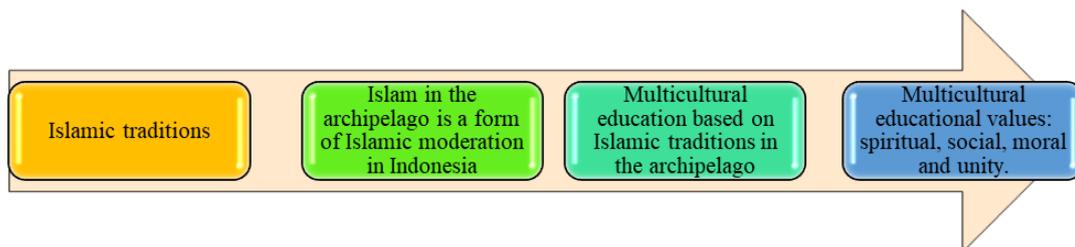


Figure 1. Research findings

3.1. Islamic Tradition

The Custom is a custom handed down from the ancestors that are still preserved and carried out by the community, considering that the existing method is the best and correct (Andrean & Susanti, 2023). If explored in more detail, the meaning of tradition itself can be interpreted as an invention or work made by humans in the form of belief or an event passed down from generation to generation (Pratiwi & Makhrus, 2018). This tradition includes customs, arts, and other activities.

The archipelago of Indonesia is a diverse country in terms of religion, race, ethnicity, and culture, with various traditions. This diversity causes differences in traditions according to each region, tribe, and belief. For example, in the Hindu religion, there is a tradition of cremation of corpses in Bali, which is known as the *Ngaben* ceremony, the *mesuryak* tradition in *Tabanan*, *Ogoh Ogoh*, *Ngusaba Buka Kak*, and so on (Andrean & Susanti, 2023). In Chinese society, there is a lion dance tradition, which is usually performed when welcoming Chinese New Year. In Buddhism, there is a tradition of the Visakha Bucha festival in Thailand to welcome the Vesak holiday (Ali, 2016).

Furthermore, in the Islamic religion, which is the religion of the majority of the Indonesian people, traditions have begun to develop, and these have been passed down by the ulama and their ancestors. This cannot be separated from the role of the spreaders of Islam in Indonesia, such as Walisongo, who have tried to collaborate Indonesian culture with the Islamic religion so that every tradition that developed at that time still has religious value in accordance with the guidance of the Islamic religion, because it has become a belief (Warisno & Tabrani, 2018). It is not surprising that the tahlilan tradition, the seven months of pregnancy event, the aqiqah event, the *walimatus safar* event, when people want to perform the Hajj. The tradition of sending prayers for the dead (arebbe for Madurese), and so on, has become a public belief so that it has its own value in spiritual life, both individual and social. Some of the Islamic traditions that have developed rapidly in Indonesia are the traditions in the month of Rabiul Awal, for some Muslims they are familiar with the names of the *mauludan* or *grebek maulud* traditions (Fuadi et al., 2024). It is not only in Indonesia that this tradition of commemorating the birth of the Prophet Muhammad is already known in various countries, for example, Lebanon and Egypt. However, the celebration still has pros and cons (Seise, 2018). However, some Muslim communities still preserve this tradition. It's just that each country or region has its own way of celebrating the Prophet's birthday in accordance with the teachings, beliefs, and customs of their respective regions.

In the *Mauludan* tradition, the *Maulid Ad-Dhiba' Shalawat* is usually read and accompanied by *hadrah*, which is music that has an Islamic atmosphere by chanting the Prophet's *Shalawat* accompanied by drumming with certain instruments. *Hadroh* is an Islamic art that has existed since the time of the Prophet Muhammad *sallallaahu 'alaihi wa sallam*.

The reading of the Book of *Maulid Ad-Diba'* which tells the story of the journey, life, and behavior that can be imitated by the Prophet Muhammad SAW begins with *tawasul* led by a person, then continues with prayers together (Aryani, 2017). After that, it continues with reading the *Maulid Ad-Diba'* poem, which is read in turn by each person. In the division that is read, a tone or song is used while singing along, and in some *nadhoms* it can be sung with several different versions of the song. In the middle of reading the Book of *Maulid Ad-Diba'*, you are required to stand up or what is usually called Mahallul Qiyam (Rosyid, 2021). The reading of the book *Maulid Ad-Diba'* is accompanied by the sound of a tambourine or *hadrah*.

