



MULUDAN AND HADRAH: A LIVING TRADITION AND YOUTH IDENTITY IN PABUARAN, SUBANG

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ABSTRACT

Studies on Muludan often overlook the active role of Hadrah in shaping youth identity, frequently treating it as mere accompaniment. This research analyzes the symbiotic nexus between the Muludan tradition and Hadrah performance in Pabuaran, Subang, focusing on its function as a medium for cultural regeneration. Using a qualitative case study method, the study involved six key informants from the Markazul Anshor group, including religious authorities and youth practitioners aged 16–20. Data were analyzed through thematic coding and interpreted using Social Identity Theory and the concept of Collective Effervescence. The findings reveal a chronological transition in musical hegemony from Qasidah and Marawis to Hadrah, which has transformed into a pop culture phenomenon. Hadrah provides youth with symbolic capital and social pride, bridging the gap between sacred ritual and contemporary identity. This research confirms that Hadrah is a vital mechanism for cultural regeneration, ensuring the vitality of Islam Nusantara traditions among the younger generation in a Nahdlatul Ulama environment.

Keywords: Cultural Regeneration, Hadrah, Islamic Tradition, Muludan, Subang, Youth Identity.

INTRODUCTION

The tradition of commemorating the birth of Prophet Muhammad SAW, widely known in the Nusantara as Muludan, is one of the most vital and deep-rooted socio-religious phenomena in the landscape of Indonesian Islamic culture. Far beyond its function as a ritual celebration, Muludan has transformed itself into a complex dialogical space where Islamic teachings meet, negotiate, and acculturate with diverse local traditions (Suriadi, 2019). This phenomenon affirms the dynamic character of Islam Nusantara, where the substance of the teachings is not present in a vacuum but is expressed through living and participatory cultural practices.

Previous studies have highlighted Muludan as an arena of acculturation (Suriadi, 2019). Mutaqin et al. (2025) assert the function of Maulid as an effective medium for bridging Islamic values with local wisdom (cf. Mutaqin et al., 2025). This celebration is also proven not only to be a cultural symbol but also to have a measurable impact on strengthening religious behavior (Taufiqi et al., 2023) and affirming the community's socio-religious values (Hanafiah, 2023; Pujiyanto & Muslihudin, 2023).



Amidst the proliferation of Muludan rituals, there is one artistic element whose role is often inseparable: the art of Hadrah. This art form has historical roots in Islamic tradition itself, referring to the use of the rebana (tambourine) by the companions when welcoming the arrival of Rasulullah SAW in Medina with the chant of Thala'al Badru 'Alainā (F. Ustadz, personal communication, 2025). In Pabuaran, Subang, the musical instruments accompanying shalawat in the Muludan celebration have undergone an evolution reflecting local cultural dynamics. According to key informants, in the 1990s to the early 2000s, Qasidah was still very popular. Then, around 2011/2012, a shift occurred towards Marawis as the accompaniment for shalawat. Not long after, around 2012/2013, the art of Hadrah entered and grew rapidly, becoming the primary choice as the modern musical accompaniment for shalawat in Pabuaran (F. Ustadz, personal communication, 2025). This development of Hadrah primarily occurred within pesantren, majelis taklim, and Islamic youth organizations, with its form later diversifying: some maintained the traditional format (using only rebana), while others adopted a modern touch with the addition of instruments like bass and keyboard (F. Ustadz, personal communication, 2025). Its presence has now become an integral part of the Muludan and Rajaban celebrations in Pabuaran, replacing the role of previous instruments.

The main argument of this article is that Hadrah is not merely a complementary performance art, but an essential medium that provides spirit (ruh), emotion, and a communal dimension to the Muludan ritual. As affirmed by the informant, Hadrah functions as an effective da'wah medium for cultivating love (mahabbah) for Rasulullah through beautiful art, while also serving as a means to strengthen brotherhood (ukhuwah) among members through joint practice and performances, and preserving the peaceful and loving culture of Islam Nusantara (F. Ustadz, personal communication, 2025). Psychologically, its gentle and meaningful rhythm can soothe the hearts of listeners, reminding them of Allah and the Prophet. Spiritually, it enlivens the shalawat, where every chant is an active act of worship, fostering mahabbah through hymns of praise and stories of the Prophet, creating a collective atmosphere of dhikr that connects the hearts of performers and listeners, and instilling adab (etiquette) and akhlaq (morals) such as humility and discipline in its members (F. Ustadz, personal communication, 2025).

