



Hadroh in the Mosque from the Perspective of Imam Ibn Hajar al-Haitami and Imam Jalaluddin al-Suyuthi

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Abstract: This study aims to analyze the differences in opinion between Imam Ibn Hajar al-Haitami and Imam Jalaluddin as-Suyuthi regarding the law of performing hadroh in mosques. This study uses a normative sociological research method with a comparative approach. The types of research used are field research and library research. Primary data was obtained through interviews with the administrators of the Mosque Trust Board, hadroh members, and the community around the mosque, while secondary data was obtained from fiqh books, the works of Imam Ibnu Hajar al-Haitami and Jalaluddin as-Suyuthi, scientific journals, and other supporting literature. The results of the research show that Imam Ibnu Hajar al-Haitami allows the use of hadroh in mosques as long as it aims to spread Islam, does not contain elements of immorality, and maintains mosque etiquette. This opinion is based on the hadith regarding the use of duff in wedding ceremonies in mosques as well as the qiyas approach to other religious activities. Meanwhile, Imam Jalaluddin as-Suyuthi forbade the playing of hadroh in mosques because he considered it to diminish the honor and sanctity of the mosque as a place of worship. The differences in opinion between the two scholars were influenced by differences in the method of *istinbat* (legal determination), understanding of the function of mosques, use of evidence, and perspectives on art and entertainment in Islam. The practice of hadroh at the Al-Ihsan Tangguk Bongkar IX Mosque is generally carried out during religious activities such as birthdays, *isra' mi'raj*, and prayer meetings, so that it functions more as a medium for preaching and spreading Islam. After conducting *Munaqasyah al-adillah*, this research tends to clarify the opinion of Imam Ibnu Hajar al-Haitami as an opinion that is more relevant to the practice of hadroh in mosques, while still paying attention to the boundaries of the Shari'a, mosque etiquette and the solemnity of the congregation.

Keyword : *Hadroh, Mosque, Legal Istinbat.*

Abstrak: Penelitian ini bertujuan untuk menganalisis perbedaan pandangan antara Imam Ibnu Hajar al-Haitami dan Imam Jalaluddin as-Suyuthi mengenai hukum bermain hadroh di dalam masjid. Penelitian ini menggunakan metode penelitian sosiologis normatif dengan pendekatan komparatif. Jenis penelitian yang digunakan adalah penelitian lapangan (*field research*) dan studi kepustakaan (*library research*). Data primer diperoleh melalui wawancara dengan pengurus Badan Kenaziran Masjid (BKM), anggota hadroh, dan masyarakat sekitar masjid, sedangkan data sekunder diperoleh dari kitab-kitab fikih, karya Imam Ibnu Hajar al-Haitami dan Jalaluddin as-Suyuthi, jurnal ilmiah, serta literatur pendukung

lainnya. Hasil penelitian menunjukkan bahwa Imam Ibnu Hajar al-Haitami membolehkan penggunaan hadroh di dalam masjid selama bertujuan untuk syiar Islam, tidak mengandung unsur maksiat, dan tetap menjaga adab masjid. Pendapat tersebut didasarkan pada hadis tentang penggunaan duff dalam syiar pernikahan di masjid serta pendekatan qiyas terhadap aktivitas religius lainnya. Sementara itu, Imam Jalaluddin as-Suyuthi melarang permainan hadroh di dalam masjid karena dipandang dapat mengurangi kehormatan dan kesucian masjid sebagai tempat ibadah. Perbedaan pendapat kedua ulama dipengaruhi oleh perbedaan metode istinbat hukum, pemahaman terhadap fungsi masjid, penggunaan dalil, serta cara memandang seni dan hiburan dalam Islam. Adapun praktik hadrah di Masjid Al-Ihsan Tangguk Bongkar IX pada umumnya dilaksanakan dalam kegiatan keagamaan seperti Maulid, Isra Mikraj, dan majelis shalawat, sehingga lebih berfungsi sebagai media dakwah dan syiar Islam. Setelah dilakukan munaqasyah al-adillah, penelitian ini cenderung mentarjih pendapat Imam Ibnu Hajar al-Haitami sebagai pendapat yang lebih relevan dengan praktik hadroh di masjid, dengan tetap memperhatikan batasan syariat, adab masjid, dan kekhusyukan jamaah.

Kata kunci : Hadroh, Masjid, Istinbat Hukum.

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Introduction

Art is part of human nature, bestowed by Allah SWT as a means of expressing a sense of beauty, creativity, and human values (Komala & Ridwan, 2022). From an Islamic perspective, art is not only seen as an aesthetic expression, but also has a spiritual and educational function that can bring humans closer to Allah SWT (Nordin & Che Cob, 2025). This is in line with the words of the Prophet Muhammad who stated, "Innallāha jamīlun yuḥibbul jamāl" (Indeed, Allah is Beautiful and loves beauty). Therefore, various forms of art in Islam are directed to be a medium for preaching, education and moral development, not just mere entertainment.

In pre-Islamic Arabia, literary arts and poetry had a very important position in people's lives (Hasibuan dkk., 2024). Poets served as conveyors of tribal aspirations and guardians of tribal honor. However, much of the literary work of that period was also filled with elements of fanaticism, arrogance, and behavior contrary to moral values. This phenomenon was criticized by the Quran, as explained in Surah Ash-Shu'ara, verses 224–226.

