

# INTEGRATING KI HAJAR DEWANTARA'S PHILOSOPHICAL VALUES AND ISLAMIC LEGAL PRINCIPLES IN THE *HUDOQ KITA* DANCE TRADITION

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**Abstract:** This study examines the integration of Ki Hajar Dewantara's philosophical values with Islamic legal principles within the *Hudoq Kita* dance tradition of East Kalimantan. Using a qualitative-descriptive approach supported by a literature review of Dewantara's educational thought and Islamic legal theory, this research develops a conceptual framework that connects moral, cultural, and spiritual values embodied in the *Hudoq Kita* dance. Ki Hajar Dewantara's triadic principles—*ing ngarsa sung tuladha* (leading by example), *ing madya mangun karsa* (inspiring initiative), and *tut wuri handayani* (empowering from behind)—serve as a pedagogical basis for character formation and cultural learning. These principles closely align with foundational concepts in Islamic law, such as *maslahah* (public benefit), *'adl* (justice), and *wasatiyyah* (moderation), which emphasise ethical balance, social responsibility, and communal well-being. The relevance of these values becomes evident in the *Hudoq Kita* dance, a ritual Dayak tradition performed as an expression of gratitude, supplication, and respect for nature. Its symbolic masks, rhythmic movements, and collective performance illustrate the harmony of feeling, thought, and will (*olah rasa, olah pikir, olah karsa*) emphasized by Dewantara. The findings indicate that the *Hudoq Kita* dance functions not only as an artistic and cultural expression but also as an educational medium for internalizing moral and spiritual values consistent with Islamic ethical teachings. Through its ritual symbolism and environmental reverence, the *Hudoq Kita* dance cultivates sincerity, cooperation, humility, and respect for God's creation—virtues that resonate with the *maqâshid al-syarî'ah* in safeguarding life, intellect, and ecological harmony.

**Keywords:** dance art; Islamic law; local wisdom; literacy music

**Abstrak:** Penelitian ini mengkaji integrasi nilai-nilai filosofis Ki Hajar Dewantara dengan prinsip-prinsip hukum Islam dalam tradisi Tari *Hudoq Kita* di Kalimantan Timur. Menggunakan pendekatan kualitatif-deskriptif yang didukung oleh telaah literatur terhadap pemikiran pendidikan Ki Hajar Dewantara dan teori hukum Islam, penelitian ini mengembangkan kerangka konseptual yang menghubungkan nilai moral, kultural, dan spiritual yang terwujud dalam Tari *Hudoq Kita*. Tiga prinsip utama Ki Hajar Dewantara—*ing ngarsa sung tuladha* (memberi teladan), *ing madya mangun karsa* (membangkitkan semangat dan inisiatif), dan *tut wuri handayani* (memberi dorongan dari belakang)—menjadi dasar pedagogis bagi pembentukan karakter dan pembelajaran budaya. Prinsip-prinsip ini selaras dengan konsep dasar dalam hukum Islam seperti *mashlahah* (kemaslahatan), *'adl* (keadilan), dan *wasatiyyah* (moderasi), yang menekankan keseimbangan etis, tanggung jawab sosial, dan kesejahteraan bersama. Relevansi nilai-nilai tersebut tampak jelas dalam Tari *Hudoq Kita*, tradisi ritual Dayak yang dipentaskan sebagai ungkapan syukur, permohonan, dan penghormatan terhadap alam. Topeng-topeng simbolik, gerak ritmis, serta performa kolektif dalam tarian ini mencerminkan harmoni antara rasa, pikir, dan kehendak (*olah rasa, olah pikir, olah karsa*) sebagaimana ditekankan oleh Dewantara. Temuan penelitian menunjukkan bahwa Tari *Hudoq Kita* tidak hanya berfungsi sebagai ekspresi seni dan budaya, tetapi juga sebagai media pendidikan untuk menginternalisasikan nilai-nilai moral dan spiritual yang sejalan dengan etika Islam. Melalui simbolisme ritual dan penghormatan terhadap lingkungan, Tari *Hudoq Kita* menumbuhkan keikhlasan, kerja sama, kerendahan hati, serta penghormatan terhadap ciptaan Tuhan—kebajikan yang selaras dengan *maqâshid al-syarî'ah* dalam menjaga kehidupan, akal, dan keharmonisan ekologis.