However, herein lies a crucial research gap. Existing literature tends to focus on Hadrah as a cultural product or as a functional da'wah medium (Fitriani & Sulistyani, 2022; Salamah et al., 2023). These studies have successfully mapped what Hadrah's function is, but an understanding of how Hadrah is experienced and interpreted by its practitioners, especially the younger generation who are the "baton recipients" of this tradition, is still very limited. Previous studies have not adequately answered the questions: Why is the younger generation willing to be actively involved in Hadrah? How does this experience shape their identity?

This case study in Pabuaran, supported by in-depth interviews, seeks to offer answers to these questions. Observations and interviews in Pabuaran, Subang, within the cultural environment of Nahdlatul Ulama (NU), reveal a complex sociological phenomenon. For the youth at that time, Hadrah was not just interpreted as a ritual

obligation but also transformed into an arena for identity construction and a source of social pride. As confirmed by the informant, Hadrah was once a very popular cultural trend (nge-trend), much like popular music (such as city bands) among the youth of Pabuaran (F. Ustadz, personal communication, 2025). Involvement in it was a "great achievement" that conferred status, social recognition, and significantly strengthened their Islamic identity. This phenomenon of spiritual transformation from secular popular music (like Hard Rock) to Hadrah was also observed by Jamil (2020) in other youth communities like Syeikhermania.

Therefore, this article will fill this gap. By presenting a case study from Pabuaran, Subang, based on in-depth interviews with key informants and literature review, this research aims to show how the nexus between Muludan and Hadrah works in actual practice. More specifically, this article will analyze how Hadrah, as a tradition that continues to evolve historically in Pabuaran, successfully became a contemporary and effective identity marker for cultural regeneration, thereby ensuring the vitality of the Muludan ritual itself remains alive and owned by its succeeding generations.

METHOD

Data collection was carried out through two primary methods: (1) a systematic tracing and analysis of relevant literature (literature review) encompassing Islam Nusantara and the historical development of Hadrah, and (2) purposive in-depth interviews with six key informants from the Markazul Anshor group in Pabuaran, Subang. The sampling for these interviews consisted of one religious authority (aged 52) and five youth practitioners (aged 16–20) who were selected based on a criterion of at least three years of active participation in the local Hadrah ecosystem to ensure a deep understanding of cultural shifts. The data sources for this research consist of secondary data in the form of journal articles, theses, books, and related documents, alongside primary data originating from verbatim interview transcripts and digital artifact documentation, including Markazul Anshor's performance schedules, group rosters, and social media presence to verify contemporary aesthetic trends.

The type of data used is qualitative, presented in the form of text from literature and interview transcripts that illustrate subjective experiences of social status, pride, and the transition from secular music to Hadrah. Data analysis was conducted through triangulation of sources and methods via several stages: (1) data reduction by selecting, simplifying, and focusing the collected data on thematic codes such as performance prestige, social recognition, and cultural regeneration; (2) data presentation in narrative and thematic form, which includes a mapping of the musical hegemony transition in Pabuaran; and (3) drawing conclusions or verification by interpreting the findings from various data sources and linking them back to the theoretical frameworks of symbolic capital and collective effervescence to answer the research questions.

The analysis procedure follows a systematic thematic coding approach to ensure the qualitative data from the Markazul Anshor interviews and literature are rigorously interpreted. This process begins with open coding, where raw data are labeled with initial concepts such as performance prestige, spiritual spirit, and social

recognition. These codes are then refined through axial coding to identify broader categories, specifically focusing on the historical transition of musical hegemony and the psychological mechanisms of identity formation among youth. To ensure the reliability of the findings, the analysis utilizes investigator triangulation and peer debriefing, cross-referencing field notes with the digital artifact documentation from Markazul Anshor. These themes are strategically mapped to the research questions to explain how Hadrah functions as an entry point for cultural regeneration and a catalyst for collective effervescence within the Muludan ritual.

A crucial component of the findings is the temporal shift in the Pabuaran religious musical landscape, which highlights a clear transition of hegemony over three decades. This transition began in the 1990s and early 2000s when Qasidah was the dominant accompaniment for shalawat in various religious events. This was followed by a brief period of Marawis popularity around 2011 to 2012, characterized by a more dynamic tempo that began attracting the interest of the Pabuaran community. The final shift occurred in 2012/2013 with the introduction and rapid growth of Hadrah, specifically in the format known as Hadrah Al-Banjari or Habsyi.

