

## *Hadrah* and Islamic Da'wah as Instruments of Socio-Religious Transformation: A Case Study of Youth and Local Culture in Sumbek Hamlet, Muncan Village

Khaerul Anam, Suprpto, Faizah

UIN Mataram, Indonesia

240405022mhspascauinma@gmail.com; suprpto@uinmataram.ac.id

---

### Abstract

This study investigates the role of *hadrah* as a medium of socio-religious transformation, a topic that remains underexplored despite its profound impact on youth character formation and communal identity in rural Islamic settings. Focusing on Sumbek Hamlet, Muncan Village, the research aims to understand how participation in *hadrah* fosters social, religious, and moral development among youth. Utilizing a qualitative research design, the study engaged 25 purposively selected participants, including youth members, religious instructors, community leaders, parents, and local officials. Data were collected through interviews, observations, and documentation, then analyzed thematically to uncover key dimensions of transformation. The findings reveal that *hadrah* functions as a dynamic space for both social and spiritual learning. Socially, it promotes discipline, cooperation, and group solidarity through collective rehearsals and performances that reinforce a shared identity. Religiously, it deepens spiritual awareness and moral internalization through devotional lyrics, rhythmic *dzikir*, and communal acts of worship. The study concludes that *hadrah* operates as a living medium of cultural *da'wah*, blending artistic expression with religious devotion to create a transformative ecosystem of faith and community engagement. Theoretically, the study contributes to Cultural Transformation Theory and Religious Socialization Theory by illustrating how traditional religious arts function as vehicles for value transmission and identity formation. Practically, it offers insights for educators, religious leaders, and policymakers to harness *hadrah* as an informal yet

effective pedagogical tool for character education and spiritual development. Future research is recommended to explore *hadrah*'s transformative potential in urban and gender-diverse contexts.

**Keywords:** Hadrah; *Da'mah*; Socio-Religious Transformation; Character Development; Islamic Youth Culture

## INTRODUCTION

The phenomenon of youth development has long been a central issue in both social and religious studies. Adolescence represents a crucial transitional phase characterized by identity exploration, during which individuals confront conflicting values, norms, and lifestyles (Tasya Alifia Izzani et al., 2024). In the era of globalization, this identity formation becomes increasingly complex as young people are influenced not only by family and local traditions but also by global cultures disseminated through digital media and popular entertainment (Swastiwi, 2024). In Indonesia, this challenge is evident as secular, consumerist, and hedonistic popular culture increasingly permeates even rural youth communities, distancing many from local religious traditions (Rosa, 2022).

At the same time, new patterns of religiosity have emerged, particularly among Muslim youth navigating between tradition and modernity. The landscape of Muslim youth piety in Indonesia, particularly in the context of digital interactions and Islamic fundamentalism, has been undergoing cultural adaptation and redefinition (Muthohirin, 2025). Social media platforms are also key in shaping the religious and cultural identities of young Muslims, with influencers playing a significant role in promoting Islamic values and encouraging consumption behavior aligned with halal principles (Siregar et al., 2025)

Alongside digital religiosity, local Islamic traditions continue to function as vital means of moral formation and community engagement. Hadrah, for instance, has been locally adapted into a form of religious art that preserves indigenous cultural heritage while serving as a medium of spiritual transformation for younger generations—stimulating religious enthusiasm and fostering communal participation (Saidah & Fadhilah, 2023).

Nevertheless, local traditions rooted in Islamic values offer alternative spaces for young people to express their religious identity. One of the most significant examples is *hadrah*, a traditional Islamic art form combining rhythmic *shalawat* recitations, devotional

poetry, and percussion performance. *Hadrah* functions not only as a form of entertainment but also as a medium for *da'wah* and a communicative approach to internalizing Islamic values (Hendra et al., 2023). Preliminary observations in Sumbek Hamlet, Muncan Village, revealed that youth involvement in *hadrah* groups fosters greater religious motivation and participation in community worship. These practices position *hadrah* as an effective instrument for strengthening spiritual identity and promoting moral transformation among youth (Yusri et al., 2025).

From a socio-religious perspective, *hadrah* embodies the principle that Islamic *da'wah* and local cultural wisdom are mutually reinforcing. When managed by inclusive community leaders, local cultural media—including traditional Islamic arts—can function as tools of *da'wah* that promote moderation and constructive social engagement (Makruf-Pausacker, 2024). As *da'wah* continues to evolve, contemporary forms increasingly employ artistic and digital media to reach young audiences, combining religious messages with culturally familiar expressions (Saraka et al., 2025). The continuity between classical and modern *da'wah* practices underscores that the use of music and performative culture—such as *hadrah*—is a legitimate and adaptive extension of long-standing Islamic missionary traditions (Kuiper, 2021).

Prior research has highlighted the multifaceted role of *hadrah* in contemporary Muslim societies. Ngalmansyah (2024) emphasized its growing academic interest as a form of youth religiosity, while Jamil, (2020) in *From Hard Rock to Hadrah* demonstrated its appeal as a spiritual yet modern alternative for Muslim youth. At the national level, Farkhan (2025) found that *hadrah* in Asempayung Village served as an effective medium for *da'wah* among youth, integrating art, spirituality, and community. Similarly, Nurhasanah et al., (2025) noted that *hadrah* reinforced Islamic cultural identity and social solidarity, while Saputra (2024) showed its potential to revitalize youth participation in religious and community life. Absari & Rosyidi, (2024) also confirmed that classical *hadrah* functions as a profound means to express love for the Prophet and preserve religious traditions.

However, despite this growing body of research, most prior studies have emphasized *hadrah's* religious or educational functions without examining its broader role in facilitating *socio-religious transformation* among youth. This study fills that gap by focusing on how *hadrah* in Sumbek Hamlet operates as both a spiritual and social process that shapes youth identity through collective participation and community engagement.

Theoretically, this study rests on three interrelated perspectives. First, Cultural Transformation Theory posits that traditions serve as adaptive and negotiative spaces through which communities respond to social change (Kuiper, 2021). This framework allows the exploration of hadrah not merely as a preserved ritual but as a living tradition dynamically reshaped by youth engagement in a modern context. Second, Religious Socialization Theory emphasizes that daily cultural-religious practices, such as hadrah and shalawat groups, act as powerful informal educational arenas for internalizing faith-based values (Sirry, 2024). This perspective frames hadrah as an intergenerational medium that transmits moral discipline, collective responsibility, and spiritual emotion through performance. Third, Social Identity Theory (Tajfel & Turner, 1979) explains that youth participation in hadrah groups contributes to identity formation through affiliation and collective belonging, which strengthens social cohesion and a sense of religious solidarity.