The birthday book, which tells the story of the birth, life, and example of the Prophet, has been widely practiced and preserved in society. The content is inspirational and exemplary, and it is often recited at birth anniversary events. They requested that the *Maulid Ad-Diba'* birthday be read with full hope that their children would one day emulate the exemplary story of the noble human being, namely the Prophet Muhammad SAW. because, in fact, Allah and His Angels also pray to the Prophet, and we, as His people, are also strongly encouraged always to pray to glorify His Name, as Allah says in the Koran, Surah Al Ahzab: 56.

إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ ءَامَنُوا صَلُّوا عَلَيْهِ وَسَلِّمُوا تَسْلِيمًا

Meaning: "Indeed Allah and His angels bless the Prophet. O you who believe, pray for the Prophet and greet him respectfully." (QS. Al-Ahzab (33): 56)

In addition to the argument, the Prophet also said, as narrated by Abu Hurairah R.A, that: "Whoever blesses me once, God will surely bless him ten times." (HR Muslim).

The art of *Maulid ad-Diba'* is an Islamic tradition because Islam bases its normative teachings on reality. One particular religious ritual that results from this is the Mawlid Nabi tradition (the Prophet's birthday) (Rivauzi, 2015). *Maulid Ad-Diba'* is a tradition of reading or chanting prayers to the Prophet Muhammad SAW, which are done together in turns. The art of *Maulid Ad-Diba'* is recited at various events such as *aqiqah*, weddings, circumcision events, and various traditional events, as well as in celebration of Islamic holidays (Putra et al., 2019). *Maulid ad-Diba'* is an artistic tradition of reading and chanting prayers to the Prophet Muhammad SAW by Islamic communities. Prayers are read together in turns and are read using beautiful songs. The term Diba'an refers to a book containing praise poetry by al-imam AlJalil as-Sayyid as-Shaykh Abu Muhammad Abdurahman ad-Diba'iy asSyaibani az-Zubaidi al-Hasaniy. Usually, apart from manuals, they use musical accompaniment such as flutes and other traditional instruments (Aryani, 2017). Ad-Diba' art is a very simple art that can be done anywhere because the reading of *Sholawat Diba'* contains poetry that aims as a means of *da'wah* to spread Islamic aqidah, which can arouse motivate Muslims to worship.

In history, it is also explained that this tradition developed to establish close relations between the *Fatim Ahl Bait*. This tradition is carried out to commemorate the birth and death of the Prophet Muhammad SAW (Stanton, 2015). This tradition is understood as a custom passed down from generation to generation with the inheritance of positive customary values, morals, and sacred teachings.

In this Diba' activity, there is an activity of reciting *shalawat*. *Shalawat* comes from the word prayer, and the plural form of yes becomes *shalawat*, which means prayer to remember God continuously. *Shalawat* to the Prophet has two forms, namely *shalawat ma'surat* and *shalawat ghairu ma'surat*. *Shalawat ma'surat* is a prayer whose wording was directly taught by the Prophet Muhammad SAW, such as the *shalawat* that is recited in the *tashahhud* at the end of the prayer. Whereas *ghairu ma'surat* prayers are prayers compiled by those other than the Prophet Muhammad SAW, namely the companions, *tabi'in*, scholars, and Muslims (Hikmah, 2022). This arrangement of *shalawat* expresses requests, praises, and flattery arranged in the form of poetry. Reciting *shalawat* is an act of worship that glorifies the Prophet Muhammad SAW, which aims to draw closer to Allah in order to obtain His mercy. While the *Diba'* prayer is one of the forms of prayer that is poured out through poems glorifying the Prophet Muhammad SAW as a means of worship. *Shalawat ad-Diba'* is one of the forms of *ghairu ma'surat*. The activity of reading *shalawat* is explained to bring ease in obtaining ease in facing problems, achieving all one's desires and wishes, and facilitating a person's sustenance.