إِلَّا الَّذِينَ آمَنُوا وَعَمِلُوا الصَّالِحَاتِ وَذَكَرُوا اللَّهَ كَثِيرًا

وَأَن تَصْرُوهُ مِنْ بَعْدِ مَا ظَلَمْتُمْ أَوْ سَيَعْلَمُ الَّذِينَ ظَلَمُوا أَيَّ مُنْقَلَبٍ يَنْقَلِبُونَ ۚ ٢٢٧

Meaning: (Except for (the poets) who believe, do good deeds, remember Allah often, and stand up to defend (the truth) after being wronged. The wrongdoers will soon know where they will return.

The meaning of this verse is that poets who are devout, perform pious deeds, and use art as a means of remembering God and defending the truth are an excluded group. This demonstrates that art in Islam is directed towards having moral and spiritual value, not rejected altogether. In fact, throughout Islamic history, the Prophet Muhammad (peace be upon him) praised poets who used poetry as a means of preaching.

In line with these developments, Islamic art has emerged in various forms steeped in religious values, one of which is hadroh art. Hadroh is a form of Islamic cultural expression that has developed widely in Muslim communities, particularly in Indonesia (Adityatama dkk., 2024). This art form uses percussion instruments such as the tambourine (duff), accompanied by the chanting of prayers and praises to the Prophet Muhammad. Besides entertainment, hadroh also serves as an effective medium for preaching religious messages to the community (Rohmanors & Burhanuddin, 2023). The existence of the tambourine in Islamic tradition has a strong historical basis. In various hadiths, the use of the duff is permitted on certain occasions as a form of expression of joy, sanctioned by Islamic law (Rahmadina dkk., 2024). This is the basis for some scholars to allow the use of musical instruments within certain limits, as long as they do not contain elements of sin and remain within the corridor of Islamic values (Setiyo dkk., 2024).

However, the practice of hadroh within mosques remains a contentious issue. Mosques are places of worship whose primary function is to serve as centers for prayer, remembrance of God, and community development. Therefore, every activity within them must take into account the sanctity and etiquette of the mosque (Basri dkk., 2024). Some people believe that the hadroh in the mosque can be an effective medium for da'wah because it contains prayers and praise to the Prophet Muhammad. On the other hand, there is also a view that this activity has the potential to disrupt the main function of the mosque if its implementation does not pay attention to sharia restrictions. These differences in views show that the issue of hadroh in mosques is not only related to cultural aspects, but also concerns the establishment of Islamic law.

Much research has been conducted on hadroh with a variety of study focuses. Adityatama dkk (2024) He explained that hadroh is a medium of Islamic cultural communication that plays a role in maintaining the existence of religious traditions while strengthening the identity of the Muslim community, Fakihi dkk., (2026) shows that hadrah activities in Islamic boarding schools contribute to the formation of Islamic character in students through internalization of Islamic educational values.

research Savero dkk (2026) It also found that hadroh art can be a medium for instilling Islamic educational values and shaping students' religious attitudes through extracurricular activities in pesantren. Moreover, research on the phenomenon of hadroh in community religious activities concluded that hadroh not only serves as religious entertainment but also as a medium for da'wah that can enhance spirituality and strengthen social ties in the community. However, these studies have mostly focused on historical, cultural, da'wah aspects, or the legitimacy of using the tambourine, so they haven't paid particular attention to the legal issues of performing hadroh in mosques.

Besides that, previous research has generally been descriptive, explaining the opinions of scholars without detailing the process of deriving legal rulings that underlie the emergence of these differences. There hasn't been much research examining differences in fiqh arguments through a comparative analysis of the evidence used by each scholar, then testing the strength of those arguments using the munaqasyah al-adillah approach. As a result, people mostly just know that legal differences exist without understanding the methodological basis that causes these differences. This situation shows that there's both a conceptual and methodological gap in studies about hadroh in mosques.

Based on this gap, this study focuses on the thoughts of Imam Ibn Hajar al-Haitami and Imam Jalaluddin as-Suyuthi. The choice of these two figures is not without reason. Imam Ibn Hajar al-Haitami is known as one of the main authorities of the Shafi'i school whose works have become important references in the field of fiqh, especially regarding worship and fatwas. On the other hand, Imam Jalaluddin as-Suyuthi was a multidisciplinary scholar who made significant contributions in the fields of tafsir, hadith, usul fiqh, and Shafi'i fiqh. Both of these figures equally hold high academic positions, but they come up with different legal views regarding hadroh practices in the mosque. These differences show that there are variations in interpreting evidence, applying principles of Islamic jurisprudence, and considering the mosque's role as a place of worship and a medium for preaching. Therefore, analyzing both opinions is important to better explain the dynamics of ijtihad within the Shafi'i school.

This phenomenon is also found in the hadroh practice at Al-Ihsan Mosque in Tangguk Bongkar IX, Medan City. Hadroh activities have become a part of the community's religious activities and are held regularly at the mosque. Its presence gets mixed responses. Some people see it as a form of spreading Islam that can increase love for the Prophet Muhammad, while others question whether it fits with the mosque's main function as a place of worship. These differing views show the need for a scientific study that can explain this issue objectively through both normative and empirical approaches.