**Kata kunci:** hukum Islam; kearifan lokal; musik literasi; seni tari

## Introduction

In the Islamic view, human life is directed toward achieving moral and spiritual perfection (*al-insân al-kâmil*) through a balance among intellect, heart, and charity.<sup>1</sup> This principle aligns with Ki Hajar Dewantara's view, which emphasizes that every human being must be guided so that all the forces of their nature develop towards safety and happiness, both as individuals and members of society. Both share the view that humanity, virtue, and social harmony should serve as the basis for forming a civilized person.<sup>2</sup> In a modern society marked by moral crisis, cultural degradation, and the erosion of identity, efforts to integrate these values are crucial to reconstructing social and spiritual ethics rooted in tradition.<sup>3</sup>

Art, within this framework, holds a strategic position as a medium for expressing moral and spiritual values. Islam accepts art, but rather places it within the corridor of law that upholds *maslahah* (benefit), *'adl* (justice), and *wasatiyyah* (balance). If art does not conflict with sharia principles, it can serve as a means of *tablîgh* and *ta'dîb*—i.e., the teaching of values and the formation of manners—that enriches social life. Islamic law, through the *maqâshid al-syarî'ah* approach, views art as an activity with worship value if it contributes to the realisation of public good and humanity. Thus, art rooted in local wisdom can be a genuine instrument for strengthening Islamic values within a specific context.<sup>4</sup>

These principles of Islamic law are highly relevant to the philosophy of Ki Hajar Dewantara, which emphasises the values of *ing ngarsa sung tuladha*, *ing madya mangun karsa*, and *tut wuri handayani* as ethical guidelines for community life. These values reflect the spirit of justice, balance, and social responsibility, in harmony with the *maqâshid al-syarî'ah*.<sup>5</sup> The integration of the two can be seen concretely in art practices based on local wisdom, such as the *Hudoq Kita* dance. The *Hudoq Kita* dance, originating from the Dayak community in East Kalimantan, is a spiritual expression that embodies the values of devotion, gratitude, and respect for nature as God's creation. The movement and symbolism of the mask in this dance depict human awareness of the connection between oneself, others, and the environment—a reflection of the principles of balance and social responsibility taught in both Islam and the teachings of Ki Hajar Dewantara.

Previous studies have explored the connection between cultural values and Islamic teachings. Darmiko Suhendar (2017) highlights the principle of *maslahah* in art, stating that as long as art brings benefits, it is allowed, whereas art that harms is prohibited.<sup>6</sup> On the other hand, Bintang Hayatu Rahman et al. (2023) explained that art and culture are acceptable under Islamic law as long as they comply with sharia.<sup>7</sup> However, if it is associated with Ki Hajar Dewantara, it is not found, especially when it is directly related to the principles of Islamic law in the context of art based on local wisdom, such as the *Hudoq Kita* dance.

The novelty of this research lies in its effort to establish a conceptual connection between the

<sup>1</sup> Kurnia Sari Wiwaha, 'Urgensi Mencapai Insan Kamil Di Zaman Modern : (Studi Pemikiran Ibnu Arabi)', *Jurnal Penelitian Agama* 25, no. 1 (June 2024): 35–52, <https://doi.org/10.24090/jpa.v25i1.2024.pp35-52>.

<sup>2</sup> Nahriyah Fata et al., 'The Local Wisdom of Dalihan Na Tolu Batak Angkola and the Perspective of Al-Ghazali's Moral Thoughts in the Formation of Moral Character', *Madania: Jurnal Kajian Keislaman* 28, no. 1 (July 2024): 45–56, <https://doi.org/10.29300/madania.v28i1.3680>.

<sup>3</sup> Vava Imam Agus Faisal and Nugroho Prasetya Adi, 'Digitalisasi Ajaran Ki-Hadjar-Dewantara Pada Proses Pembelajaran Neo-Guided Inquiry Untuk Mengembangkan Literasi Dan Numerasi Mahasiswa', *JINoP (Jurnal Inovasi Pembelajaran)* 9, no. 1 (May 2023): 82–97, <https://doi.org/10.22219/jinop.v9i1.22182>.