Within these frameworks, *hadrah* can be viewed as an adaptive *da'wah* model that unites artistic creativity, religious devotion, and social solidarity—helping prevent extremism and promoting *rahmat al-'alamin* (Musthofa & Prihananto, 2023). Moreover, recent studies stress that *da'wah* content presented through creative, visual, and accessible forms resonates more effectively with millennial and Gen-Z audiences (Zakiah et al., 2025)

The novelty of this study lies in its focus on the micro-level transformation of youth social-religious identity through the participatory culture of hadrah within a rural community context. While previous studies have predominantly treated hadrah as a cultural art form or a general medium of *da'wah* (Jamil, 2020; Farkhan, 2025; Muhammad et al., 2025), this research uniquely investigates how hadrah facilitates socio-religious transformation among rural youth through experiential learning, collective ritualization, and moral-emotional cultivation. By combining classical theories of cultural adaptation, religious socialization, and social identity formation, this study contributes a novel theoretical synthesis that positions hadrah as both a locus of cultural resilience and a strategic model of transformative *da'wah* in the era of globalization.

This research focuses on *hadrah* and Islamic *da'wah* as instruments of socio-religious transformation among youth in Sumbek Hamlet, Muncan Village, Kopang Subdistrict, Central Lombok Regency, West Nusa Tenggara (NTB), Indonesia. The study aims to analyze the transformative processes experienced by youth through their participation in *hadrah* activities—both socially and religiously. The **social dimension** explores how *hadrah*

cultivates cooperation, solidarity, and collective identity, while the **religious dimension** examines how devotional lyrics, prayer, and *da'wah* messages contribute to spiritual growth and value internalization.

By investigating these aspects, the study seeks to highlight *hadrah* as a dynamic cultural *da'wah* medium capable of fostering youth religiosity, social cohesion, and moderate Islamic identity in an era of rapid globalization

## **METHOD**

### **Research Design**

This study employed a qualitative approach with a case study design to explore in depth the socio-religious and cultural experiences of youth actively involved in *hadrah* practices in Sumbek Hamlet, Muncan Village. The qualitative approach was chosen because it emphasizes understanding context-bound meanings rather than producing statistical generalizations (Creswell & Poth, 2018). The case study design allows a detailed investigation of a contemporary phenomenon within its real-life context (Yin, 2018).

### **Research Site and Duration**

The study was conducted in Sumbek Hamlet, Muncan Village, Kopang Subdistrict, Central Lombok Regency, West Nusa Tenggara (NTB), Indonesia, an area where *hadrah* traditions are deeply rooted in local Islamic culture. The fieldwork took place over one month, from September 4 to October 5, 2025. This period covered observation of practice sessions, religious gatherings, and community performances.

### **Participants and Sampling Technique**

The research involved 25 participants representing various social roles connected to the *hadrah* community. They consisted of: 14 youth members of the *hadrah* group, 1 *ustadz* or religious instructors, 2 community elders or local leaders, 3 parents of youth participants, 2 local officials (village head and staff), and 3 general community members as key informants.

Participants were selected using a purposive sampling technique to ensure the relevance and depth of information. The number of participants was determined based on the principle of data saturation, which means that data collection was concluded when no new information appeared (Sugiyono, 2022).

## **Instruments and Data Collection**

In this qualitative study, the researcher functioned as the primary instrument (human instrument) who designed, conducted, and interpreted the research process (Nowell et al., 2017). To ensure data richness and validity, three complementary methods were employed. Participant observation was conducted to capture the dynamics of hadrah rehearsals, live performances, and social interactions within the community. Semi-structured interviews were used to explore participants' perceptions, experiences, and interpretations of hadrah as a medium of Islamic da'wah and moral education among youth. Meanwhile, documentation—including photographs, video recordings, field notes, and archival materials—served to strengthen contextual understanding and facilitate data triangulation. This triangulated approach has been widely recognized as effective in recent studies on Islamic art and cultural da'wah in Indonesia (Saputra, 2024).

## **Data Analysis**

The collected data were analyzed using the interactive model developed by Miles, Huberman, and Saldana (2019), which involves three interrelated phases. Data condensation entailed the process of reducing, coding, and categorizing raw data to identify key concepts and emerging patterns. Data display involved organizing thematic findings and visually presenting them in structured narrative and tabular forms to ease interpretation. Conclusion drawing and verification were then conducted to refine meanings and confirm the accuracy of the emerging interpretations. Thematic analysis revealed three core dimensions—religious transformation, social function, and youth identity—reflecting the multidimensional role of hadrah as both a cultural expression and a powerful instrument of Islamic da'wah.

## **Trustworthiness and Ethical Considerations**

To maintain credibility and validity, the study applied source and method triangulation as well as member checking, enabling participants to verify the accuracy of interpretations (Noble & Heale, 2019). Ethical research procedures were followed, including obtaining informed consent, maintaining participant anonymity, and ensuring voluntary participation throughout the study.

## RESULTS

### 1. Social Transformation through Hadrah Participation

#### a. Cooperation and Teamwork

##### 1) Forms of Collaborative Practice during Training and Performances

The findings showed that youth participation in hadrah practice fostered a culture of cooperation and shared responsibility. During weekly rehearsals at the *mushalla* in Sumbek Hamlet, members jointly prepared instruments, arranged the seating layout, and coordinated song sequences before each session began. The atmosphere was informal yet disciplined, characterized by spontaneous collaboration and mutual assistance among the youth.

Field observation (Sep 6, 2025) recorded how group members helped one another tune the *rebana*, prepare microphones, and set up sound equipment before rehearsal. The group leader typically initiated the session by leading a collective *salawat* recitation as a sign of unity.

One participant described this cooperative spirit as follows:

*“Before we start, we always help each other prepare the instruments. If someone forgets to bring something, others lend theirs. We work together so the practice runs smoothly.” (P01, male, 18, Sumbek, personal communication, Sep 9, 2025).*

Another respondent shared a similar view:

*“Hadrah teaches us teamwork. When we perform in the mosque or at a village event, we all have roles—some carry the drums, others set the sound system. Everyone contributes.” (P03, male, 17, Sumbek, personal communication, Sep 12, 2025).*

These interactions illustrate that hadrah rehearsals served as practical training in cooperation, where teamwork was internalized not through formal instruction but through daily social engagement and collective religious practice.

## 2) Role of Leadership and Coordination among Youth Members

The leadership structure within the hadrah group operated democratically and was centered on cooperation rather than authority. The *leader* (usually the most experienced member) coordinated practice schedules, distributed tasks, and guided younger participants during vocal rehearsals. Leadership was characterized by empathy, religious reminders, and moral encouragement.

As noted by one participant:

*“Our leader doesn’t just give instructions; he motivates us and reminds us to be sincere. He says that when we sing shalawat, it’s not for show but for Allah.” (P05, male, 19, Sumbek, personal communication, Sep 14, 2025).*

The leader maintained harmony by balancing musical direction with spiritual reflection. Before every performance, he led a short *doa bersama* (collective prayer), reinforcing both discipline and devotion. Such leadership practices nurtured organizational awareness and collective commitment among youth members, strengthening social responsibility and coordination (Observation, Sep 15, 2025).

