

The Internalization of Tasawuf Akhlaki Values: A Study of Youth in Shalawat Recitation through Hadrah Art

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Abstract

This study aims to explore the practice of reciting shalawat through the art of *hadrah* performed by the youth community in Jatikesuma Village, Deli Serdang. Using a field study method, primary data were obtained through participatory observation, in-depth interviews, and documentation of the *hadrah* players and their mentors. The research findings indicate that the practice of reciting 'shalawat' through the art of '*hadrah*' generates spiritual expressions manifested within the players' inner experiences in two primary forms. First, the emergence of *mahabbah* (divine love) for Allah and the Prophet Muhammad PBUH; second, the internalization of exemplary values and character obtained through the appreciation of lyrics, music, and rhythms that provide a sense of *khusyuk* (deep devotion). These two forms of values have implications for strengthening the values of Akhlaki Sufism which significantly shape the personality of the youth to become more religious and well-mannered. Thus, *hadrah* art is effective as a means of spiritual character education in converting Sufistic values into ethical behavior at the grassroots level which is essential to maintain.

Keywords: Hadrah Art; Shalawat; Akhlaki Sufism

Abstrak: Penelitian ini bertujuan untuk mengeksplorasi praktik pembacaan shalawat melalui seni *hadrah* yang dilakukan oleh komunitas anak muda di Desa Jatikesuma, Deli Serdang. Menggunakan metode studi lapangan, data primer diperoleh melalui observasi partisipatif, wawancara mendalam, dan dokumentasi terhadap para pemain serta pembina *hadrah*. Temuan penelitian menunjukkan bahwa praktik pembacaan shalawat melalui media seni *hadrah* menghasilkan ekspresi spiritual yang terinternalisasi dalam pengalaman batin para pemain ke dalam dua bentuk utama. Pertama, munculnya nilai *mahabbah* kepada Allah dan Rasulullah saw; kedua, internalisasi nilai keteladanan dan karakter yang diperoleh melalui penghayatan syair,

musik, dan ritme yang memberikan rasa khusyuk. Kedua bentuk nilai ini berimplikasi pada penguatan nilai tasawuf akhlaki yang secara nyata membentuk kepribadian anak muda menjadi lebih religius dan santun. Dengan demikian, seni *hadrah* efektif sebagai sarana pendidikan karakter secara spiritual dalam mengonversi nilai-nilai sufistik menjadi perilaku etis di tingkat akar rumput yang penting untuk dipertahankan.

Kata Kunci: Seni *Hadrah*; Shalawat; Tasawuf Akhlaki

Introduction

The moral degradation among today's younger generation demands alternative media capable of integrating spiritual values into contemporary cultural expressions (Gaya and Ahmad 2024; Junaidi 2024). The phenomenon of globalization often distances young people from their religious traditional roots; however, the art of *hadrah* has emerged as a dialectical space that bridges artistic needs with spiritual thirst. *Hadrah* is no longer understood as merely a traditional performance but has become a vessel for the youth in Jatikesuma Village to express their religious identity dynamically. Through the harmony of vocals and the rhythm of the rebana, this art form has succeeded in attracting Generation Z to re-engage in mosque activities and religious communities. This resurgence of interest indicates that a cultural-arts approach possesses a powerful appeal in maintaining the emotional connection of young people with Islamic teachings (Hariyadi 2013).

The relationship between the recitation of *shalawat* through the medium of *hadrah* and the internalization of *tasawuf akhlaki* (ethical Sufism) values lies in the power of the poetic lyrics, which are laden with theological and moral messages. *Shalawat* in *hadrah* is not just a sequence of meaningless words, but an instrument of *zikrullah* (remembrance of Allah) that functions to connect the practitioner's soul with the sublime figure of Prophet Muhammad PBUH. From the perspective of *tasawuf akhlaki*, the repetition of these celebratory verses constitutes a method of *riyadahah* (spiritual exercise) to cultivate a deep sense of *mahabbah* (love) for the Creator and His messenger. However, the recitation of *shalawat* is often regarded only as an oral routine without the internal realization of Sufistic values that can transform daily behavior. Therefore, an in-depth study is required to dissect how the aesthetics of *hadrah* are capable of strengthening the resonance of these Sufi values within the inner selves of the practitioners (Muhammad et al. 2025).