<sup>4</sup> M. Feri Firmansyah and Muammar Khadafie, 'KORELASI ANTARA ISLAM DENGAN SENI DAN BUDAYA', *Jurnal Kependidikan* 8, no. 1 (April 2023): 39–51.

<sup>5</sup> Raina Wildan, 'SENI DALAM PERSPEKTIF ISLAM', *Jurnal Ilmiah Islam Futura* 6, no. 2 (2007): 78–88, <https://doi.org/10.22373/jiif.v6i2.3049>.

<sup>6</sup> Darmiko Suhendra, 'Perspektif Hukum Islam Tentang Seni', *ASY SYAR'IYYAH: JURNAL ILMU SYARI'AH DAN PERBANKAN ISLAM* 2, no. 1 (June 2017): 47–59, <https://doi.org/10.32923/asy.v2i1.589>.

<sup>7</sup> Bintang Hayaturrahmah, Akhmad Raja Arya Putera, and Mona Rahmaliya, 'BERBAGAI SENI DALAM PANDANGAN AGAMA ISLAM', *Religion : Jurnal Agama, Sosial, Dan Budaya* 2, no. 6 (November 2023): 337–48, <https://doi.org/10.55606/religion.v1i6.755>.

philosophy of Ki Hajar Dewantara and the principles of Islamic law through art practices rooted in local culture. This research places artworks such as *Hudoq Kita* dance as interpretive mediums that combine the values of *maslahah*, *'adl*, and *wasatiyyah* in a vibrant and dynamic Islamic social context. This integration demonstrates that Islamic law is not rigid but rather relatively open to cultural expression if it is based on sharia's moral principles. The research questions asked in this study are: How can the relevance between the philosophical values of Ki Hajar Dewantara and the principles of Islamic law be realized in dance art based on local wisdom to produce harmony between culture and sharia?

Through this study, art is understood not only as a form of entertainment or aesthetic expression, but also as a mirror of Islamic law and morals, as reflected in culture. It is a space for dialogue between sharia and local culture, between tradition and modernity, which together form the paradigm of *fiqh al-tsaqâfah* – cultural jurisprudence – that places the values of justice, balance, and welfare at the core of harmony between religion and culture.

## Method

This study employs a descriptive, qualitative, and interpretive approach to examine the relevance of Ki Hajar Dewantara's philosophical values and the principles of Islamic law to art, grounded in local wisdom, particularly through an exploration of the symbolic meaning of the *Hudoq Kita* dance. This approach aims to understand the meaning and moral values that are internalized in art practice by highlighting the synergy between the principles of *ing ngarsa sung tuladha*, *ing madya mangun karsa*, *tut wuri handayani*, and the concepts of *maqâshid al-syarî'ah*, such as *mashlahah* (benefit), *'adl* (justice), and *wasatiyyah* (balance). The research was conducted in the PGMI Study Program of UINSI East Kalimantan, involving student subjects who were directly engaged in reflective activities on local cultural values. The art of *Hudoq Kita* dance,

which is a cultural heritage of the Dayak people in East Kalimantan, is also used as a symbol of human harmony with nature and the Creator. The spiritual values in the movements, masks, and rites of the *Hudoq Kita* dance are interpreted within the framework of Islamic law as a form of ecological and spiritual awareness oriented towards *maslahah al-'ammah* (public good).

Data were collected through participatory observation, in-depth interviews, and documentation, and then analyzed using the Miles and Huberman model, which included data reduction, data presentation, and interactive conclusions drawn.<sup>8</sup> To maintain the validity of the results, this study employs triangulation of sources and methods, as well as member checking and peer debriefing. Research ethics are maintained using informed consent and the protection of participants' confidentiality. This approach enables researchers to examine in depth the relationship between Islamic legal values and artistic expression as a medium for the internalization of moral and spiritual values. Thus, this research not only enriches the scientific treasures of contextual and humanistic Islamic law, but also confirms that art based on local wisdom—such as the *Hudoq Kita* dance—can be an effective means of realizing harmony between Islamic culture and teachings in contemporary society.