This evolution, exemplified by the Markazul Anshor group, consolidated Hadrah's position as the primary musical medium for Muludan in Pabuaran. This timeline serves as the empirical foundation for discussing how Hadrah evolved from a new musical trend into an inseparable marker of local youth identity and a vital engine for the regeneration of the Muludan tradition.

The empirical data collected from Pabuaran reveals a clear chronological shift in the musical landscape accompanying shalawat over the past thirty years. Informants noted that Qasidah held dominance from the 1990s through the early 2000s, followed by a transition to Marawis around 2011. By 2013, Hadrah emerged as the primary musical accompaniment, characterized by the use of terbang, bass habsyi, and darbuka. Interviews with five youth practitioners from Markazul Anshor, aged 16 to 20, confirm that performing during Muludan serves as a peak social experience. These players reported that performing on the village stage provides a sensation comparable to being a popular idol, resulting in significant social recognition and praise for their technical skills. The key informant also highlighted that the group maintains routine practices that transmit not only musical beats but also values of discipline and etiquette.

The art of Hadrah, which now occupies a central position in the celebration of Muludan Nabi Muhammad SAW in Pabuaran, Subang, is essentially part of a tradition of Islamic music art with long historical roots. The use of percussion instruments like the rebana to accompany chants of praise has been known since the early days of Islam. As conveyed by the key informant in this study, the iconic moment of welcoming Rasulullah SAW's arrival in Medina by the Anshar companions, accompanied by the chant of Thala'al Badru 'Alainā and the beating of the rebana, serves as one of its historical references. This event is often interpreted as the initial legitimization for the use of rebana music in the context of expressing joy and respect in Islam. As Islam spread to various parts of the world, various art forms rooted in this tradition also developed, such as Hadrah, Marawis, Qasidah, Samrah, and others, which generally use the rebana as the main instrument to accompany dhikr and shalawat. These arts then

functioned not only as entertainment but also as a medium for spiritual expression, an effective means of da'wah to foster love (mahabbah) for Allah SWT and Rasulullah SAW, and a strengthener of social bonds (ukhuwah) within the Muslim community.

In Pabuaran, Subang, the landscape of Islamic music accompanying shalawat, especially in the context of major celebrations like Muludan and Rajaban, shows a dynamic evolution, reflecting the tastes and cultural adaptations of the local community over time. According to Ustadz, who has long observed and been involved in religious activities in Pabuaran, in the 1990s era up to the early 2000s, Qasidah art held hegemony as the main accompanying music in various religious events, including Muludan celebrations. Qasidah, with its vocal group format accompanied by classic rebana and sometimes a keyboard, was very popular at that time. However, entering the next decade, around 2011 to 2012, a significant trend shift occurred with the growing popularity of Marawis music. Marawis, characterized by the use of hajir, marwas, and dumbuk pinggang (waist drum) types of rebana, as well as a faster and more dynamic tempo, provided a different nuance and successfully attracted the interest of the Pabuaran community during that period.

The moment of change reoccurred not long after. According to Ustadz, around 2012 to 2013, the art of Hadrah in its currently known format—often called Hadrah Al-Banjari or Habsyi, which uses a set of rebana terbang (flying rebana) with varied beats (nikah, anak, and gedug), plus a hand bass (often called bass habsyi), darbuka/dumbuk batu, tam-tam, and keprak—began to be introduced in Pabuaran. The emergence of Hadrah was quickly met with a warm reception and grew rapidly, especially in local pesantren environments, majelis taklim, and Islamic youth organizations like IPNU-IPPNU. The appeal of Hadrah, which offers more varied, energetic, yet solemn musical arrangements, seemed to better suit the musical tastes of the Pabuaran community at that time, especially its youth. This caused the popularity of Marawis and Qasidah to be slowly replaced by Hadrah as the primary choice for shalawat accompaniment, particularly in the context of Muludan and Rajaban celebrations. This development also gave rise to diversity in Hadrah performances themselves; some groups maintained the traditional acoustic format, while others adopted modern touches by adding electric instruments such as bass guitar, keyboard, and even drum sets, adjusting to stage needs and audience preferences.