### b. Solidarity and Brotherhood

#### 1) Building Social Bonds through Shared Spiritual Experiences

Shared spiritual experiences became the foundation of strong solidarity among hadrah youth. The rhythmic recitation of *shalawat* and collective participation in religious events generated emotional closeness and mutual trust. Joyful interactions among members after rehearsals—laughing, sharing meals, and encouraging each other to join congregational prayers (Observation, Sep 18, 2025).

A youth participant expressed this sense of brotherhood:

*“We feel like one family. Even if someone is sad or tired, we remind each other to keep going because we sing for Rasulullah.” (P07, male, 17, Sumbek, personal communication, Sep 19, 2025).*

Another member highlighted how hadrah fostered a deeper connection beyond music:

*“We don’t just play instruments; we also share stories and pray together. It feels peaceful being in this group.” (P02, male, 18, Sumbek, personal communication, Sep 21, 2025).*

Such experiences demonstrate that the emotional rhythm of *shalawat* cultivates not only spiritual sensitivity but also a collective emotional bond that strengthens youth solidarity within a religious framework.

## 2) **Emotional Support and Empathy within the Hadrah Community**

The hadrah community also acted as a social support system for its members. Youth participants felt comfortable sharing personal struggles with peers, finding empathy and moral advice from within the group.

One respondent explained:

*“Sometimes, if someone has family problems or feels stressed, we talk after practice. We listen to each other and give advice. It helps us feel lighter.” (P04, male, 19, Sumbek, personal communication, Sep 22, 2025).*

Observation (Sep 23, 2025) confirmed that these informal discussions often occurred after evening rehearsals, creating a caring atmosphere rooted in religious brotherhood (*ukhuwah Islamiyah*). This pattern of mutual empathy strengthened the sense of belonging and social resilience among members, positioning hadrah not only as a religious performance but also as a safe communal space for emotional growth.

### c. **Collective Identity Formation**

#### 1) **Hadrah as a Marker of Local Islamic Youth Identity**

Hadrah participation had a symbolic impact on how youth were perceived within the local community. Being part of the hadrah group distinguished them as “active Muslim youth,” who were seen as role models in village religious life. Observation (Sep 15, 2025) noted that during the Prophet’s birthday celebration, villagers referred to them as *pemuda hadrah* (hadrah youth), a title associated with respect and piety.

A respondent shared:

*“People recognize us now. When there’s an Islamic event, they immediately ask for our group. It makes us proud to represent our village and our religion.” (P06, male, 17, Sumbek, personal communication, Sep 26, 2025).*

This identification reinforced positive self-image and instilled a sense of moral duty to embody the values expressed in *shalawat*. It also strengthened the social position of youth as agents of Islamic culture within their community.

## 2) Negotiation of Cultural and Religious Belonging in Community Life

Participation in hadrah also reflected the youth’s ongoing negotiation between cultural tradition and modern Islamic expression. While preserving traditional instruments and rhythms, they occasionally incorporated creative variations to engage younger audiences.

One member explained:

*“We sometimes add new beats to make it more lively, but the lyrics always stay about Rasulullah. We want young people to enjoy it while keeping the meaning pure.” (P08, male, 18, Sumbek, personal communication, Sep 29, 2025).*

Observation (Oct 2, 2025) revealed such adaptive performances during village events, where traditional and modern rhythms blended seamlessly. This creative negotiation illustrated how youth maintained cultural continuity while asserting a distinct Islamic identity that resonates with their generation.

**Table 1. Social Transformation through Hadrah Participation**

Theme	Sub-theme	Main Findings	Meaning
<b>Cooperation and Teamwork</b>	Collaborative Practice	Youth jointly prepare instruments and coordinate rehearsals	Builds teamwork and shared responsibility.
	Leadership and Coordination	Leaders guide with empathy and spiritual reminders	Strengthens unity and discipline.
<b>Solidarity and Brotherhood</b>	Shared Spiritual Experience	Shalawat creates closeness and mutual trust	Fosters brotherhood and social harmony.

Theme	Sub-theme	Main Findings	Meaning
	Emotional Support	Members share problems and give moral advice	Promotes empathy and belonging.
<b>Collective Identity Formation</b>	Islamic Youth Identity	Hadrah youth seen as role models in the village	Enhances self-esteem and moral image.
	Cultural-Religious Negotiation	Youth mix traditional and modern rhythms	Balances tradition with creativity.

The table 1 above summarizes the process of social transformation that occurs through youth participation in *hadrah* activities. Initially, cooperation and teamwork emerge as members collectively prepare instruments, coordinate rehearsals, and share responsibilities, fostering discipline and unity under empathetic leadership. This cooperation then grows into solidarity and brotherhood, where shared spiritual experiences during *shalawat* performances create emotional bonds, mutual trust, and a strong sense of belonging among participants. As these interactions deepen, *hadrah* becomes a space for collective identity formation, enabling youth to embody an Islamic identity that is respected within the community. At the same time, they creatively negotiate between traditional and modern expressions of culture, ensuring that *hadrah* remains relevant and appealing. Overall, the *hadrah* movement functions not only as a religious and cultural performance but also as a transformative social practice that strengthens cooperation, solidarity, and identity among the younger generation.

## 2. Religious Transformation through Hadrah Practice

Hadrah in Muncan Village plays a crucial role in shaping the religious consciousness and moral orientation of its youth participants. Beyond its musical performance, hadrah functions as a living medium of *da'wah*, transforming the participants' inner spirituality and social behavior. The transformative process unfolds through three major aspects: lyrical devotion, ritual engagement, and value-based *da'wah* transmission.

### a. Devotional Lyrics and Spiritual Reflection

The lyrical content of hadrah in Sumbek is rich with spiritual metaphors and Islamic teachings. Songs such as *Shalawat Badar* and *Ya Hanana* are not merely chanted for entertainment but serve as didactic tools to convey moral values such as humility, patience, and gratitude. Youth members often interpret these lyrics as reminders of life's spiritual purpose.

As expressed by one participant,

*“The lyrics make me reflect on how small we are before Allah. When I sing, I remember that life should be devoted to goodness and prayer.” (P08, male, 16, Sumbek, personal communication, Sep 29, 2025).*

Such reflections indicate that lyrical repetition contributes to internalizing religious values. Another youth member explained,

*“Learning shalawat verses helped me control anger and foster respect toward my parents.” (P03, male, 18, Sumbek, personal communication, Sep 17, 2025).*

A parent of a youth performer also observed this transformation, noting,

*“Since my son joined hadrah, he has become calmer and prays more regularly at home. I can see that the songs really touch his heart.” (P020, female, 50, Sumbek, personal communication, Oct 3, 2025).*

Thus, the interpretive process of understanding the lyrics transforms artistic participation into a spiritual learning experience.

## **b. Prayer and Ritual Engagement**

### **1) Integration of Hadrah with Communal Prayer and Islamic Rituals**

Hadrah performances in Sumbek are integral to religious gatherings such as *maulid*, *tablilan*, and *haul* events. These occasions combine musical expression with collective acts of worship, creating a holistic religious experience. The performances usually begin after *maghrib* prayer, transitioning naturally from *dzikir* to musical praise.