3.2. Islam in the Archipelago: The Form of Islamic Moderation in Indonesia

Islam Nusantara is an Islam that was born and grew up surrounded by Indonesian traditions and culture, an Islam that is peaceful, friendly, and tolerant (Furoidah & Mawardi, 2023). Abdurrahman Wahid, with his idea of "Indigenization of Islam," describes Islam Nusantara as a normative teaching that comes from God, then is acculturated into a culture that comes from humans without losing its own identity (Thahir, 2021). Islam Nusantara stands between two opposing ideologies, namely liberalism and fundamentalism.

The phrase "Islam Nusantara" in academic circles refers to "Southeast Asian Islam," which is found in the Muslim regions of Indonesia, Malaysia, Brunei, Pattani (Southern Thailand), and Mindanau (Southern Philippines), as explained by Azyumardi Azra in his article (Azra, 2019).

In pre-colonial literature, the Islamic Archipelago region was referred to as the "land below the wind". More precisely, the region of the Islamic Archipelago, namely Southeast Asia has been referred to as "bilad al-Jawi" (Land of the Jawi Muslims) in Arabic literature since the 16th century (Azra, 2003).

The Islamic Archipelago region is one of the eight religio-cultural domains of Islam. Islam's other seven religious and cultural domains are Arabia, Persia/Iran, Turkey, the Indian Subcontinent, Sino Islamic, Black Africa, and the Western World (Khair et al., 2024). Even though they adhere to the same basic principles and teachings in their beliefs and worship, each domain has its own religious and cultural character (Boenga, 2020).

The teachings of the Islamic religion in Indonesia are carried out peacefully, without coercion, and respecting the values of local cultural wisdom. The spread of Islam in Indonesia cannot be separated from the role of Walisongo, who preached Islam to Indonesian territory, which was centered in Java. They teach Islam in unique ways packaged in art forms such as shadow puppetry and gamelan (Waluyo & Dardiri, 2023). Methods like this are what make Islam acceptable to Indonesian society and form a new style of Islam, namely Islam Nusantara. Islam Nusantara was born as an alternative model of moderate Islamic thought, understanding, and practice, avoiding fundamentalism and liberalism (Agis et al., 2018). Islam Nusantara offers an anti-mainstream concept and idea. It is hoped that these concepts and ideas will be able to build social, cultural, and religious harmony, as well as Islamic civilization and humanity in Indonesia.

Islam Nusantara has five special characteristics that differentiate it from Arab Islam or other Islam in the world (Furoidah & Mawardi, 2023). The five characters are, first, contextual, namely, Islam is understood as a teaching that can be adapted to current conditions. Second, be tolerant. Islam Nusantara recognizes all forms of Islamic teachings in Indonesia without making any distinctions. Third, respect tradition. Islam in Indonesia results from acculturation between local culture and Islamic teachings (Mu'ti, 2019). Islam does not erase local culture but modifies it into an Islamic culture. Fourth, Progressive. That is a thought that considers progress over time as a good thing for developing Islamic teachings and dialogue with other people's thought traditions. Fifth, liberating. Islam is a teaching that is able to answer problems in people's lives. Islam does not discriminate between humans. In the Islamic perspective, humans are seen as equals, namely as creatures of God. Islam Nusantara is a reflection of Islamic teachings, which free its adherents to seek the law and way of life, obey it or not, provided that all choices have their own consequences.

These five characteristics will ultimately form a moderate Islamic teaching that prioritizes peace, harmony, and tolerance in religion without eliminating Islamic values. Moderate Islam is a characteristic of the Islamic nation of Indonesia, which is different from the situation of Islam in Arabia or other parts of the world. Islam in Indonesia is a safe, peaceful, and prosperous religion. Safe in the sense that no conflict threatens the stability of religion and the state, although it does not deny the existence of friction that leads to conflict. Peace is in the context of a multicultural Indonesian society consisting of various races, religions, and cultures. Prosperity is a manifestation of a safe and peaceful life.