Through this process of historical evolution and cultural adaptation, Hadrah has successfully solidified its position not just as a replacement for previous musical instruments, but as an element that is symbiotically integrated and now difficult to separate from the identity of the Muludan and Rajaban celebrations in Pabuaran. Its presence has become an important marker in the series of these events, functioning as a catalyst for the spiritual atmosphere—awakening spirit, solemnity, and an outpouring of emotional love for the Prophet—while also becoming a vessel for the collective expression of the Pabuaran community in celebrating and interpreting these major Islamic holidays. This local phenomenon in Pabuaran is, in fact, a reflection of a broader pattern in the Nusantara, where the celebration of Maulid Nabi is often colored by acculturation with local arts and traditions, resulting in rich and diverse Islamic

expressions. The use of Hadrah or other rebana music variants as an integral part of Maulid celebrations is also commonly found in various other regions in Indonesia, indicating its significant role in popular religious practice. Thus, the historical context and specific evolution of Hadrah in Pabuaran become an important foundation for understanding how this art form subsequently plays a role in shaping youth identity and regenerating the Muludan tradition at the grassroots level.

More than just a ritual element in the Muludan celebration, the art of Hadrah in Pabuaran during a certain period transformed into a significant socio-cultural phenomenon among the younger generation. The key informant, Ustadz, recalls those times and confirms that Hadrah indeed reached an extraordinary peak of popularity (nge-trend pisan dulu mah hadrah teh), where involvement in it became a great source of pride for the youth. Performing on the main stage during the Muludan celebration, witnessed by the entire village, provided a sensation that, in the adolescent social dimension of that time, could be equated with the performance of an idol. The Hadrah players became the center of attention, receiving praise for their skills, and were indirectly seen as representations of youth who were active and positive in religious activities.

RESULT AND DISCUSSION

The transformation of Hadrah into a "pop culture" phenomenon among the youth of Markazul Anshor (aged 16–20) can be analyzed through Pierre Bourdieu's concept of Symbolic Capital and Tajfel's Social Identity Theory. For these practitioners, performing on the main stage during Muludan is not merely a religious obligation but a strategic acquisition of social prestige that confers status within their peer group and the wider Pabuaran community. This involvement allows the youth to negotiate a dual identity: as "devout Muslims" who uphold tradition and as "modern teenagers" who possess highly valued aesthetic skills. Within the framework of Youth Culture, Hadrah provides a "cool" and socially accepted alternative to secular music, allowing religious practice to satisfy the adolescent need for recognition and self-existence. This suggests that Islamic identity in Pabuaran is not static but is actively constructed through a performance-based prestige that bridges the gap between sacred duty and social popularity.

In this context, Hadrah functions as an effective arena for identity construction. It not only strengthens individual Islamic identity but also builds a collective identity as part of the Hadrah group and, more broadly, as part of the Pabuaran youth who uphold the NU tradition. The process of practicing together, performing at various events, and the social interactions forged within and around Hadrah activities strengthen the sense of togetherness (ukhuwah) and solidarity among the youth. The position as a Hadrah player effectively transforms them from just ordinary teenagers into figures seen as "guardians of tradition" and "baton carriers" from the previous generation, giving them a meaningful social role in the community structure. This phenomenon aligns with Jamil's (2020) observations of the Syeikhermania community, where participation in shalawat gatherings accompanied by Hadrah also serves as a means of forming an alternative collective identity for Muslim youth amidst

the currents of liberal culture and radical Islamic groups. Thus, the popularity of Hadrah as "pop culture" in Pabuaran was not just a musical phenomenon, but had profound sociological impacts in shaping the Islamic and social identity of its youth during that period.

The phenomenon of Hadrah as an arena for youth identity construction in Pabuaran cannot be separated from its central role in the Muludan ritual itself. Observations within the Pabuaran community show that Hadrah is not merely an interlude performance but functions as a vital element that concretely "enlivens" and gives "spirit" (ruh) to the entire Muludan celebration in Pabuaran. Without Hadrah accompaniment, the reading of praise poems and the history of the Prophet, such as the Book of Al-Barzanji which is an important part of Muludan, could potentially feel monotonous and distant. However, the beat of the bass habsyi, the varied strikes of the rebana terbang, the response of the keprak, and the rhythm of the darbuka played by the Hadrah group are able to transform the reading of the text into a living, participatory ritual experience that touches the collective emotions of the congregation.