Based on that explanation, this study offers a different perspective compared to previous research. It doesn't just describe hadroh practices as a religious tradition, but also comparatively analyzes the legal arguments of Imam Ibnu Hajar al-Haitami and Imam Jalaluddin as-Suyuthi using the *munaqasyah al-adillah* method to assess the strength of each argument. The results of the analysis were then connected with the hadroh practice that takes place at Al-Ihsan Mosque in Tangguk Bongkar IX, Medan City, resulting in a synthesis between classical fiqh studies and contemporary social reality. In this way, this research is expected to contribute to the development of comparative fiqh studies, enrich the discourse on Islamic art in places of worship, and serve as a reference for the community and mosque managers in responding to hadroh practices in mosques proportionally based on scientific arguments.

Methods

This research uses a socio-legal (empirical law) approach with a comparative design, combining a normative analysis of the thoughts of Imam Ibnu Hajar al-Haitami and Imam Jalaluddin as-Suyuthi with an empirical study on the practice of hadroh at Al-Ihsan Mosque Tangguk Bongkar IX, Medan City. This approach was chosen because the research is not only focused on studying Islamic legal norms (law in books), but also looks into the implementation and acceptance of these norms in people's daily lives (law in action) (Rosmita dkk., 2024). Thus, the research can explain the relationship between the fiqh arguments of the two scholars and the social realities developing in the field.

Based on its type, this research is an empirical legal study supported by a literature review. The empirical research is conducted to obtain factual data regarding the practice of hadroh in the mosque, while the literature study is used to examine the arguments, reasoning, and methods of legal deduction by Imam Ibnu Hajar al-Haitami and Imam Jalaluddin as-Suyuthi concerning the law of hadroh in the mosque. The research is carried out directly at Masjid Al-Ihsan Tangguk Bongkar IX in Medan, so it falls into the category of field research.

The nature of this research is descriptive-analytical, which means it describes the phenomenon of hadroh performances in mosques systematically, and then analyzes it using a comparative fiqh perspective. The analysis is aimed at identifying the similarities and differences in the legal arguments of the two scholars, the factors behind their differing opinions, and its relevance to the hadroh practices that are developing in the study location.

The research data sources consist of primary and secondary data. Primary data was obtained through semi-structured interviews with the management of Al-Ihsan Mosque Tangguk Bongkar IX, members of the hadroh group, religious figures, and parties who understand the implementation of hadroh activities at the mosque.

The selection of informants used a purposive sampling technique, meaning they chose informants who were considered to have knowledge and experience relevant to the research focus. Meanwhile, secondary data was obtained from the works of Imam Ibnu Hajar al-Haitami and Imam Jalaluddin as-Suyuthi, classical and contemporary fiqh books, books, scientific journals, regulations, and other literature relevant to the discussion of the law of hadroh in mosques.

Data collection techniques were carried out through observation, interviews, documentation, and literature study. Observation was used to get an overview of how hadroh is practiced in the mosque, interviews were conducted to explore the informants' views regarding the basis, purpose, and community response to the activities, while documentation was used to complement the data with archives or visual evidence. Meanwhile, literature study was carried out by reviewing fiqh books and scientific literature as the basis for normative analysis.

The collected data was analyzed qualitatively through stages of data reduction, data presentation, and conclusion drawing. A normative analysis of the opinions of Imam Ibnu Hajar al-Haitami and Imam Jalaluddin as-Suyuthi was conducted using content analysis to identify the legal basis, inference methods, and the arguments of each scholar. Next, a comparative analysis is used to compare the similarities and differences in their views. In the final stage, *munaqasyah al-adillah* is carried out, which involves testing and comparing the strength of the evidence used by each scholar so that the stronger (*rajih*) argument can be determined. The analysis results were then linked to empirical findings on hadroh practices at Al-Ihsan Mosque in Tangguk Bongkar IX, Medan, to assess the relevance of applying the two scholars' views in the context of contemporary society.

Results And Discussion

Results

Ibn Hajar Al-Haitami and Jalaluddin Al-Suyuthi's Perspective on the Rules of Playing Hadroh in the Mosque

There are various views among scholars regarding the ruling on playing the rebana or hadrah in the mosque, and there are quite significant differences of opinion. Some scholars allow it under certain conditions, while others strictly forbid it. This makes the issue of hadrah in the mosque a fiqh topic that needs to be looked at from evidence, context, as well as authoritative explanations from reputable scholars. Among the scholars who permit it is Imam Ibnu Hajar al-Haitami, one of the major figures of the Shafi'i school, who provides a lengthy explanation in *al-Fatawa al-Fiqhiyyah al-Kubra*. According to him, there are Sharia-based principles that show there is some leeway in using the duff (rebana), including in the mosque context, as long as the main goal is to show the prescribed celebration and happiness.