As one local *ustadz* noted,

*“Hadrah here is never separated from prayer. It begins and ends with remembrance of Allah, so the art itself becomes worship.” (P14, male, 30, Sumbek, personal communication, Oct 1, 2025).*

A Muncan Village Head similarly affirmed this communal role, stating,

*“We support hadrah because it strengthens the young generation’s faith. It’s not only music—it unites the community in worship and peace.” (P021, male, 46, Muncan, personal communication, Oct 4, 2025).*

Such integration transforms hadrah from a mere cultural ritual into a form of *ibadah* (worship) that embodies both spirituality and community solidarity. Youth participated enthusiastically in both the musical and religious dimensions, bridging aesthetic experience with ritual devotion (Observation, Sep 10, 2025).

## **2) The Role of Prayer in Strengthening Individual Piety**

Participation in hadrah correlates with greater consistency in performing obligatory prayers (*shalat lima waktu*). The practice serves as a motivational framework that reminds participants to maintain religious discipline.

One respondent shared,

*“Before joining hadrah, I sometimes skipped prayer. Now I feel ashamed if I miss it because our songs always remind me of Allah’s mercy.” (P06, male, 19, Sumbek, personal communication, Sep 22, 2025).*

This internalization of discipline through artistic devotion reflects the educational function of hadrah, where repetitive engagement in spiritual practice translates into behavioral change. Over time, participants develop a sense of accountability and moral consciousness rooted in consistent worship.

### **c. Da’wah Messages and Value Internalization**

#### **1) Transmission of Islamic Values through Song and Performance**

Hadrah functions as a culturally embedded form of *da’wah* that communicates Islamic values in accessible ways. Rather than formal preaching, hadrah transmits teachings of patience (*sabr*), gratitude (*syukur*), and brotherhood (*ukhuwah*) through melodic storytelling.

According to a local religious leader,

*“When youth perform hadrah, they are actually preaching through art. The songs teach kindness and remind listeners of Allah without using long sermons.” (P23, male, 50, Sumbek, personal communication, Sep 28, 2025).*

Audiences often responded emotionally to lyrics praising the Prophet, creating an atmosphere of collective *dzikir*.

A community member reflected similarly,

*“When we listen to hadrah, it feels peaceful. The rhythm and words remind us to forgive and live in harmony.” (P024, male, 54, Sumbek, personal communication, Oct 2, 2025).*

This demonstrates how art and *da’wah* merge in local Islamic culture to nurture both performer and audience spiritually.

## 2) **Moral and Ethical Lessons Derived from Hadrah Narratives**

Beyond lyrical and performative aspects, hadrah provides a moral learning environment that emphasizes discipline, teamwork, and sincerity. During rehearsals, youth members learn to respect leadership, cooperate, and manage emotional expression—values that mirror Islamic ethics.

As one senior member explained,

*“If someone comes late or ignores practice, we remind them that hadrah is not for showing off. It’s for da’wah and togetherness.” (P02, male, 23, Sumbek, personal communication, Sep 19, 2025).*

This sense of collective responsibility instills humility (*tawadhu’*) and sincerity (*ikhlās*), qualities essential for moral development. Observations recorded in field notes (Field Note, Sep 5, 2025) also indicated that participants displayed greater patience, cooperation, and respect after prolonged involvement. Thus, hadrah becomes both a medium of *da’wah* and a transformative framework for ethical cultivation.

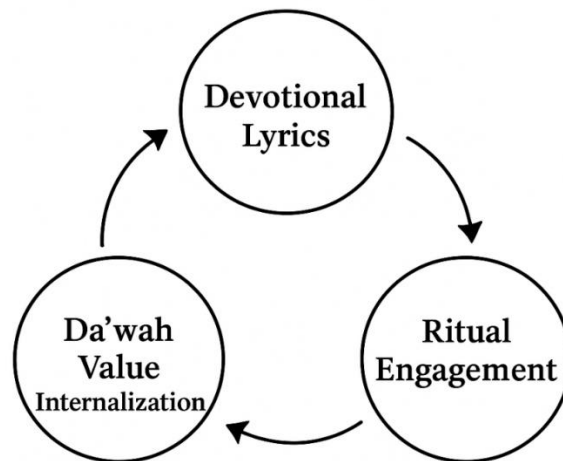


Figure 1. Model of Spiritual Transformation in Hadrah Practice

Figure 1 illustrates the Model of Spiritual Transformation in Hadrah Practice, showing the dynamic interaction between three core elements: Devotional Lyrics, Ritual Engagement, and Da'wah Value Internalization. The circular arrows indicate a continuous and reciprocal relationship—devotional lyrics inspire ritual participation, ritual engagement deepens spiritual experience, and both processes lead to the internalization of da'wah values. This model emphasizes how hadrah serves not only as a form of artistic expression but also as a transformative spiritual and moral practice.

### 3. Hadrah as a Medium of Socio-Religious Transformation

In the context of Sumbek, hadrah is not only a ritual art form but also a living medium that embodies cultural da'wah, youth religiosity, and the spirit of moderate Islam. The practice represents how Islamic teachings are localized and reinterpreted by the younger generation to respond to social change. Through the dynamics of performance, participation, and community interaction, hadrah facilitates the integration of tradition and modernity, religious expression, and social harmony.

#### a. Cultural Da'wah and Religious Expression

##### 1) Hadrah as a Bridge Between Tradition and Modern Da'wah

Hadrah in Sumbek has evolved from a purely ritual performance into a strategic form of *da'wah kultural* (cultural da'wah). It bridges traditional religious expressions with contemporary modes of youth participation. Senior community members emphasize that

hadrah has long served as a tool to spread Islam peacefully through art, particularly among the younger generation who might feel distant from formal religious settings.

As one *ustadz* remarked:

*“Hadrah connects the old ways of worship with the interests of today’s youth. They might not attend long lectures, but they will come for hadrah—and through it, they learn about Allah and the Prophet.” (P13, male, 30, Sumbek, personal communication, Oct 2, 2025).*

This indicates that hadrah acts as a “cultural bridge” linking generational values and devotional continuity. During observations (Sep 24, 2025), the inclusion of local instruments like *gendang beleq* and modern sound systems reflected an adaptive blend between heritage and innovation, allowing hadrah to remain relevant and attractive without losing its spiritual essence.

## 2) **Adaptation of Hadrah Performances for Contemporary Audiences**

Adaptability is one of hadrah’s defining features. Youth members in Sumbek often integrate new rhythmic patterns, creative arrangements, and even translated lyrical segments to reach younger audiences while maintaining religious integrity.

A participant explained:

*“Sometimes we add modern rhythm or mix Arabic and Indonesian so people understand the meaning. It makes hadrah more alive and closer to our generation.” (P04, male, 19, Sumbek, personal communication, Sep 21, 2025).*

This flexibility allows hadrah to serve as an inclusive form of *da’wah*, merging spiritual devotion with artistic creativity. Documentation from a local youth gathering (Documentation, Sep 30, 2025) showed that audiences—both religious elders and teenagers—responded enthusiastically, illustrating how hadrah successfully mediates between cultural preservation and modern religious engagement.