Studies regarding the art of *hadrah* and the recitation of *shalawat* have become an engaging field of inquiry, affirming the connection between human *mahabbah* toward Allah and His Messenger through various expressions (Jamil 2020; Wibowo 2022); furthermore, the art of *hadrah* also provides a method for learning Islam. *Hadrah* art also facilitates the cultivation of positive character values as a medium for *da'wah* (Abbas et al. 2025). Accordingly, this research positions itself to fill the literature gap by offering an in-depth analysis of the internalization of

tasawuf *akhlaki* through the triadic relationship between *hadrah*, shalawat, and character building. The novelty of this research lies in its focus on the mechanism of transforming the values of *mahabbah* for Allah and the Prophet into applicable ethical behavior among contemporary youth. By synergizing Sufi teachings and cultural expression, this study demonstrates art as an integral part of moral development. This step is crucial to prove that through *hadrah* art, spiritual values can be internalized organically without losing their social relevance for the present generation.

Based on the significance of this study, this research aims to analyze the mechanisms of the interconnectedness between the practice of *hadrah*, the chanting of shalawat, and the formation of youth character based on tasawuf *akhlaki*. The primary focus of the study is directed at how musical rhythms and the depth of shalawat texts synergize in internalizing values such as sincerity, patience, and politeness. It is assumed that the aesthetic experience gained while reciting shalawat collectively is capable of softening the hardness of the heart and replacing it with the gentleness of etiquette, which is the core of Sufi teachings. This becomes crucial to observe the extent to which cultural arts can become an organic and sustainable moral fortress for the younger generation.

Method

This research is a field study that employs a qualitative-descriptive approach to explore the experiences of *hadrah* Syubbanul Mu'minin performers in Jatikesuma Village, Deli Serdang Regency. Data collection techniques were conducted comprehensively through participatory observation, in-depth interviews, and documentation of all *hadrah* group activities to obtain holistic data. Primary data sources were obtained from key informants actively involved in the art of *hadrah*, including instrumentalists with specific roles and one mentor who provides theological guidance. The selection of informants was designed to capture the depth of inner experience and ritual practice directly from the main actors in the field. Furthermore, this study utilizes secondary data derived from literature reviews of scientific journal articles, books, theses, and mass media relevant to the themes of *hadrah* art and shalawat recitation. The collected data were then analyzed using interactive analysis techniques, which include the stages of data reduction, data display, and systematic conclusion drawing. The primary framework used in this analysis is the spiritual experience approach to dissect in-depth how these artistic practices implicate the values of tasawuf *akhlaki*. The data validation process was conducted through source triangulation to ensure that the findings regarding positive character changes in young people are firmly based on field facts.

Results and Discussion

Recitation of Shalawat through Hadrah Media

The recitation of shalawat through the medium of *hadrah* in Jatikesuma Village is not merely a musical activity, but a dialectical instrument that unites artistic aesthetics with the spiritual depth of Islam (Saputri et al. 2023). Substantively, shalawat is a form of transcendental communication that connects the ummah with its Creator through the intermediary of praise for Prophet Muhammad PBUH. In the context of *hadrah*, static shalawat texts become dynamic as they are amplified by the rhythm of the rebana, which aligns with the human heartbeat. This creates a sacred space where theological messages are no longer read simply as literature but are felt as spiritual energy that enlivens the hearts of the reciters. Thus, the *hadrah* medium functions as an accelerator that speeds the arrival of the message of love (*mahabbah*) into the deepest recesses of the soul.

The urgency of using *hadrah* in shalawat recitation is based on the human need for beauty in performing religious activities to avoid spiritual boredom. *Hadrah* art provides emotional color to the verses of shalawat through vocal harmony and variations in rebana strikes, which are capable of evoking feelings of profound emotion and spiritual joy (*wajd*). From the perspective of *tasawuf akhlaki*, the beauty of sound and organized rhythm can assist in concentrating the mind (*tadabbur*) on the meaning of the verses being chanted. Without supporting artistic media, it is feared that shalawat recitation would become a dry oral routine devoid of emotional realization. Therefore, the integration of music and shalawat texts is crucial in creating a holistic religious experience that touches the affective aspects of the performers (Najma and Apriana Putri 2024).

Field data indicate that the shalawat recitation procession in the *hadrah* group in Jatikesuma Village always begins with *tawasul* and solemn prayer before transitioning into the musical rhythm. Lyrics such as *Assalamu Alaika* and *Ya Habibi Ya Muhammad* are chanted with deep appreciation, where vocalists and drummers appear immersed in profound devotion (*khusyu'*). Ihsan Setiawan, in his interview, revealed that chanting shalawat within the *hadrah* rhythm creates a sensation of tranquility not found in other musical genres. Researcher observations confirm that both practice sessions and performances are enveloped in a strong aura of religiosity, where even the listening community becomes absorbed in the hymn of praise. This proves that *hadrah* media is effective in building an atmosphere of collective *dhikr* capable of uniting the community's hearts in a single frequency of *mahabbah*.