Ibnu Hajar al-Haitami said the following in *al-Fatawa al-Fiqhiyyah al-Kubra*:

وَفِي التِّرْمِذِيِّ وَسُنَنِ ابْنِ مَاجَةَ عَنْ عَائِشَةَ رَضِيَ اللَّهُ تَعَالَى عَنْهَا أَنَّ النَّبِيَّ صَلَّى اللَّهُ عَلَيْهِ وَسَلَّمَ قَالَ أَعْلِنُوا هَذَا النِّكَاحَ، وَاجْعَلُوهُ فِي الْمَسَاجِدِ، وَاضْرِبُوا عَلَيْهِ بِالْذُّفُوفِ. وَفِيهِ إِمَاءٌ إِلَى جَوَازِ ضَرْبِ الذُّفِّ فِي الْمَسَاجِدِ لِأَجْلِ ذَلِكَ فَعَلَى تَسْلِيمِهِ يُقَاسُ بِهِ غَيْرُهُ وَأَمَّا نَقْلُ ذَلِكَ عَنِ السَّلَفِ فَقَدْ قَالَ الْوَيْلِيُّ أَبُو زُرْعَةَ فِي تَحْرِيرِهِ صَحَّ عَنْ الشَّيْخِ عَزِّ الدِّينِ بْنِ عَبْدِ السَّلَامِ وَابْنِ دَقِيقِ الْعِيدِ وَهُمَا سَيِّدَا الْمُتَأَخِّرِينَ عِلْمًا وَوَرَعًا وَنَقَلَهُ بَعْضُهُمْ عَنِ الشَّيْخِ أَبِي إِسْحَاقَ الشَّيْرَازِيِّ رَحِمَهُ اللَّهُ تَعَالَى وَكَفَاكَ بِهِ وَرَعًا مُجْتَهِدًا

It means: 'In Sunan at-Tirmidhi and Sunan Ibn Majah, there is a hadith from Aisha RA that the Prophet Muhammad SAW said: "Announce the marriage, hold it in the mosque, and make it lively by playing the duff (tambourine)." This hadith indicates that it is permissible to play the duff in the mosque for a wedding. If this issue is acceptable, then playing the duff in the mosque for reasons other than a wedding is also analogically considered permissible. This was conveyed by early scholars like Abu Zur'ah, Ibn Abdi Salam, Ibn Daqiq al-Id, Asy-Shairazi, and so on.' (Al-Haitami, 1983).

Based on the wording above, it's clear that Imam Ibn Hajar al-Haitami understood that there is a hint of permissibility for hitting the duff in the mosque as long as the main purpose is a justified practice, like a wedding. In fact, he emphasized that this view is also reported from other great scholars such as al-'Izz ibn Abd al-Salam, Ibn Daqiq al-'id, and Abu Ishaq al-Syirazi, who were prominent figures with strong scholarly integrity and piety. This shows that this permissibility isn't just a single opinion but has legitimacy from several major mujtahid imams. However, there are also scholars who see things differently. Imam Jalaluddin as-Suyuthi, a prominent scholar, firmly prohibits activities like hadroh and drum playing in mosques. In his book *Al-Amru bi al-Ittiba' wa an-Nahyu 'an al-Ibtida'*, he says:

ومن ذلك الرقص، والغناء في المساجد، وضرب الدف أو الرباب، أو غير ذلك من آلات الطرب. فمن فعل ذلك في المسجد، فهو مبتدع، ضال، مستحق للطرْد والضرب، لأنه استخف بما أمر الله بتعظيمه، قال الله تعالى: في بيوت أذن الله أن ترفع ويذكر فيها اسمه أي: تعظم ويُتلى فيها كتابه. وبيوت الله هي المساجد

It means: 'Among the reprehensible innovations is dancing and singing in the mosque, playing the duff (a type of drum) or the rubab (a type of musical

instrument), or other musical instruments. So whoever does this in the mosque is considered an innovator (practitioner of *bid'ah*), misguided, and deserves to be expelled and punished, because they have disrespected Allah's command to honor the mosque. As Allah says in QS. An-Nur, verse 36: (Glorify Allah) in the houses (mosques) which Allah has commanded to be honored and in which His name is mentioned.'

Imam as-Suyuthi's opinion aligns with the understanding of scholars who emphasize that a mosque is purely a place of worship, so activities that involve entertainment should not be carried out inside it.

Factors Behind the Difference of Opinion between Ibn Hajar al-Haitami and Jalaluddin as-Suyuthi on the Ruling of Playing Hadroh in the Mosque

The difference of opinion between Ibnu Hajar al-Haitami and Jalaluddin as-Suyuthi regarding the ruling on playing hadroh in the mosque didn't come out of nowhere; it was influenced by a number of methodological factors and perspectives on understanding the texts of sharia. Both scholars start from Islamic legal sources like the Qur'an and hadith, but they arrive at different legal conclusions due to differences in their methods of deduction, approaches to evidence, and views on the function of the mosque and artistic activities in Islam.

The first factor that causes differences of opinion is the difference in understanding the function and position of mosques. Jalaluddin as-Suyuthi sees the mosque as a place of worship that has high sanctity and honor, so it must be kept away from activities that involve entertainment and games. This view is based on Quran 24:36, which explains that the mosque is a place that Allah commands to be honored and used to remember Him. Therefore, he understands that any activity that can reduce the focus on worship, including playing the duff and singing, shouldn't be done inside the mosque.

Unlike Jalaluddin as-Suyuthi, Ibnu Hajar al-Haitami sees that using the duff or hadroh is not necessarily against the sanctity of the mosque, as long as the activity has a good purpose and doesn't involve sinful acts. In his view, hadroh filled with recitations of praise and blessings for Prophet Muhammad SAW can be part of Islamic outreach and a way to inspire the community's religious spirit. For this reason, he is more open to using art in religious contexts, as long as it stays within the limits of Shariah.