### **b. Fostering Youth Religiosity and Social Cohesion**

#### 1) **How Hadrah Nurtures Faith Commitment and Moral Discipline**

Regular participation in hadrah nurtures a strong sense of *iman* (faith) and *akhlak* (morality) among youth members. The discipline of rehearsal schedules, communal prayer

before practice, and ethical reminders from group leaders collectively shape religious commitment.

One performer reflected:

*“Our ustadz always reminds us that playing hadrah means serving Allah. We must be sincere, respect each other, and keep our hearts clean.” (P05, male, 18, Sumbek, personal communication, Sep 19, 2025).*

This statement highlights the implicit moral pedagogy embedded in the hadrah routine. Participants began their session with *shalawat* and short *tausyiah*, turning each gathering into a spiritual learning circle. Through this process, hadrah becomes a medium that internalizes Islamic virtues like sincerity (*ikhlas*), cooperation (*ta’awun*), and humility (*tawadhu*) (Observation, Sep 27, 2025).

## 2) **The Unifying Impact of Hadrah on Inter-Youth Relationships**

Hadrah also plays a vital role in building social cohesion among youth in Sumbek. The shared responsibility of preparing for performances—setting instruments, coordinating lyrics, and managing group attire—creates a sense of unity and collective pride.

As one member described:

*“Even though we come from different families and schools, hadrah makes us one. When we sing together, we forget our differences.” (P09, male, 16, Sumbek, personal communication, Sep 29, 2025).*

This sentiment reflects the integrative power of hadrah as a social glue that transcends individual boundaries. Observational data (Observation, Sep 25, 2025) confirmed that mutual respect and group solidarity are maintained even outside performance contexts, strengthening local networks of friendship and mutual aid. Hence, hadrah serves as both a vehicle for faith expression and a foundation for community togetherness.

**c. Promoting Moderate Islamic Identity**

**1) Embedding Tolerance and Harmony within Hadrah Teachings**

Hadrah's messages emphasize peace, compassion, and mutual respect—values central to *Islam wasathiyah* (moderate Islam). Through its lyrical narratives and performance ethos, hadrah teaches that loving the Prophet means embodying tolerance and empathy toward others.

One religious instructor articulated:

*“Our hadrah never teaches hatred. We sing about peace, patience, and the Prophet’s kindness. That is the real spirit of Islam.”* (P12, male, 30, Sumbek, personal communication, Oct 4, 2025).

This inclusive orientation allows hadrah to function as a platform for intergenerational and intergroup dialogue. During community events (Observation, Oct 1, 2025), audiences from different social and educational backgrounds participated harmoniously, illustrating how the performance nurtures unity rather than division.

**2) Hadrah's Role in Sustaining Moderate Islam amid Globalization**

In an age of digital influence and global cultural shifts, hadrah in Muncan remains a resilient symbol of religious moderation. It resists the polarization often seen in contemporary Islamic discourse by promoting balance between spirituality and modern expression.

A youth participant remarked:

*“Through hadrah, we learn that being a good Muslim doesn’t mean rejecting modern life. We can still follow the Prophet while using today’s tools.”* (P07, male, 16, Sumbek, personal communication, Sep 23, 2025).

This statement signifies how hadrah helps young Muslims internalize an adaptive, non-radical identity that harmonizes piety with openness. Field evidence (Documentation, Oct 5, 2025) revealed that performances are often shared via social media, reaching wider audiences without losing their traditional roots. Thus, hadrah becomes a resilient form of

*da'wah moderat*, bridging spirituality, culture, and modern communication to sustain balanced Islamic values in a globalized world.

**Table 2. Dimensions of Socio-Religious Transformation through Hadrah in Sumbek**

Theme	Sub-theme	Main Findings	Meaning
<b>Cultural Da'wah</b>	Tradition– Modern Bridge	Hadrah links classic art with youth da'wah.	Harmonizes heritage and modern preaching.
	Youth Adaptation	Rhythmic, bilingual style attracts youth.	Revitalizes da'wah for young audiences.
<b>Youth Religiosity &amp; Cohesion</b>	Faith Discipline	Builds sincerity and spiritual reflection.	Strengthens moral commitment.
	Unity	Fosters friendship and solidarity.	Creates social cohesion.
<b>Moderate Islamic Identity</b>	Tolerance & Harmony	Promotes peace and compassion.	Reflects wasathiyah values.
	Modern Context	Uses media for moderate Islam.	Integrates faith with modern life.

Table 2 shows that hadrah in Sumbek acts as a medium of socio-religious transformation. It connects traditional and modern da'wah, making religion appealing to youth through creative and bilingual performances. Hadrah also strengthens faith, discipline, and unity among young people. Moreover, it promotes a moderate Islamic identity by spreading messages of peace and tolerance while keeping cultural roots intact.

#### 4. Overall Summary of Research Findings

The overall findings of this study reveal that hadrah serves as a transformative medium of socio-religious development among youth in Sumbek, encompassing social interaction, spiritual growth, and identity formation.

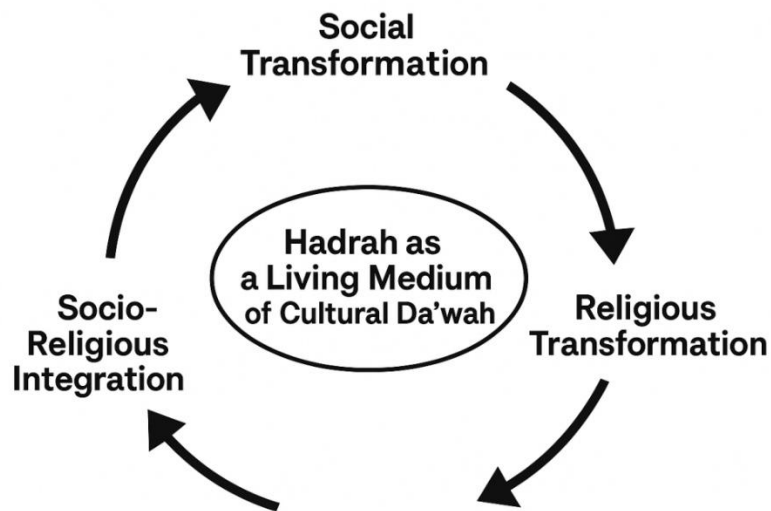
1. Socially, hadrah fosters cooperation, solidarity, and collective identity through shared practice, teamwork, and community involvement. Regular rehearsals and performances create a sense of belonging and mutual support that strengthens inter-youth relationships and reinforces social harmony.

2. Religiously, hadrah facilitates spiritual awareness and moral internalization through devotional lyrics, prayer, and da'wah-oriented messages. The combination of musical

rhythm, sacred chanting, and communal worship cultivates discipline, faith commitment, and emotional attachment to Islamic values.