Thus the Islam of Nusantara is moderate (*manhaj alwasatiyyah*). What is meant by moderate Islam? There should be a long discussion to provide a solution to this matter. For example, Indonesian Muslims usually view the term moderate Islam differently than Muslims in the United States or other Western countries. In the West, this idea emphasizes a religious way of

thinking and feeling that is reflective, critical of itself, and supports secularism as a philosophy, democracy, and human rights. But when this idea is considered in the context of Indonesia, it presents difficulties for Muslims in Indonesia.

Thus, it is argued that Muslim scholars of Islam Nusantara utilize moderate Islam as a model or method so as to avoid becoming caught up in such a discussion, at least in the discourse of Islam Nusantara. This idea is described as a way of thinking, acting, and interacting with two easily analyzed and comparable extreme poles that are built on harmony, tolerance, and moderation in the context of the development of Islamic culture. Consequently, one finds an attitude that is consistent with societal norms and religious precepts.

The entry of Islam into Indonesia did not change local culture but modified it to become a more Islamic and moral culture. The spreaders of Islam in Indonesia use three methods, namely adopting Indonesian culture and traditions that do not conflict with the spirit of Islam (*tahmil*), eliminating culture that is not in accordance with the spirit of Islam (*tahrim*), and reconstructing culture and traditions, such as offerings, belief in supernatural powers. Becomes a symbol that has the meaning of hastening God (Magyar). After going through these three stages, Islam in Indonesia was called Islam Nusantara (Alma'arif, 2015).

Islam in Indonesia adheres to *Ash'ariyah* or *Ahlusunnah wal jama'ah*. Two Islamic organizations are characteristic of Islam in Indonesia, namely *Nahdlatul Ulama* and *Muhammadiyah* (Saiffuddin, 2021). Both Islamic organizations have their own characteristics. *Nahdlatul Ulama* has the characteristics of boarding schools and scholars, while *Muhammadiyah* has the characteristics of a reliable educational institution and has produced many scholars. Both *Nahdlatul Ulama* and *Muhammadiyah* adhere to a simple Islamic creed (Hariyanto, 2023). *Nahdlatul Ulama*, with boarding schools and ulama bases, has become a strong bulwark against liberalism or freedom. Whereas *Muhammadiyah* with its intellectual base, is expected to lead Indonesia towards progress and glory and abandon the fundamentalist ideology that threatens a nation's progress because of its narrow thinking and blind faith(Azra, 2015).

After considering the aforementioned factors, it can be said that Islam Nusantara developed as a result of a fusion of indigenous culture and Islamic teachings introduced by traders from Gujarat, India, along with a Sufi philosophy and sophisticated behavior. The latter phase of the Islamic dissemination was spearheaded by Walisongo(Waluyo & Dardiri, 2023), a prominent figure in the Indonesian Islamic movement, particularly in Java. The propagation of Islam under Walisongo was largely identical to that of its forebears. In order for society to accept Islam well, the Walisongo propagated Islam in a conciliatory and moderate manner. Because Walisongo's method incorporated Islamic teachings into local culture, including wayang arts, dances, fairy stories, and traditional ceremonies, it was able to garner the interest of the Javanese people. Walisongo modifies local culture to make it more Islamic without erasing it.

Islam in Indonesia is also friendly and polite. This is reflected in Muslim individuals in Indonesia who always live together in society, helping each other and respecting each other's differences (tolerance), as well as respecting *kyai* and *ulama*, which is reflected in the figure of *santri* in Indonesia (Fauzi, 2012). That is some concrete evidence that Islam in Indonesia is peaceful, friendly and polite, or in other words, moderate Islam.

One quality of Islam that sets it apart from other religions is its moderation. Islamic moderation requires both tolerant and aggressive preaching in opposition to all schools of thought. Liberals interpret Islam textually and exclude all flexibility in its teachings, making the religion

appear rigid and incapable of comprehending the realities of life. Radicals, on the other hand, interpret Islam with the standards of emotion and pure reasoning that tend to seek unscientific justification.