The second factor is the difference in the methods of legal reasoning used by the two scholars. Ibnu Hajar al-Haitami used a *qiyas* (analogy) approach and considered practicality in understanding the evidence related to the use of the duff. This is seen in his use of hadiths narrated by Imam al-Tirmizi and Ibn Majah regarding the command to announce weddings in the mosque and to play the duff. According to him, these hadiths indicate that using the duff is permissible in certain

contexts. Based on that, he made analogies to other activities with similar purposes, such as Islamic promotion and dawah through hadroh.

Meanwhile, Jalaluddin as-Suyuthi emphasized a cautious approach (ihtiyath) in maintaining the sanctity of the mosque. He understood the hadith about using the duff in weddings as limited to certain contexts and didn't take it as a general rule to allow similar activities inside the mosque. In fact, he reinforced his view with explanations from other scholars like Sheikh Abu Bakr Syatha ad-Dimyathi, who interpreted that the command to play the duff should be done outside the mosque, while inside the mosque, only the wedding ceremony itself is conducted.

The third factor is the difference in understanding the concept of entertainment in Islam. Jalaluddin as-Suyuthi views activities like singing, playing the tambourine, and other forms of entertainment as having the potential to distract people from the main purpose of the mosque as a place of worship and remembrance of Allah SWT. Therefore, he tends to categorize these activities as lahwi (distracting entertainment) if done in a revered place like the mosque.

On the other hand, Ibnu Hajar al-Haitami doesn't see hadroh as inherently sinful entertainment. According to him, the ruling on an activity depends a lot on its content, purpose, and the impact it brings. If hadroh is used for sending blessings on the Prophet, remembering Allah, and strengthening Islamic teachings, then the activity can have positive value and shouldn't be equated with entertainment that involves sin. This difference in perspective is one of the main reasons for the differing rulings between the two scholars.

The fourth factor is the difference in the use and emphasis on hadith evidence. Ibnu Hajar al-Haitami focuses more on hadiths that show tolerance toward the use of the duff in certain activities that are considered positive. Meanwhile, Jalaluddin as-Suyuthi highlights hadiths related to the prohibition of poetry, trading, and worldly activities inside the mosque. This difference in selecting and prioritizing evidence ultimately affects the direction of the legal conclusions drawn by each scholar.

Besides that, social background and tendencies in religious thinking also influence those differences of opinion. Jalaluddin as-Suyuthi is known as a scholar who pays great attention to preserving the purity of worship and efforts to close the door to various forms of innovation in religion. Therefore, he is more careful about activities that could shift the main function of the mosque. Meanwhile, Ibnu Hajar al-Haitami looks at this issue more from the perspective of benefits and the purpose of its use in society, as long as it doesn't conflict with the principles of Sharia.

Thus, it can be understood that the difference of opinion between Ibnu Hajar al-Haitami and Jalaluddin as-Suyuthi is not merely a disagreement over what is halal and haram, but is influenced by various factors related to the method of deriving

legal rulings, understanding the function of the mosque, views on art and entertainment in Islam, use of evidence, and the individual thought tendencies of each scholar. This difference shows that Islamic law has a broad and dynamic space for ijtihad in responding to social and religious issues developing in society.

Chronology of Hadroh Practice at Al-Ihsan Mosque Tangguk Bongkar IX and How the Mosque Management Body (BKM) Views Its Implementation

Based on an interview with one of the administrators of the Mosque Committee (BKM) of Al-Ihsan Mosque Tangguk Bongkar IX, Tegal Sari Mandala II, Denai, Ustadz Irwansyahjul Nasution, an explanation was obtained regarding the BKM's rationale for setting policies related to the use of hadroh in the mosque. According to him:

"BKM basically holds the principle that the mosque must always maintain its purity and sense of devotion. Any activity that might disrupt the solemn atmosphere or give off an entertainment vibe should be avoided as much as possible, even if it has religious elements. Hadroh instruments, even when used for reciting prayers and enlivening religious events, still produce rhythmic and fairly loud sounds. This is a concern because it could disturb other congregants, especially those who are praying, reading the Qur'an, or attending learning activities in the mosque."

This explanation shows that the ban on playing hadroh in the mosque is not just because of a rejection of Islamic art, but more about an effort to maintain manners, order, and the sanctity of the place of worship. So, BKM's perspective comes from being careful (ihtiyat) in preserving the mosque's main function as a place of worship.

In addition, an interview was also conducted with one of the members of al-Ihsan hadroh, Syahrul Hidayat. He shared his view by saying:

"In my opinion, hadroh is a very positive activity. It is a form of Islamic art that includes praise and salawat for the Prophet Muhammad (peace be upon him). Therefore, personally, I don't see any prohibition against playing hadroh in mosques. Besides, hadroh is not performed during prayer times, but only on the commemoration of major Islamic days. When hadroh is performed at religious events in mosques, in my view, besides being Islamic-themed entertainment, it can also enhance devotion and foster love for the Prophet Muhammad (peace be upon him)." (Interview with Syahrul, 2025).

Syahrul, as a resident and a member of the hadroh group, said that the presence of hadroh in the mosque is not seen as something forbidden, as long as it is carried out within the bounds of proper etiquette and Islamic missionary purposes. Hadroh is only performed at certain moments, like during Maulid celebrations, Isra' Mi'raj, or other religious events, so it doesn't interfere with the main worship activities happening in the mosque. Besides that, the hadroh rhythm accompanying sholawat and religious poems can actually strengthen the spiritual

atmosphere and increase the congregation's love for the Prophet Muhammad (PBUH).