3. Culturally, hadrah acts as a bridge between tradition and modern da'wah, allowing youth to express religiosity creatively while sustaining moderate Islamic identity. Its inclusive and peaceful character strengthens cultural resilience and promotes a tolerant understanding of Islam amid global change.

In conclusion, hadrah represents an integrated form of cultural da'wah—uniting art, worship, and community life—through which youth experience social solidarity, spiritual enrichment, and identity transformation within the context of local Islamic tradition.



**Figure 2. Comprehensive Model of Hadrah-Based Youth Transformation**

Figure 2 illustrates the Comprehensive Model of Hadrah-Based Youth Transformation, showing a continuous cycle connecting three dimensions: Social Transformation, Religious Transformation, and Socio-Religious Integration. At the center, “Hadrah as a Living Medium of Cultural Da’wah” represents the core process through which youth experience transformation. The diagram emphasizes that hadrah functions as an interactive and holistic medium—linking social cooperation, spiritual growth, and the integration of faith-based and cultural values into daily community life.

## DISCUSSION

### 1. Result Analysis

#### a. Social Transformation through Hadrah Participation

The findings demonstrate that hadrah participation significantly contributes to the social transformation of youth in Sumbek Hamlet, Muncan Village. Through collective rehearsals, performances, and religious gatherings, hadrah becomes a platform for fostering cooperation, solidarity, and mutual respect. The process of performing together instills teamwork, discipline, and a sense of shared responsibility among members. Parents and community members observed that youth who actively engage in hadrah display improved manners, greater respect for elders, and stronger communal attachment. Such participation promotes a sense of belonging that transcends entertainment, shaping social harmony and collective identity. This indicates that hadrah serves as a social learning environment where moral and interpersonal values are naturally cultivated through artistic collaboration. This result is in line with findings from *Empowerment of Children Based on Cultural Da'wah* (Fauzi et al., 2024), which shows cultural-based da'wah programs also strengthen social networks, cooperation, and emotional support among youth.

#### b. Religious Transformation through Hadrah Practice

Religious transformation emerges as a central dimension of youth involvement in hadrah. The combination of devotional lyrics, rhythmic dzikir, and ritual performance nurtures spiritual awareness and moral internalization. The lyrical content—containing praises such as Shalawat Badar and Ya Hanana—functions as a medium for transmitting Islamic values like humility (tawadhu'), gratitude (syukur), and patience (sabr). Repetitive chanting encourages mindfulness and emotional purification, reinforcing faith commitment and daily remembrance of Allah. Furthermore, hadrah's integration into religious ceremonies such as maulid and tahlilan strengthens communal worship and connects artistic devotion with ritual piety. Interviews with parents and local leaders highlight a visible moral improvement among participants—reflected in more consistent prayer habits, avoidance of negative behavior, and deeper engagement in religious life. Hence, hadrah not only enriches spirituality but also embodies a lived form of da'wah that transforms belief into behavior. Similar effects are reported in *Formation of the Religious Character of Students Through Internalization of the Values of the Hadrah and Dhuba Prayer Programs at Madrasah*

*Ibtidaiyah* (Uswah et al., 2023), where hadrah activities were shown to foster piety, love for the Prophet, and internalization of religious character among school students.

### c. **Hadrah as a Medium of Socio-Religious Transformation**

The integrative nature of hadrah positions it as a medium of socio-religious transformation that bridges art, worship, and community identity. It functions as a form of cultural da'wah that communicates Islamic teachings in ways accessible to youth and the general public. Local officials emphasized that hadrah strengthens intergenerational bonds and promotes tolerance by linking traditional religious expression with contemporary cultural forms. This fusion of social and spiritual elements fosters the development of a balanced, moderate Islamic identity. Through continuous engagement, youth learn discipline, sincerity (*ikhlas*), and cooperation, while society benefits from revitalized religious culture and communal unity. Thus, hadrah represents an evolving tradition that integrates faith, culture, and social cohesion—demonstrating its enduring role as a living medium of cultural da'wah and moral education within the Muncan Village community. These integrative roles echo those found in *Mubammadiyah's Cultural Da'wah in Facing the Digital Native Generation* (Alfarizi, 2024), which shows that cultural da'wah programs, adapted for young audiences, help maintain religious moderation and social harmony in changing cultural contexts.

The study reveals that hadrah plays a transformative role in shaping the social, moral, and spiritual dimensions of youth development. It serves not merely as a performance art but as a comprehensive educational platform that cultivates character, religious understanding, and collective consciousness. The triangulated data from interviews, observations, and documentation consistently point to hadrah's dual function as both a social integrator and a spiritual guide. Socially, it nurtures unity, cooperation, and respect; religiously, it deepens faith and moral awareness; and culturally, it preserves local Islamic traditions in a modern context. The cyclical interaction between these dimensions—social, religious, and cultural—produces a holistic model of youth transformation through hadrah. Consequently, hadrah stands as a sustainable form of da'wah bil-hikmah, embodying the values of devotion, togetherness, and resilience that continue to strengthen the fabric of the Muncan Village community.

## 2. Literature Comparison

The findings of this study demonstrate strong alignment with, and meaningful expansion upon, existing scholarship concerning youth religiosity, cultural adaptation, and Islamic da'wah practices. Consistent with Kuiper (2021) and the *Cultural Transformation Theory*, the results reveal that *hadrah* in Sumbek Hamlet functions not merely as a preserved ritual but as an adaptive medium that bridges traditional spirituality and contemporary youth identity. Similar to findings by Makruf-Pausacker (2024), this study confirms that *hadrah* embodies the dialogical relationship between Islamic da'wah and local cultural wisdom, where faith-based art becomes a strategic channel for promoting moderation (*wasatiyyah*) and inclusive religiosity among young Muslims.

Compared with Farkhan (2025), who identified *hadrah* as an effective medium for *da'wah* among youth in Asempayung Village, the present study extends the understanding of its transformative scope. While Farkhan focused primarily on its religious impact, this study demonstrates that *hadrah* also fosters *social transformation* through teamwork, empathy, and collective identity formation. This broader approach aligns with Tajfel and Turner's (1979) *Social Identity Theory*, showing that youth participation in *hadrah* strengthens group affiliation and moral solidarity—key elements of identity construction in adolescence.

Similarly, this research reinforces Sirry's (2024) argument under the *Religious Socialization Theory* that daily religious practices serve as informal yet powerful educational spaces. The lived experiences of *hadrah* participants in Sumbek reflect how repetitive devotional activities (such as *shalawat* and *dzikir*) internalize moral discipline and emotional piety. These findings resonate with Nurhasanah et al., (2025) and Saputra (2024), who emphasized *hadrah's* role in cultivating spiritual awareness and reviving youth participation in community religious life. However, the current study contributes a new dimension by evidencing that *hadrah* not only nurtures spirituality but also regulates social conduct—promoting cooperation, humility, and mutual respect within peer networks.