## Result and Discussions

### *Hudoq Kita* Dance in the Perspective of Local Wisdom

*Hudoq Kita* dance is one of the oldest cultural heritages of the Dayak people in East Kalimantan, especially the Bahau and Modang tribes. This dance is not only a traditional spectacle but also a spiritual means of connecting humans with nature and the Creator. In local beliefs, *Hudoq Kita* is a symbol of the guardians of life—creatures sent to protect rice plants from pests and evil spirits. Therefore, whenever people want to begin the planting period,

<sup>8</sup> Matthew B Miles and A. Michael Huberman, *Qualitative Data Analysis: A Source Book on New Methods* (Jakarta: University of Indonesia Press, 2014).

they perform the *Hudoq Kita* ritual as a form of gratitude and a request for blessings.<sup>9</sup>

The movements, music, and costumes in the *Hudoq Kita* dance are full of symbolic meaning. The dancers wear wooden masks in the shape of animals' faces, such as birds, pigs, or tigers, which are believed to represent the forces of nature. Its movements are dynamic, rhythmic, and energetic, symbolizing the spirit of life and the ever-rotating cycles of nature. Every footstep and hand swing reflects a prayer that the community will always live in balance, far from catastrophe. Thus, *Hudoq Kita* is not only an art performance but also an expression of cosmological and spiritual values passed down through generations.<sup>10</sup>

From the perspective of local wisdom, the *Hudoq Kita* dance teaches harmony between humans, nature, and God. Values such as cooperation, gratitude, and respect for nature are at the core of each performance. When all villagers are involved in the staging process—from making masks and preparing music to arranging offerings—a strong spirit of togetherness is reflected. These social values are particularly relevant to modern society, which is increasingly losing its sense of solidarity due to the rise of individualism and materialism.<sup>11</sup> *Hudoq Kita* also serves as a means of character education within the local culture. The younger generation involved in this dance practice learns about the value of responsibility, discipline, and loyalty to tradition. Through the creative process and togetherness, they come to understand that art is not only about the beauty of form, but also

about the meaning and value it contains. This is a tangible way to inherit moral values born of local culture that remain relevant today.<sup>12</sup>

An interview with one of the traditional leaders revealed that “*Hudoq Kita* is not just a dance, but a prayer that moves. When we dance, we speak to nature and to God in our own way.”<sup>13</sup> This phrase reveals the spiritual depth of the Dayak people's local traditions. For them, every movement and rhythm is a form of communication that is full of respect for God's creation. Thus, dance in this context serves as a medium of religious expression and spirituality, although it is not always directly associated with formal religious rituals. The *Hudoq Kita* dance demonstrates how local wisdom serves as a source of inspiration in fostering social and spiritual awareness. The *Hudoq Kita* dance conveys moral messages about maintaining balance in life, the importance of preserving nature, and respecting ancestral traditions. In the context of a plural and dynamic society like Indonesia, this type of cultural heritage plays a crucial role in strengthening identity and enriching the nation's cultural heritage. Local art becomes a medium for nurturing collective memories and deepening a sense of humanity.<sup>14</sup>

### Integration of Ki Hajar Dewantara's Philosophical Values and Islamic Legal Principles in Local Arts

This study examines how the traditional *Hudoq Kita* dance of East Kalimantan becomes a medium for the internalization of philosophical and spiritual values when interpreted through the lens of Ki Hajar Dewantara's educational philosophy and the principles of Islamic law.<sup>15</sup> The *Hudoq Kita* dance—performed with sacred masks that symbolize ancestral spirits and gratitude for the

<sup>9</sup> Thesa Nur Sastia, Samsyu Kamaruddin, and Octamaya Tenri Awaru Awaru, 'MELESTARIKAN KESENIAN TARI HUDOQ DI DESA BUDAYA PAMPANG KALIMANTAN TIMUR', *Jurnal Penelitian Ilmiah Multidisiplin* 8, no. 6 (June 2024), <https://sejurnal.com/pub/index.php/jpim/article/view/2178>.