3.3. Multicultural Education Based on Indonesian Islamic Traditions

Historically, since President Soeharto's fall from power, followed by a period known as the "reformation era"(Asiah et al., 2023), Indonesian culture has tended to experience disintegration. In Azra's view, the monetary, economic, and political crisis that began at the end of 1997 has in turn also resulted in a socio-cultural crisis in the life of the nation and state(Kholil, 2022). The fabric of society, or what is better known as community harmony, has been torn apart due to various crises that have hit society(Mahfud, 2020). At that time, the perspective of multiculturalism in Indonesia was also very far from ideal values; even the dominance of conflict over diversity became a point that was put forward.

In the life of a multicultural nation, wisdom is required to see cultural diversity as a reality in social life. Such wisdom will be realized if a person opens himself up to living life together by seeing plural realities as a natural inevitability of life, both in his personal life and the more complex life of society.

In everyday life, ethnic and religious cultures have lived together guided by national and state norms, coloring people's behavior and activities. Various cultures go hand in hand, complement each other, do not stand alone, and are even capable of adapting to each other in everyday life. The point is to emphasize the importance of providing opportunities for the development of a multicultural society, each of whom must have their right to develop themselves recognized (Huda, 2021).

The facts about diversity in Indonesia show that multicultural communities must have good opportunities to maintain and develop their local cultural wisdom towards better quality and utilization. Local cultural elements that are beneficial for oneself need to be developed further to become part of national culture because they will enrich the aspects of national culture. However, the main mission is to transform multicultural reality as an asset and source of national strength and make it a national synergy.

One of the most dominant forms of diversity in Indonesia is caused by the intersection between culture and religion in society. On this basis, thinkers from the *Nahdlatul Ulama* organization created a concept regarding Islamic moderation that needs to be developed to understand existing diversity(Sahal; et all, 2018). Religious moderation referred to in this concept does not mean compromising the basic principles or basic rituals of religion, but rather an effort to prioritize a tolerant approach in viewing diversity

Multicultural education in Islam means that Islam must prioritize a moderate approach to viewing diversity. There are three pillars that need to be developed in a moderate approach to Islam, namely thought, movement, and action (Ambarwangi, 2013). The pillar of thought means that moderate religion must be able to combine text and context in a dialogic way.

Furthermore, moderation in the form of a movement means efforts to bring goodness and avoid evil in the form of violence (Agis et al., 2018). So, the moderation movement prohibits the view of truth claims. Finally, the pillar of religious moderation is in religious traditions and practices (Mu'ti, 2019). This pillar makes moderation a strong view and take root because moderation has become a culture.

Historically, the pillar of moderation in religious traditions has been practiced by the Walisongo saints. Walisongo fills the traditions of ancient Javanese society with Islamic values rather than creating new Islamic traditions (Waluyo & Dardiri, 2023). This is what is known as the Islamic tradition in the archipelago. The Islamic traditions of Nusantara are very diverse and rich. It should be able to become a forum for multicultural education in Islam if it uses positive thinking.

Tradition or culture, apart from being local wisdom, can also be studied from an educational perspective, including a multicultural education perspective. Culture as a system of thought includes a system of ideas, concepts, rules, and meanings that are underlying and realized in life through the learning process. To find out whether a piece of knowledge or idea has become part of the culture of a society, it can be seen from the attitudes and behavior of the people themselves in their daily lives. The Islamic tradition of Ad-Diba' birthday art in the archipelago, as one of Indonesia's greatest treasures, should be able to be utilized as a basis for multicultural education.

3.4. Multicultural Education Values: Spiritual, Social, Moral, and Society

The values of multicultural education contained in the art of maulid ad-Diba are values of spirituality, sociality, morality, and unity. Seven educational values are contained in the art of maulid ad-Diba', namely faith and piety, gratitude, humility, honesty, friendliness, justice, and patience (Rivauzi, 2015). The spiritual values that are meant are that we as human beings will naturally remember the command to bless the Prophet, and peace be upon him (Sahal; et al., 2018). Allah SWT and the angels have also set an example for us by always praying for him, Prophet Muhammad peace be upon him. This is explained in the word of God in Surat al-Ahzab verse 56: "Indeed God and His angels bless the Prophet. O you who believe, pray for the Prophet and greet him respectfully."