Furthermore, the study challenges the view of Rizqi (2018), who treated *hadrah* as primarily a performative art form. The empirical data here demonstrate that for rural youth, *hadrah* serves as a *living pedagogy*—a holistic medium through which artistic expression becomes a process of spiritual formation and moral learning. In this respect, the present findings support Hendra et al., (2023) and Yusri et al., (2025), who underscored *hadrah's* role in reinforcing Islamic identity while adapting to modern youth sensibilities.

In sum, this study contributes to the growing body of literature by bridging theoretical and empirical gaps. It situates *hadrah* at the intersection of cultural adaptation, religious internalization, and social identity formation—demonstrating that *hadrah* in Sumbek Hamlet operates as a transformative ecosystem where art, spirituality, and community converge. This integrative model advances previous research by showing how *hadrah* not only preserves Islamic tradition but also revitalizes it as a meaningful framework for youth socio-religious transformation in the era of globalization.

### 3. Implications

The findings of this study contribute both theoretically and practically to the broader discourse on youth religiosity, cultural da'wah, and socio-religious transformation in Islamic education and community studies. Theoretically, this research advances the understanding of how traditional Islamic art forms, such as *hadrah*, operate as dynamic agents of cultural and religious transformation. This finding supports Kuiper's (2021) notion that cultural traditions function as adaptive frameworks through which communities negotiate change, reaffirming that *hadrah* serves as a living *da'wah* model rather than a static ritual. By integrating *Cultural Transformation Theory*, *Religious Socialization Theory*, and *Social Identity Theory*, the study proposes a synthesized framework illustrating how collective religious art becomes a site of experiential learning. It extends existing literature by demonstrating that *hadrah* is not only a vehicle for transmitting Islamic values but also a participatory system of *identity formation* and *moral cultivation* among youth. The study thereby contributes to the evolving concept of *transformative da'wah*—a model of religious communication that merges faith, culture, and community engagement in shaping youth character and spirituality.

Practically, the results highlight several implications for educators, *da'wah* practitioners, and policymakers. Consistent with Sirry (2024), the practical implication suggests that religious art can be an informal pedagogical arena fostering faith-based emotional and moral education. First, *hadrah* can serve as an effective pedagogical tool for *non-formal religious education*, promoting values such as discipline, cooperation, and humility through artistic participation. Schools, *pesantren*, and community organizations could integrate *hadrah* practices as complementary methods of *character education* to foster emotional, moral, and spiritual development. Second, local religious institutions and youth organizations may adopt the *hadrah* model as a culturally resonant approach to counteract

secular influences and strengthen moderate Islamic identity. Finally, policymakers in cultural and religious affairs can recognize *hadrah* as a vital component of Indonesia's intangible heritage that supports *religious tolerance*, *social cohesion*, and *community resilience* in plural societies.

#### 4. Limitations

Despite its contributions, this study acknowledges several limitations that should be addressed in future research. First, the scope of participants was limited to one rural setting—Sumbek Hamlet—thus restricting the generalizability of findings to broader contexts. The dynamics of *hadrah* in urban areas or among female participants, for example, might yield different insights. Second, the study relied primarily on qualitative data through interviews and observations, which may be subject to interpretive bias. Quantitative validation through surveys or mixed-methods design could enhance empirical robustness. Third, temporal limitations prevented longitudinal observation of participants' transformation over time, making it difficult to assess the sustainability of behavioral changes.

Additionally, certain external variables—such as family influence, formal religious education, or digital media exposure—were not fully controlled, though they may interact significantly with the transformative process observed. Future studies could explore comparative cases across different regions or integrate psychological and educational dimensions to provide a more comprehensive understanding of *hadrah* as a medium of socio-religious transformation.

## CONCLUSION

This study confirms that *hadrah* functions as a transformative medium in shaping the social, moral, and spiritual dimensions of youth development in Sumbek Humlet, Muncan Village. The findings reveal that *hadrah* participation fosters social transformation by enhancing cooperation, discipline, and collective identity among youth; promotes religious transformation by deepening spiritual awareness, moral internalization, and faith-based conduct; and supports socio-religious integration by linking cultural art with Islamic values and communal unity. These results directly address the research objectives by demonstrating how *hadrah* operates as both a cultural and educational platform that integrates social learning, moral development, and da'wah practice. The synthesis of

interview, observation, and documentation data consistently indicates that *hadrah* serves not merely as ritual performance but as a *living medium of cultural da'wah* that shapes youth character and community harmony.

This study provides three major contributions to the field of Islamic education and cultural da'wah studies: (1) It advances the understanding of *hadrah* as a dynamic model of *transformative da'wah* that integrates *Cultural Transformation Theory*, *Religious Socialization Theory*, and *Social Identity Theory*, thus filling a theoretical gap in linking artistic expression to faith-based socialization; (2) It provides field-based evidence of how *hadrah* strengthens moral formation and social cohesion among youth in a rural Islamic context, enriching existing literature on informal religious education. (3) It proposes *hadrah* as a viable pedagogical model for schools, pesantren, and community organizations to promote character education, spiritual discipline, and moderate Islamic identity through participatory art and collective worship.

Future studies are encouraged to explore the longitudinal impact of *hadrah* on youth behavior and religious commitment to validate the sustainability of its transformative effects. Expanding research to other regions or different *hadrah* groups can also enhance generalizability and comparative analysis across socio-cultural settings. Moreover, integrating digital media into *hadrah*-based da'wah initiatives could be examined as an innovative strategy to engage younger generations in preserving Islamic cultural heritage while adapting to modern communication contexts.

## REFERENCES

- Absari, C., & Rosyidi, R. (2024). Dakwah Islam Melalui Seni Hadrah Klasik Madura. *Bayan Lin-Naas: Jurnal Dakwah Islam*, 8(1), 59. <https://doi.org/10.28944/bayanlin-naas.v8i1.1728>
- Alfarizi, A. F. A. (2024). Dakwah Kultural Muhammadiyah Dalam Menghadapi Generasi Digital Native. *KOMUNIDA: Media Komunikasi Dan Dakwah*, 14(2), 194–210. <https://doi.org/10.35905/komunida.v14i2.11214>
- Creswell, J. W., & Poth, C. N. (2018). *Qualitative Inquiry and Research Design: Choosing Among Five Approaches (4th ed.)*. Sage Publications.
- Fauzi, M., Dewi, A. R., Arman, L., & Hadi, R. T. (2024). Empowerment of Children Based on Cultural Da'wah: A Study at Abu Bakar Ash-Shiddiq Foundation in Nagari Malai III Koto. *Ilmu Dakwah: Academic Journal for Homiletic Studies*, 18(1), 175–192. <https://doi.org/10.15575/idajhs.v18i1.30432>