<sup>10</sup> Nuryasmi Nuryasmi, 'DI BALIK TOPENG HUDOQ, TERSIBAK CERITA ASAL USUL LAHIRNYA TARI HUDOQ', *CENDEKIA: Jurnal Ilmu Pengetahuan* 1, no. 1 (July 2021): 108–22, <https://doi.org/10.51878/cendeikia.v1i1.97>.

<sup>11</sup> Lia Yuliana and Antoni Julian, 'Power and Ethics in State-Owned Enterprises: The Pertamina Adulteration Case through the Lens of Sharia Economic Law', *NUSANTARA: Journal Of Law Studies* 4, no. 2 (October 2025): 86–99, <https://doi.org/10.5281/zenodo.17340949>.

<sup>12</sup> Tri Indrahastuti, 'MAKNA HUDOQ KITA' PADA UPACARA PELAS TAHUN DI DESA PAMPANG KALIMANTAN TIMUR', *Joged* 4, no. 1 (December 2013): 15–24, <https://doi.org/10.24821/joged.v4i1.529>.

<sup>13</sup> Laman, 'Personal Interview', 2024.

<sup>14</sup> Paulus Wilfridus Gobang, 'MAKNA SIMBOLIS DAN FUNGSI TARI HUDOQ SUKU DAYAK WEHEA DI PEDALAMAN KALIMANTAN TIMUR', *Jurnal Komunikasi dan Budaya* 3, no. 2 (2022): 143–50.

<sup>15</sup> Rudi, 'Personal Interview', 2024.

harvest—serves not only as cultural heritage but also as a space for cultivating character, moral awareness, and environmental ethics.<sup>16</sup> Ki Hajar Dewantara's triadic values—*ing ngarsa sung tuladha*, *ing madya mangun karsa*, and *tut wuri handayani*—are reflected in the collaborative learning process surrounding *Hudoq Kita*.<sup>17</sup> Students learn to observe exemplary practices, actively participate in group interpretation of movements, and support peers in understanding the symbolic meaning of each gesture. These processes nurture responsibility, empathy, cooperation, and a sense of cultural rootedness.<sup>18</sup>

From the perspective of Islamic law, the values embodied in the *Hudoq Kita* dance align with *maqâshid al-syarî'ah*, especially *hifzh al-nafs* (preservation of life), *hifzh al-'aql* (preservation of intellect), and *hifzh al-bî'ah* (preservation of the environment). The dance's symbolism—gratitude, harmony with nature, and communal unity—can be understood as *tafakkur* and *tafaqquh fi al-kawn*, a reflective contemplation of God's signs manifested through creation. Such interpretation affirms that art, when directed toward goodness, becomes a means of *ihsân* and *maslahah*.<sup>19</sup> The *Hudoq Kita* dance also embodies the principle of *al-'urf al-shahîh*,<sup>20</sup> which recognizes local traditions within Islamic law as long as they uphold ethical values.<sup>21</sup> The integration of Dewantara's philosophy and Islamic legal principles demonstrates that local wisdom and religion can coexist harmoniously. The *Hudoq Kita* transforms into

not merely a performance but a form of *tazkiyat al-nafs* and a cultural *da'wah* medium that strengthens character formation in a multicultural society.

### The Philosophical Values of Ki Hajar Dewantara in the Framework of *Maqâshid al-Syarî'ah* and Local Wisdom

Analysis of the results of observations and interviews shows that the central values of Ki Hajar Dewantara—exemplary (*ing ngarsa sung tuladha*), independence (*ing madya mangun karsa*), and devotion (*tut wuri handayani*)—have a deep connection with the principles of Islamic law. In art practices rooted in local wisdom, such as the *Hudoq Kita* dance, these values are not only preserved as cultural heritage but also interpreted as part of the formation of a spiritual character rooted in *maqâshid al-syarî'ah*. The value of exemplary (*ing ngarsa sung tuladha*) is reflected in the attitude of artists and students who display discipline, responsibility, and honesty in every creative process.<sup>22</sup> This aligns with the concept of *uswah hasanah* in Islam, as exemplified by the Prophet PBUH in Q.S. al-Ahzab [33]: 21. An informant, Mrs Nurhayati—a traditional dance coach—mentioned that “every movement in *Hudoq Kita* must be carried out with clean intentions and full of respect for the ancestors; Without it, dance loses its spirit.” This view reflects spiritual values that are in harmony with the principle of *niyyah shâlihah* (good intentions) in Islamic law.