The Hadrah group usually performs at key moments in the Muludan program. They accompany the reading of the rawi (narrative part of Al-Barzanji), build a solemn atmosphere during the mahallul qiyam (the moment of standing during the reading of the Prophet's birth), and arouse the congregation's spirit with popular shalawat chants during interludes or after the sermon. Hadrah's ability to adapt from serene rhythms to energetic ones allows it to guide the emotional dynamics of the congregation throughout the Muludan celebration. The echo of shalawat accompanied by Hadrah creates a collective religious experience, where the line between performer and congregation often blurs; it is not uncommon for the congregation to join in chanting the shalawat, move their bodies to the rhythm, and even be moved to tears when certain verses are performed.

Furthermore, the role of Hadrah in enlivening the Muludan ritual exemplifies Emile Durkheim's Collective Effervescence. The rhythmic complexity of the rebana and the deep resonance of the bass habsyi transform the narrative reading of Al-Barzanji into a shared, high-energy spiritual experience that touches the collective emotions of the congregation. This creates what Victor Turner identifies as *Communitas*, a state where social boundaries blur and a profound sense of togetherness (ukhuwah) emerges through participatory chanting and shared rhythmic movement. By guiding the emotional dynamics of the ritual—shifting from serene solemnity to energetic joy—Hadrah functions as more than an accompaniment; it is the vital engine that ensures the ceremony remains a living, affective experience rather than a formal historical relic.

This perspective is reinforced by the key informant's view. Ustadz emphasizes that Hadrah's function in Muludan far exceeds mere entertainment. First, it is a highly effective da'wah medium, especially in cultivating love (mahabbah) for Rasulullah SAW through a beautiful art medium that is easily accepted by various community groups. Verses containing praise, stories of struggle, and the noble attributes of the Prophet, when chanted with Hadrah accompaniment, are able to touch the heart and

instill admiration and longing for Rasulullah more deeply. Second, Hadrah activities, from the practice process to joint performances, become a means of strengthening ukhuwah Islamiyah (Islamic brotherhood) and togetherness among members and the wider community. Third, the strains of Hadrah accompanying dhikr and shalawat are able to create a collective dhikr atmosphere and provide peace of heart (menentramkan hati) for both performers and listeners, functioning as a medium of spiritual expression.

Furthermore, Ustadz provides an argumentative basis from the perspective of fiqh (Islamic jurisprudence) principles to understand the value of Hadrah in this context. He refers to a derivative principle of Maa laa yatimmul waajibu illaa bihi fahuwa waajib (That without which an obligation cannot be perfected is itself an obligation), which is the principle Maa laa yatimmul manduubu illaa bihi fahuwa manduub (That without which a recommended act (sunnah) cannot be perfected is itself recommended). In this view, if fostering mahabbah for Rasulullah, increasing shalawat, and performing dhikr are recommended (manduub) acts, then Hadrah, as an effective and proven means (wasilah) to help perfect or at least facilitate the achievement of these recommended goals within the Pabuaran community, can also be seen as having the value of being recommended (sunnah). This argument shows an understanding at the local religious leader level regarding the legitimacy of Hadrah not only as a cultural tradition ('urf) but also as a supporting means for recommended religious practices.

Thus, a strong symbiotic relationship or nexus is formed between the Muludan tradition and the art of Hadrah in the actual practice in Pabuaran. Muludan provides the ritual framework, narrative, and spiritual momentum, while Hadrah provides the artistic, emotional, and communal medium of expression that brings that framework to life. Both need and reinforce each other. Hadrah gains a main stage and socio-religious legitimacy through Muludan, while Muludan becomes more vibrant, participatory, and touching thanks to the presence of Hadrah. This nexus is key to the vitality of the Muludan celebration in Pabuaran, making it not just an annual commemorative ritual, but a dynamic cultural and spiritual event that remains relevant to its community.

This series of analyses regarding the historical evolution of Hadrah in Pabuaran, its transformation into a popular cultural phenomenon among youth, and its nexus with the Muludan ritual, converges to show Hadrah's role extends beyond mere musical or da'wah functions. More than that, the art of Hadrah in the Pabuaran context proves to function as an effective mechanism for cultural regeneration. It becomes a vital bridge connecting the older generation as heirs of the tradition with the younger generation, ensuring the sustainability and transmission of the cultural and spiritual values contained within the Muludan celebration.