The researcher also interviewed one of the deputy administrators of the Mosque Management Board (BKM) of Al-Ihsan Mosque, Mr. Rahmat. He shared his views as follows:

"In my opinion, hadroh activities at the mosque are still acceptable as long as they are carried out in an orderly manner and don't interfere with prayer times. Nowadays, we see a lot of young people spending their time on things that aren't very beneficial. That's why, I think it's better for them to gather at the mosque to do positive activities, like sending blessings through hadroh. Besides strengthening togetherness, this activity can also be a way to introduce the mosque to the younger generation so they feel closer to the mosque environment." (Interview with Rahmat, 2025).

This statement shows that some mosque administrators see hadroh as one of the ways to guide the younger generation. From this perspective, hadroh activities are not only seen as a form of Islamic art, but also as a way to steer young people toward more positive activities and strengthen their connection with the mosque and religious activities.

Besides that, the researcher also interviewed one of the local residents around the mosque, Mr. Darso. He shared his opinion as follows:

Personally, I'm not really in favor of hadroh being played inside the mosque. It's not because I don't like shalawat or Islamic art, but I think it's not the right place. The mosque is where people come to find peace, pray, and get closer to Allah. If there are sounds like hadroh, even if it's shalawat, the atmosphere still changes. In my opinion, if hadroh is to be held, it's better to do it in the mosque yard or somewhere more open, so it doesn't lessen the sacred feel inside the main prayer hall.

That statement shows that Mr. Darso's disagreement is more based on considerations of appropriateness and maintaining the sacred impression of the mosque's main area, rather than just because of sound issues or entertainment elements. In this way, this community's view adds variety to the perspectives on hadroh practices in the mosque environment.

The Stronger Opinion Between Ibn Hajar Al-Haitami and Jalaluddin As-Suyuthi Based on the Discussion of Evidence and Its Relevance to Hadroh Practice at Al-Ihsan Mosque

After discussing the evidence between the opinions of Imam Ibnu Hajar al-Haitami and Jalaluddin as-Suyuthi, this study tends to favor the view of Imam Ibnu Hajar al-Haitami as the stronger opinion. This preference is based on the strength of the proofs used, the method of deriving the law, its alignment with the objectives of Sharia, and its relevance to the hadroh practice carried out at Al-Ihsan Mosque in Tangguk Bongkar IX.

Imam Ibnu Hajar al-Haitami's opinion is considered stronger because the evidence he used is more specific and more relevant to the topic being discussed, namely the use of the duff or tambourine in the context of Islamic outreach. In al-Fatawa al-Fiqhiyyah al-Kubra, he explains the hadith narrated by Imam al-Tirmidhi and Ibn Majah: 'Announce this marriage, hold it in mosques, and beat the duff.'

This hadith shows that the Prophet Muhammad (peace be upon him) linked the symbols of marriage, performing the ceremony in the mosque, and playing the duff drum in one sequence. From this arrangement, Imam Ibn Hajar al-Haitami understood that there is a hint that it is permissible to play the duff in the mosque as long as it is for a lawful purpose. In the study of ushul fiqh, specific evidence is given priority over general evidence. Therefore, the hadith that directly discusses the duff in the context of the mosque holds a stronger position compared to the general proofs about the obligation to honor the mosque used by Imam as-Suyuthi. This is because general evidence still needs to be understood in consideration of specific evidence so that there is no conflict in legal rulings.

Besides that, Imam Ibnu Hajar al-Haitami's method of istinbat also seems more systematic because it uses a qiyas approach toward other syiar activities. According to him, if the duff is allowed in wedding syiar held in the mosque, then other activities with similar purposes, like reciting shalawat, maulid, and hadroh, can be analogically judged the same as long as they don't involve sinful elements. So, his main focus isn't just on the musical instrument itself, but on the purpose of its use and the effects it produces.

This approach is also in line with fiqh principles:

الأُمُورُ بِمَقَاصِدِهَا

It means: Everything depends on its purpose.

If hadroh is performed to promote Islam, boost love for the Prophet Muhammad and enliven religious activities at the mosque, then the activity is more beneficial than harmful. On the other hand, if hadroh turns into entertainment that distracts, contains sinful acts, or disrupts the focus of worship, its ruling can change to disliked or even forbidden.

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Meanwhile, Imam Jalaluddin as-Suyuthi's opinion, although well-intentioned in protecting the sanctity of the mosque, tends to rely on general evidence and leans more toward sadd adz-dzari'ah (preventive measures). He was

concerned that if hadroh activities were freely allowed, the mosque might lose its dignity and turn into a place of entertainment. This concern is understandable, especially if the hadroh practice is done excessively, disrupts worshippers, or gets mixed with things that aren't in line with sharia.

When it comes to the practice of hadroh at Al-Ihsan Mosque in Tangguk Bongkar IX, Imam Ibnu Hajar al-Haitami's view seems more relevant as a legal basis. Based on research observations, the hadroh practice at this mosque isn't carried out as casual entertainment, but rather as a means for Islamic outreach and community religious activities. Hadroh is performed during specific events, like Islamic holidays, the Prophet Muhammad's birthday, mosque youth activities, and shalawat gatherings. Besides that, the content of the hadroh performance also includes sending blessings, dhikr, praises to the Prophet Muhammad (peace be upon him), and religious poems that carry messages of preaching and spiritual education. So, this practice is closer to worship and spreading religious messages than just worldly entertainment.