Independence (*in Madya Mangun Karsa*) is evident in the enthusiasm of art actors for developing innovations while preserving the roots of tradition. This principle aligns with the spirit of *ijtihâd* in Islam, a creative and critical effort to find new solutions grounded in sharia values. In an interview, one of the students at PGMI UINSI East Kalimantan stated, “We want to make works that are relevant to today's children, but still contain moral messages and Islamic values.” This statement demonstrates the existence of a creative process grounded in

<sup>16</sup> Yulia Eka Putrie, ‘Seni Islam dalam Perspektif Al Faruqi: Sebuah Komparasi’, *el Harakah: Jurnal Budaya Islam* 11, no. 1 (April 2009): 17–34, <https://doi.org/10.18860/el.v1i1.425>.

<sup>17</sup> Jesita Trisnawati, Syakir Muharar, and Eko Sugiarto, ‘The Hudoq Mask Works Potential as a Source of Learning and Moral Based Local Wisdom of Dayak Bahau Busang Tribe’, *The International Journal of Politics and Sociology Research* 10, no. 4 (March 2023): 176–93, <https://doi.org/10.35335/ijopsor.v10i4.88>.

<sup>18</sup> Arnum, ‘Personal Interview’, 2024.

<sup>19</sup> Amir et al., ‘The Contemporary Politics of Welfare and Anxiety: A Fiqh Siyash Review of Indonesia's 2045 Vision’, *NUSANTARA: Journal Of Law Studies* 4, no. 01 (July 2025): 30–43, <https://doi.org/10.5281/zenodo.17353871>.

<sup>20</sup> Muhamad Imam Muddin, ‘Inheritance System Mayorat on the Komerig Tribe in Urf Perspective’, *NUSANTARA: Journal Of Law Studies* 1, no. 1 (December 2022): 21–32.

<sup>21</sup> Siska, ‘Personal Interview’, 2024.

<sup>22</sup> Henricus Suparlan, ‘FILSAFAT PENDIDIKAN KI HADJAR DEWANTARA DAN SUMBANGANNYA BAGI PENDIDIKAN INDONESIA’, *Jurnal Filsafat* 25, no. 1 (August 2016): 56–74, <https://doi.org/10.22146/jf.12614>.

the values of *maqâshid al-syarî'ah*, particularly *hifzh al-'aql* (the preservation of reason), through the cultivation of creativity and intellect. The value of service (*tut wuri handayani*) means that art must provide social benefits.<sup>23</sup>

From an Islamic perspective, this aligns with the concepts of *khidmah* (social service) and *maslahah* (benefit).<sup>24</sup> The *Hudoq Kita* dance," for example, serves not only as an aesthetic work but also as an educational tool that introduces environmental values, social ethics, and spirituality to the community. Through this art activity, students and the community are invited to understand that true beauty lies in the balance between self-expression and social responsibility, as the principle of *wasatiyyah* in Islam. The *Hudoq Kita* dance itself, as part of the cultural heritage of the Dayak Bahau and Modang people, carries deep symbolism about the relationship between humans, nature, and the Creator. *Hudoq Kita* movements and masks symbolize the expulsion of bad traits and self-purification before the start of the planting season.<sup>25</sup> This value aligns with the *maqâshid al-syarî'ah* in the aspects of *hifzh al-nafs* (preservation of the soul) and *hifzh al-bî'ah* (preservation of the environment).<sup>26</sup> By preserving the *Hudoq Kita* dance, the community not only maintains its cultural identity but also actualizes Islamic teachings on ecological responsibility.