Based on this analysis, it can be concluded that the recitation of shalawat through *hadrah* is a highly effective form of cultural *da'wah* for the youth. The success of value internalization in this tradition lies in its ability to present Islamic teachings through an aesthetic package that is not rigid yet remains deeply meaningful. *Hadrah* successfully transforms praise lyrics into a tangible inner experience, allowing Sufism values to be absorbed without doctrinal coercion. This reality affirms that Islamic art plays a vital role in maintaining the continuity of the ummah's spirituality

amidst modernity. Through the medium of *hadrah*, shalawat is no longer just a tradition of the past but has become the pulse of a dynamic religious life for the present generation.

The recitation of shalawat through the rhythm of *hadrah* creates an affective resonance capable of bridging human consciousness with the spiritual presence (*hudur ma'navi*) of the Prophet. The vibrations of the drummers' voices and vocal harmony produce frequencies that soothe the nerves while awakening deep spiritual longing. In the Sufi tradition, good music is music that brings the listener closer to Allah, and *hadrah* fulfills these criteria through its repetitive rhythmic structure resembling *dhikr*. Young people in Jatikesuma Village feel that the *hadrah* rhythm helps them release psychological tension and replaces it with a sense of divine peace. In other words, *hadrah* acts as a spiritual therapy medium that cleanses the heart's impurities through the flow of sounds filled with holy praise (Wibowo 2022).

The importance of the rhythmic aspect in shalawat recitation is driven by the philosophy that the universe itself moves in a rhythmic order as a form of *tasbih* (glorification) to the Creator. When a *hadrah* player strikes his *rebana* in rhythm with the shalawat chant, he is essentially attempting to synchronize the rhythm of his micro-cosmos with the macro-cosmos of the universe. *Tasawuf akhlaki* emphasizes that the balance between the external (the physical movement of drumming) and the internal (the realization of the lyrics) is the key to the perfection of human character (*akhlak*). *Hadrah* media facilitates this balance by requiring high motor coordination alongside consistent spiritual focus throughout the performance. Consequently, *hadrah* becomes an excellent means of spiritual discipline (*riyadahah*) for training concentration and patience among the youth in worship.

In the context of field observations, *hadrah* performers stated that the transition from a slow rhythm full of longing to a fast rhythm full of joy reflects the dynamics of human love for Prophet Muhammad PBUH. Ustadz Budi Prasetyo explained that the rise and fall of tones and *rebana* strikes illustrate the waves of love in a believer's heart, which are sometimes serene and sometimes turbulent. Interview data with the youth show that they feel a close identity with Islam specifically when they are active in this artistic activity, as religion feels more alive and colorful. They do not feel as if they are learning heavy Sufism theories, but rather celebrating their love through the art they cherish. This proves that *hadrah* has become a vessel for the youth to express their religiosity honestly and aesthetically.

Spiritual Expression of Shalawat Recitation Through Hadrah

The expression of shalawat recitation through the art of *hadrah* in Jatikesuma Village manifests as a blend of vocal beauty and emotional vibration that reflects the spiritual depth of its practitioners. Phenomenologically, expression in shalawat is not merely a technique of word articulation but a reflection of an inner state attempting to communicate with the sublime figure of Prophet Muhammad PBUH. The

youth involved in this activity express their love through soulfully modulated voices, where every melodic curve and tone carries a deep message of longing. This expression serves as evidence that shalawat has become ingrained in their consciousness, such that every verse chanted is capable of stirring the emotions of both the listeners and the performers. Thus, expression in *hadrah* functions as a language of the heart that transcends the boundaries of ordinary verbal communication (Achlami HS 2018).

The importance of the expressive aspect in shalawat recitation is grounded in the principle that outward beauty (*husnu al-shawt*) must represent inward truth (*shidqu al-qalb*). From the perspective of *tasawuf akhlaki*, honest and sincere expression during shalawat can trigger a sense of solemnity (*khusyu'*), which is the primary key to transforming human behavior. If shalawat is recited without proper expression, the values of *mahabbah* contained within will not optimally permeate the soul. Expression born from inner depth creates a powerful spiritual resonance, capable of shifting the practitioner's inner atmosphere from anxiety toward tranquility. Therefore, training expression in *hadrah* is essentially training the sensitivity of feeling (*dhauq*) to remain aligned with noble prophetic values (Azizah et al. 2022).