From the implementation side, hadroh at Al-Ihsan Mosque Tangguk Bongkar IX is still within the bounds of mosque etiquette. The activity is carried out at certain times and does not disturb the congregational prayers or other worship activities. This shows that the practice still observes the principle of *ta'zīm al-masjid* as emphasized by the scholars. Therefore, the hadroh practice at Al-Ihsan Mosque Tangguk Bongkar IX should still pay attention to sharia limits so that it does not deviate from its original purpose.

Therefore, after conducting the analysis of the evidence, this study concludes that Imam Ibnu Hajar al-Haitami's opinion is stronger to be used as a legal basis for the practice of hadroh at Al-Ihsan Mosque, Tangguk Bongkar IX. This permissibility is based on specific evidence regarding the use of the duff in religious activities, support from several prominent Shafi'i scholars, and its relevance to the goals of *da'wah* and community welfare. Meanwhile, Imam Jalaluddin as-Suyuthi's opinion still holds important value as a reminder to ensure that the practice of hadroh does not exceed limits and compromise the respect and primary function of the mosque as a place of worship.

Discussion

The discussion about the lawfulness of playing hadroh in mosques basically can't be separated from the dynamics of scholars' *ijtihad* in understanding the relationship between art, Islamic outreach, and the sanctity of the mosque. The differing views between Ibnu Hajar al-Haitami and Jalaluddin as-Suyuthi show that this issue falls within the *ijtihadiyyah* domain, where varying legal conclusions can occur. In the study of *ushul fiqh*, such differences are a consequence of differing methods of *istinbat*, approaches to evidence, and ways of understanding the

objectives of shariah in a religious-social context (Paryadi, 2021). Therefore, this study shows that the law of hadroh in mosques can't be understood in black and white terms, but should be seen through a contextual approach and the purpose of its use.

From the perspective of Islamic jurisprudence theory, the ruling on an activity is not only determined by its outward form, but also influenced by its purpose, impact, and the situation in which it is carried out (Napitupulu dkk., 2025). The fiqh principle 'al-umūru bi maqāṣidihā' explains that every action depends on the intention and purpose of the person doing it (Aini et al, 2025). According to this theory, Ibnu Hajar al-Haitami's view seems to focus more on the purpose of using hadroh as a means of spreading and preaching Islam. Hadroh, which includes prayers, remembrance, and praise for the Prophet Muhammad (PBUH), is understood not just as entertainment, but as a way to build love for the religion. In this context, the rebana drum is not seen as the main issue, but rather as a tool that supports conveying spiritual values to the community.

Ibnu Hajar al-Haitami's approach aligns with Yusuf al-Qaradawi's view, which explains that art in Islam is basically permissible as long as it doesn't involve sinful elements, distract from duties, or harm morals (Safliana, 2018). Art can even become a means of preaching if it is directed towards values of goodness and monotheism. This idea shows that Islam does not close off space for cultural and artistic expression, as long as it stays within the bounds of Sharia. That's why hadroh, accompanied by chanting prayers and carried out in religious activities, has a religious dimension that is different from general entertainment.

Nevertheless, Jalaluddin as-Suyuthi's opinion also has a strong basis of argument, especially in maintaining the sanctity and honor of the mosque. From his perspective, a mosque is not just a place where Muslims gather, but also a spiritual symbol that must be protected from any activities that can diminish the solemnity of worship. This idea aligns with the concept of ta'zīm al-masjid in Islamic jurisprudence, which is the effort to honor the house of God by preserving the worship atmosphere, peace, and devotion of the congregation (Samoeri dkk., 2024). Therefore, any kind of activity that might resemble worldly entertainment is seen as needing to be limited so that the main function of the mosque doesn't get shifted.

As-Suyuthi's view can also be understood through the theory of sadd adz-dzarī'ah, which is about closing paths that could lead to harm. In this context, he seems concerned that allowing hadroh in the mosque might open up opportunities for other activities that are more for entertainment and ultimately reduce the mosque's authority as a place of worship. Those concerns are actually quite relevant when looking at some religious art practices in the community that can sometimes go overboard, using loud sounds, and even mixing with behaviors that don't reflect

proper mosque etiquette. So, the prohibition mentioned by as-Suyuthi isn't just aimed at the drum itself, but more of a preventive effort to maintain the purity of the mosque's function.

Field research results show that the community's view on hadroh at Al-Ihsan Mosque in Tangguk Bongkar IX is also divided into two tendencies, almost similar to the views of the two scholars. Some members of the community and mosque administrators support the practice of hadroh because it is seen as a means of da'wah, a way to promote Islam, and a positive activity for the younger generation. Meanwhile, some others think that playing hadroh in the main prayer hall of the mosque isn't quite appropriate because it might reduce the sacred atmosphere and the peacefulness of worship. This difference in perception shows that the issue of hadroh in mosques isn't just about normative religious texts but is also influenced by social experiences and how the community interprets the mosque's function.

From a sociology of religion perspective, this phenomenon shows that there's a negotiation going on between sacred values and local culture. According to Emile Durkheim, religion always has a sacred dimension that needs to be kept separate from profane elements. However, in social practice, people often integrate local culture into religious activities as long as it's seen to strengthen their religious identity. Hadroh in the context of Indonesian Muslim society is a form of Islamic cultural acculturation that has developed into a medium for preaching and spiritual education. Because of that, the presence of hadroh in mosques is often seen as part of the community's religious tradition, not just ordinary entertainment.