As has been described, the strong appeal of Hadrah to the younger generation during a certain period, confirmed by Ustadz Ferdi as a proud cultural trend (nge-trend pisan dulu mah hadrah teh), became the main key in this regeneration process. By "packaging" the Muludan tradition—which for some teenagers might feel formal or old-fashioned—into an energetic, participatory performance art format that provides

social status ("cool" or "popular"), Hadrah succeeded in creating an attractive "entry point" for peers to get actively involved in religious activities. This involvement, which may initially have been driven by its social or aesthetic aspects, gradually instills a love for shalawat, an understanding of the Muludan narrative, and a sense of ownership of the tradition itself. Hadrah, in this case, not only passes down its art form (rebana beats, shalawat songs) but also implicitly transmits the values embedded within it: the value of mahabbah to Rasulullah, the value of togetherness (ukhuwah), the value of discipline (through routine practice), and the value of adab and akhlaq.

This symbiotic nexus between ritual and performance serves as a crucial mechanism for Cultural Regeneration within the adaptive framework of Islam Nusantara. By "packaging" the Muludan tradition in a format that is aesthetically relevant to the younger generation, Hadrah creates an effective "entry point" for youth to engage with religious values. Through the process of routine practice, the group Markazul Anshor transmits not only musical skills but also the core ethos of mahabbah (love for the Prophet), adab (etiquette), and akhlaq (morals). This demonstrates the flexibility of Nusantara's Islamic traditions to absorb contemporary influences—such as modern instruments or popular musical styles—without losing their spiritual essence. Ultimately, the vitality of the Muludan tradition in Pabuaran is ensured because it is no longer just inherited from the past but is continuously lived, reinterpreted, and "owned" by each succeeding generation. When youth get involved as Hadrah players, they not only learn musical skills, but also become internalized with the ethos, character, and spirituality contained within it.

CONCLUSION

This research examines the nexus between the Muludan tradition and the art of Hadrah in shaping religious practice and social identity in Pabuaran, Subang, through a qualitative approach combining literature review and in-depth interviews. The results demonstrate that Hadrah, after undergoing a historical evolution replacing Qasidah and Marawis, has become an integrated and inseparable element of the Muludan celebration in Pabuaran. The relationship between the two is symbiotic, where Muludan provides the main ritual context and spiritual momentum, while Hadrah provides the spirit, emotional expression, and communal dimension that enlivens the celebration. This study identifies that the nexus is not merely a functional relationship in a ritual but a complex socio-cultural dynamic where the art of Hadrah plays a crucial role in ensuring the tradition remains alive and owned by succeeding generations.

By positioning these findings within the broader academic landscape, this research offers a necessary contrast to existing literature on Hadrah. While previous studies have primarily focused on the instrumental function of Hadrah as a cultural product or its communicative utility as a dakwah medium, they often overlook the internal lived experience of the practitioners. This study fills that gap by demonstrating how Hadrah is experienced and interpreted by youth, moving beyond mere functionality to explore the formation of youth identity within a specific cultural period. Unlike prior works that treat youth as passive recipients of tradition, this

article highlights their active agency in negotiating Islamic identity through artistic performance.

The primary contribution of this research lies in the identification of a specific socio-cultural mechanism for identity reinforcement among youth in a Nahdlatul Ulama environment and pesantren ecosystem. The mechanism operates through a trajectory of performance prestige social recognition Islamic identity reinforcement. Involvement in Hadrah, which became a popular cultural phenomenon or trend, allows adolescents to gain status and social pride, which in turn strengthens their sense of belonging to the Islamic tradition⁹. This process provides the symbolic capital necessary to answer adolescent needs for recognition while simultaneously directing them toward the preservation of religious values.

Scientifically, this research enriches the study of Islam Nusantara by highlighting the central role of local popular arts in the negotiation of youth Islamic identity and the vitality of tradition in the contemporary era. The logical consequence for the praxis of Islamic education and dakwah is the affirmation of the importance of utilizing relevant and rooted socio-cultural mediums as an effective strategy. By bridging generations through an attractive and relevant art format, Hadrah ensures the sustainability of values such as mahabbah, spirituality, and adab, confirming that tradition survives not through static preservation but through active and adaptive cultural regeneration.

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