In this context, the values of Ki Hajar Dewantara provide a philosophical foundation that guides

society in striking a balance between the freedom of work and spiritual ethics.<sup>27</sup> Art is not only an aesthetic expression, but also a means of moral and social formation. As conveyed by one of the speakers, a lecturer of Islamic art and culture, "every art movement born from a sincere heart is a form of worship, because in it there is an intention to spread goodness and beauty."<sup>28</sup> The integration of Ki Hajar Dewantara's philosophical values and the principle of Islamic law creates a meeting space between culture and spirituality in art, grounded in local wisdom. The values exemplified in this example are designed to train moral responsibility, in other words, to cultivate ethical creativity and social awareness. The three synergies with *maqâshid al-syarî'ah* to form civilized, creative, and moral people. The *Hudoq Kita* dance is not just a form of entertainment but has become a vehicle for cultural *da'wah* that revives Islamic values in the local context. The *Hudoq Kita* reflects the harmonious integration of the archipelago's cultural heritage and the universal teachings of Islam, where beauty, morality, and spirituality come together in one breath of life.

## Conclusion

This study demonstrates that integrating Ki Hajar Dewantara's philosophical values with Islamic legal principles provides a meaningful framework for understanding the moral, educational, and spiritual depth of the *Hudoq Kita* dance tradition. The *Hudoq Kita* dance, as a cultural expression of the Dayak community, embodies not only aesthetic and ritual dimensions but also serves as a medium for internalizing ethical values aligned with the spirit of Islamic law. The symbolic masks, rhythmic movements, and ecological reverence inherent in the *Hudoq Kita* tradition reflect a deep awareness of the relationship between humans, nature, and the Creator. Ki Hajar Dewantara's educational

<sup>23</sup> Aditya Anugrah Dwipratama, 'Study of Ki Hadjar Dewantara's educational thinking and its relevance to Kurikulum Merdeka', *Inovasi Kurikulum* 20, no. 1 (February 2023): 37–48, <https://doi.org/10.17509/jik.v20i1.54416>.

<sup>24</sup> Rahmat Ramdhani and Zelvina Liska Afriani, 'Development of Islamic Boarding Schools Through Local Wisdom-Based Community Economic Empowerment: An Innovative Offer', *Madania: Jurnal Kajian Keislaman* 27, no. 2 (December 2023): 249–58, <https://doi.org/10.29300/madania.v27i2.2868>.

<sup>25</sup> Freddy Hermansyah Lbs, 'Harmoni Antara Pemikiran Pendidikan KH. Dewantara Dan Kewajiban Belajar Dalam Perspektif Hadits: Fondasi Pendidikan Islam Di Indonesia', *IHSAN : Jurnal Pendidikan Islam* 2, no. 4 (December 2024): 132–46, <https://doi.org/10.61104/ihsan.v2i4.371>.

<sup>26</sup> Faiz Zainuddin and Imam Syafi'i, 'Environmental Jurisprudence; Environmental Preservation Efforts In Islam', *NUSANTARA: Journal Of Law Studies* 2, no. 1 (March 2023): 1.

<sup>27</sup> Bambang Nugroho, 'FILOSOFI PENDIDIKAN KI HADJAR DEWANTARA BASIS DALAM MERDEKA BELAJAR UNTUK MENCETAK MANUSIA INDONESIA BERKARAKTER', *Psiko Edukasi* 21, no. 1 (May 2023): 28–40, <https://doi.org/10.25170/psikoedukasi.v21i1.4374>.

<sup>28</sup> Ahmad Fauzi, 'Personal Interview', 2024.

triad—*ing ngarsa sung tuladha, ing madya mangun karsa, and tut wuri handayani*—corresponds closely with the Islamic principles of *maslahah*, *‘adl*, *ihsân*, and *wasatiyyah*, which collectively aim to cultivate balanced, just, and morally upright individuals. These shared values resonate with the objectives of the *maqâshid al-syarî‘ah*, particularly in safeguarding life, intellect, lineage, property, and faith. Through its ritual symbolism and communal performance, the *Hudoq Kita* dance nurtures sincerity, cooperation, humility, and environmental consciousness—virtues that strengthen both cultural and religious identity. By bridging Dewantara's philosophy with Islamic legal ethics, this research affirms that locally rooted arts, such as the *Hudoq Kita* dance, can serve as an arena for constructive dialogue between cultural heritage and religious values. Art is not merely a profane or secular activity, but a form of devotion, moral cultivation, and social education. The creative tradition embodied in the *Hudoq Kita* dance illustrates how cultural practices can revitalize the nation's noble values while enriching society's spiritual understanding.

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