- Hendra, T., Adzani, S. A. N., & Muslim, K. L. (2023). Dakwah Islam dan Kearifan Budaya Lokal (Konsep dan Strategi Menyebarkan Ajaran Islam). *Journal of Da'wah*, 2(1), 78. <https://doi.org/10.32939/jd.v2i1.2660>
- Jamil, M. M. (2020). From Hard Rock to Hadrah: Music and Youth Sufism in Contemporary Indonesia. *Teosofia: Indonesian Journal of Islamic Mysticism*, 9(2), 275–286. <https://doi.org/10.21580/tos.v9i2.7959>
- Kuiper, M. J. (2021). *Da'wa: A Global History of Islamic Missionary Thought and Practice*. Edinburgh University Press.
- Makruf-Pausacker, L. (Ed.). (2024). *Islam, Education and Radicalism in Indonesia: Instructing Piety*. Routledge.
- Miles, M. B., Huberman, A. M., & Saldaña, J. (2019). *Qualitative Data Analysis: A Methods Sourcebook (4th ed.)*. Sage Publications.
- Muhammad Farkhan, Oktavianur (2025) *Seni Hadroh Sebagai Media Dakwah dalam Meningkatkan Aktivitas Keagamaan Remaja di Desa Asempayung, Kecamatan Dolopo, Kabupaten Madiun*. Undergraduate (S1) thesis, IAIN Ponorogo.
- Muhammad, S., Wahid, H. N., Ashlakha, H. N., & Salamah, U. (2025). Youth Transformation In Kutayu Village Through Hadroh Culture. *JiIC: Jurnal Intelek Insan Cendikia*, 2(4), 7068–7075. <https://jicnusantara.com/index.php/jiic/article/view/3140>
- Musthofa, C., & Prihananto, P. (2023). Da'wah Based on Socio Cultural Capital in the Prevention of Radicalism and Religious Conflict. *MUHARRIK: Jurnal Dakwah Dan Sosial*, 6(2), 217–232. <https://doi.org/10.37680/muharrik.v6i2.3624>
- Muthohirin, N. (2025). Faith in the Digital Age: The Rise of Islamic Fundamentalism and the Plurality of Young Muslims' Piety on Social Media. *Islamica: Jurnal Studi Keislaman*, 19(2), 199–233. <https://doi.org/10.15642/islamica.2025.19.2.199-233>
- Ngalimansyah, A. (2024). *Peran Kegiatan Ekstrakurikuler Hadroh Dalam Menanamkan Nilai-Nilai Pendidikan Islam Pada Siswa Mts Ma'arif 1 Punggur*. Doctoral dissertation, IAIN Metro.
- Noble, H., & Heale, R. (2019). Triangulation in research, with examples. *Evidence-Based Nursing*, 22(3), 67–68. <https://doi.org/10.1136/ebnurs-2019-103145>
- Nowell, L. S., Norris, J. M., White, D. E., & Moules, N. J. (2017). Thematic Analysis: Striving to Meet the Trustworthiness Criteria. *International Journal of Qualitative Methods*, 16(1), 1–13. <https://doi.org/10.1177/1609406917733847>
- Nurhasanah, M., Zanuba Alfin, K., Idharudin, A. J., Muhammadiyah, S., Ngawi, T., & Al-Hidayah Bogor, S. (2025). Peran Seni Hadroh dalam Meningkatkan Keterampilan dan Karakter Anak di TPA Al-Barokah Nglantung Bangunrejo. *Kreasi: Jurnal Inovasi Dan Pengabdian Kepada Masyarakat*, 5(1), 138–149. <https://ejournal.baleliterasi.org/index.php/kreasi/article/view/1222>
- Rosa, A. (2022). *Anak Desa Berpenampilan Kota "Agama, Budaya Dan Gaya Hidup Populer Remaja"*(Studi di Gampong Kedai Runding Kecamatan Kluet Selatan). Doctoral dissertation, UIN Ar-Raniry.
- Saidah, N., & Fadhilah, S. N. (2023). Hadrah Spirit as an Islamic Arts in the Land of Papua. *JUSPI (Jurnal Sejarah Peradaban Islam)*, 6(2), 116. <https://doi.org/10.30829/juspi.v6i2.13907>

- Saputra, R. (2024). *Revitalisasi Religiusitas Remaja Melalui Hadrah Di Desa Simbarwaringin*. Undergraduate (S1) thesis, IAIN Metro
- Saraka, M. Y., Monarshi, E. R., & Shabrina, N. (2025). Transformative Da'wah in Indonesia: Challenges of Equity and Opportunities for Synergy of Islamic Organizations and States. *KOMUNIKA: Jurnal Dakwah Dan Komunikasi*, 19(1), 131–148. <https://doi.org/10.24090/komunika.v19i1.10570>
- Siregar, E. A., Tullaili, M., & Afdal, Z. (2025). Social Media on Islamic Lifestyle Trends: A Systematic Literature Review. *Indonesian Interdisciplinary Journal of Sharia Economics (IIJSE)*, 8(1), 2270–2286. <https://doi.org/10.31538/ijse.v8i1.6167>
- Sirry, M. (2024). *Youth, Education, and Islamic Radicalism: Religious Intolerance in Contemporary Indonesia*. University of Notre Dame Press.
- Sugiyono. (2022). *Metode Penelitian Kualitatif, Kuantitatif, dan R&D*. cet. 26. Alfabeta.
- Swastiwi, A. W. (2024). *Globalisasi dan Media: Konvergensi Budaya dan Komunikasi*. PT Indonesia Delapan Kreasi Nusa.
- Tajfel, H., & Turner, J. C. (1979). *An Integrative Theory of Intergroup Conflict*. In W.G. Austin & S. Worcheb (Eds.), *The Social Psychology of Intergroup Relations*. Brooks/Cole.
- Tasya Alifia Izzani, Selva Octaria, & Linda Linda. (2024). Perkembangan Masa Remaja. *JISPENDIORA Jurnal Ilmu Sosial Pendidikan Dan Humaniora*, 3(2), 259–273. <https://doi.org/10.56910/jispendiora.v3i2.1578>
- Uswah, A. Y., Hartono, H., & Baihaqi, W. A. (2023). Formation of the Religious Character of Students Through Internalization of the Values of the Hadrah and Dhuha Prayer Programs at Madrasah Ibtidaiyah. *EDUCARE: Journal of Primary Education*, 4(1), 67–80. <https://doi.org/10.35719/educare.v4i1.135>
- Yin, R. K. (2018). *Case Study Research and Applications: Design and Methods (6th ed.)*. Sage Publications.
- Yusri, D., Usmaidar, U., Perkasa Alam, A., Awaliyah Siregar, T. R., Zailani, M. B., & Syahroni, A. (2025). Implementation Of Islamic Dawah Through Islamic Music Art Hadroh To Students Of The Malaysian Civilization Guidance Students, Selangor Malaysia. *International Journal of Science Education and Cultural Studies*, 4(1), 39–46. <https://doi.org/10.58291/ijsecs.v4i1.352>
- Zakiah, K., Baksin, A., Putri, D. W., & Hantoro, N. R. (2025). Transformation Of Islamic Da'wah Through Digital Content Training In Islamic Boarding Schools (Case Study at SMK YPC Cintawana, Tasikmalaya). *INJECT (Interdisciplinary Journal of Communication)*, 10(1), 795–820. <https://doi.org/10.18326/inject.v10i1.3787>