The social values are when the art of *Maulid ad-Diba'* is read at certain events, such as the seven months of pregnancy, the Prophet's birthday, the *Aqiqah* for the birth of a child, and so on. The event guests were from various circles and served a variety of food and drinks with the aim of honoring the guests. Honoring and providing banquets to guests, especially the poor, who attend the birthday celebration as a form of gratitude to the Almighty Creator. This is highly recommended by religion because it has high social value. Apart from that, this event can be used as a forum for charity, among others, by donating some of their assets independently to be served at the birthday event, which everyone will ultimately enjoy.

The moral value referred to is following and practicing commendable qualities that originate from the Prophet, which is one of the goals of the Prophet's sending. The value of unity referred to in the art of *Maulid ad-Diba'* is gathering together to celebrate *Maulid* and offer prayers and *dzikr* (Musriyani et al., 2023). This can indirectly foster a high sense of social solidarity so that it can strengthen the Islamic brotherhood.

The values of multicultural education contained in the book *Maulid ad-Diba'* correlate the aim of Islamic education (Fauzan et al., 2019), considering that the moral values in the book are morals that will be used as an example to become someone who is always in goodness by getting used to behaving well by being guided by Al-Qur'an. It can be concluded that this *Diba'an* activity is mostly attended by children and teenagers (Musthafa, n.d.). This shows that this activity is a place of learning to form characters such as being responsible for the tasks given, being disciplined, liking and being good at praying, being patient, and having a high social spirit. In this

activity, teenagers and their members get used to praying to the Prophet in the assembly, they are able to work together and confidently read the prayers, and they get used to reading together with Islamic songs that are polite to listen to. This activity makes it a habit to pray to the Prophet and introduce Diba'an activities to teenagers, an Islamic culture with artistic values and positive values.

The character value in *Maulid Diba'* art is an attitude of civility (*taaddub*), which includes noble character and piety in forgiving. Exemplary (*qudwah*) includes giving an example, inviting goodness, and inspiring (Suryaman & Juharyanto, 2020). Fair and consistent (*i'tidal*). As well as equality (*musawah*), where everything is relevant in accordance with the government's objectives in formulating the character development program in this independent curriculum. So, it can be concluded that both are relevant in determining the character values of students.

The moral lesson conveyed in each lyric is to love the Prophet, for you will undoubtedly experience longing. It brings a lover to the creator, Allah SWT, out of love and longing for the Messenger (Hikmah, 2022). Love is demonstrated by acknowledging him as a presence in each activity, a life mentor, a light in the shadows, and a guide for all good deeds. Reciting *shalawat*, remembering the Prophet Muhammad's birthdate on a daily basis, and modeling the Prophet's character from the heart are a few instances of this.

CONCLUSION

The art of *Maulid Ad-Diba'* is an Islamic tradition in the archipelago. Islam in the archipelago is a peaceful, friendly, and tolerant Islamic religion that was formed and raised amidst Indonesian customs and culture. As one of the archipelago's Islamic traditions, *Maulid ad-Diba'* art is Indonesia's greatest wealth and should be used as a basis for multicultural education. The art of *Maulid Ad-Diba'* also has multicultural educational values , including faith, devotion, gratitude, humility, honesty, friendly, fairness and patient. The spiritual value obtained from this art is the recited birthday reading, which reminds people to always pray to the Prophet Muhammad. The social value of this art is giving charity to people experiencing poverty and all groups who attend the assembly event. The moral value of this art is that we imitate the praiseworthy qualities of the Prophet Muhammad. The value of unity is achieved through gathering to celebrate *Maulid*, reciting *dzikr*, and praying. This can potentially strengthen Islamic brotherhood by indirectly fostering a strong sense of social togetherness. This research only uses one research method and is limited to documents only. So, the findings cannot be generalized. However, this research can be an initial input for further research. Researchers suggest further research with case study research in certain areas.

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