In addition, this study also shows that hadroh practices at Al-Ihsan Mosque Tangguk Bongkar IX are carried out during certain occasions such as the Prophet's Birthday, Isra' Mi'raj, and mosque youth activities. This indicates that hadroh is not treated as a routine activity that interferes with the daily worship of the congregation. In terms of content, the chants performed include prayers, remembrance of God, and praise for the Prophet Muhammad (peace be upon him). This situation supports Ibnu Hajar al-Haitami's view that the ruling on an activity largely depends on its content and purpose. As long as hadroh doesn't involve sinful elements, doesn't make people neglect their duties, and still respects mosque etiquette, then the activity is closer to a form of religious expression rather than blameworthy entertainment.

The findings of this study are also relevant to several previous studies that explain that hadroh art has social and religious functions within the Muslim community. Research on hadroh art in pesantren and shalawat assemblies shows that hadroh plays a role in strengthening Islamic brotherhood, fostering love for the Prophet Muhammad and serving as a means of guiding the younger generation to be closer to religious activities. In the context of contemporary preaching, religious

arts like hadroh are considered effective in attracting the interest of the community, especially teenagers, to get involved in positive Islamic activities. Therefore, the function of hadroh is not only entertaining but also educational and spiritual.

Even so, this study also found that the concerns of those who oppose hadroh in mosques still have a valid basis that needs to be considered. Some informants felt that using musical instruments in the main area of the mosque could reduce the sense of sacredness and tranquility of worship if not properly managed. This shows the importance of religious and ethical boundaries in the practice of hadroh. Hadroh activities should not be done during prayer time, should not use excessive volume, and still maintain proper dress and behavior of the congregation. In other words, allowing hadroh should not be understood absolutely without considering the conditions and its impact on the mosque congregation.

Methodologically, this study shows that the disagreement between Ibnu Hajar al-Haitami and Jalaluddin as-Suyuthi comes from different perspectives in prioritizing the values of benefit and caution. Ibnu Hajar highlights the aspect of the benefit of da'wah and the promotion of Islam, while as-Suyuthi emphasizes more on preserving the honor of the mosque. These two approaches actually have the same goal, which is to preserve religion and the nobility of Islamic law. Therefore, this difference shouldn't be seen as a total contradiction, but rather as a reflection of the richness of Islamic jurisprudence in responding to social and religious issues.

Based on the overall analysis, this study confirms that hadroh practices in the mosque can basically be allowed as long as they follow Sharia principles, maintain mosque etiquette, and aim for Islamic propagation and da'wah. Ibn Hajar al-Haitami's opinion is seen as more relevant to the hadroh practices at Al-Ihsan Mosque Tangguk Bongkar IX because the activities are carried out within a religious framework and do not disturb the main worship. That said, Jalaluddin as-Suyuthi's warning is still important to use as an ethical guideline so that hadroh activities don't turn into excessive entertainment that could diminish the solemnity and sacredness of the mosque as the house of Allah SWT.

Conclusion

Based on the research that has been done, it can be concluded that the differences in opinion between Ibnu Hajar al-Haitami and Jalaluddin as-Suyuthi regarding the ruling on playing hadroh in the mosque come from differences in their methods of deriving law, ways of understanding the evidence, and perspectives on the function of the mosque and art in Islam. Ibnu Hajar al-Haitami tends to allow the use of hadroh in mosques as long as it's meant to promote Islam, doesn't involve any sinful acts, and the proper mosque etiquette is maintained. This opinion is based on hadiths about using the duff in wedding celebrations at mosques and is reinforced by analogical reasoning for other religious activities. Meanwhile, Jalaluddin as-

Suyuthi emphasized more on the importance of maintaining the honor and sanctity of the mosque from activities that could resemble entertainment, so he prohibited hadroh music in the mosque as a precaution in honoring the house of Allah SWT.

Field research results at Al-Ihsan Mosque Tangguk Bongkar IX show that the practice of hadroh is seen in various ways by the community and mosque administrators. Some people view hadroh as a means of preaching, a way to strengthen Islamic brotherhood, and a method of guiding young people to be closer to religious activities. However, some others believe that using hadroh in the mosque could reduce the sense of solemnity and sacredness of the worship space if not done properly. That said, the hadroh practice at Al-Ihsan Mosque is generally done during certain religious events like the Prophet's Birthday, Isra' Mi'raj, and other Islamic outreach activities, while still paying attention to the timing and orderliness of the congregation.

After examining the arguments of both scholars, this study tends to favor the opinion of Ibn Hajar al-Haitami as more relevant to the hadroh practice at Al-Ihsan Mosque in Tangguk Bongkar IX. This is because the hadroh performed is not intended merely as entertainment, but rather as a medium for religious outreach, reciting prayers, and strengthening spiritual values. However, Jalaluddin as-Suyuthi's opinion still holds important value as a reminder that hadroh practices should not go beyond the limits of sharia and should not take away from the main function of the mosque as a sacred and honored place of worship. That way, hadroh in the mosque can be allowed as long as proper manners, order, and religious purposes in line with Islamic values are maintained.

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