Field data indicate that the expressions of *hadrah* performers in Jatikesuma Village appear in stark contrast between technical rehearsals and actual performances, which are filled with ritualistic devotion. Researcher observations noted that vocalists often close their eyes and exhibit facial expressions full of longing while chanting praise verses themed around *mahabbah*. Ihsan Setiawan, in his interview, admitted to an inexplicable feeling of happiness, as if sensing the spiritual presence of the Prophet among them when the expression of shalawat reaches its peak. Similarly, the witnessing community often sheds tears, touched by the beauty of the expression radiated by the *hadrah* group. This proves that the power of expression in *hadrah* has a broad reach in influencing the emotions and collective spiritual consciousness of the community.

Based on this reality, it can be concluded that the expression of shalawat recitation through *hadrah* is the primary gateway for the internalization of Sufism values in the younger generation. The success of character transformation through this artistic medium highly depends on the extent to which young people can honestly express their love through the aesthetics of sound. Powerful expression is capable of tearing down the walls of egoism and hardness of heart, replacing them with the gentleness of character (*akh/lak*) that characterizes Sufi teachings. Thus, *hadrah* does not only teach musical skills but also a way of expressing religiosity filled with love and peace. This reinforces that through proper artistic expression, abstract religious values can be manifested in the form of very real and lasting emotional experiences.

Dynamic musical expression in *hadrah* also functions as a manifestation of joy (*al-farah*) for Allah's grace in the form of the Prophet's presence as a mercy to the universe. The change in tempo from a serene rhythm to a lively one reflects the dynamics of human expression

celebrating spiritual love expressively yet remaining within the framework of adab (etiquette). In the Sufi tradition, expressing joy through art is the highest form of gratitude as it involves all physical and psychic dimensions of a human being. The youth in Jatikesuma Village demonstrate that religious expression does not always have to be rigid and boring; rather, it can appear with extraordinary energy and enthusiasm. This proves that *hadrah* is capable of accommodating the creative energy of young people into a positive form of expression that holds worship value within society (Fauzi 2019).

The depth of expression in *shalawat* recitation also serves as a cathartic medium capable of cleansing the soul from the mental burdens and social pressures experienced by the youth. When they express the *shalawat* chant with loud yet melodious voices, a process of releasing negative emotions occurs, which is then replaced by clean spiritual energy. *Tasawuf akhlaki* emphasizes that healthy expression is that which leads humans to the realization of their limitations before the majesty of God. The *hadrah* medium facilitates this process by providing a space for young people to shout praises to the Prophet within an organized and disciplined musical harmony. Therefore, expression in *hadrah* is not merely vocal acrobatics but a form of soul therapy (*shifa*) capable of healing inner turmoil through the beauty of sacred praise verses (Nursyahida and Wardana 2015).

Field facts show that the expressive coaching conducted by the mentors in Jatikesuma Village places great emphasis on the "soul" aspect rather than just breathing techniques. Ustadz Budi Prasetyo often reminds the players that a beautiful voice without the presence of the heart (*hudur al-qalb*) will never reach the intended spiritual target. Teenage players admit that they feel more "alive" when performing *shalawat* with total expression because they feel an inner connection established with the history of the Prophet's struggle. This data reveals that expression in *hadrah* has become a means of affective moral and historical education, where noble values are absorbed through the vibration of voice and feeling. This indicates that *hadrah* has succeeded in presenting Islam as a religion full of expressive beauty and refined feeling for the present generation.

Tasawuf Akhlaki Values in Shalawat Recitation

The internalization of *mahabbah* (love) for Allah and Prophet Muhammad PBUH through *shalawat* recitation in *hadrah* art is the core of the spiritual transformation of the youth in Jatikesuma Village. Theologically, *mahabbah* is not a superficial feeling of liking but an internal action that seizes the entire attention of a believer's heart to depend solely on the Creator and love His messenger. In *hadrah* practice, this value is instilled through verses containing acknowledgments of God's majesty and the Prophet's nobility, chanted repetitively. This repetitive process functions as a method for embedding values into the subconscious, ensuring that love for Allah and the Prophet grows into the primary motivation for every action. Consequently, *hadrah* becomes a

spiritual laboratory where young people learn to prioritize divine love over temporary worldly pleasures (Anam 2018).

The urgency of instilling *mahabbah* is based on the principle of *tasawuf akhlaki* that love is the primary engine for changing human behavior toward moral perfection. Without deep *mahabbah*, religious obedience only feels like a rigid and meaningless burden of *sharia*. However, once the youth taste the sweetness of love for the Prophet through the strains of *shalawat*, they voluntarily follow the *sunnah* and avoid religious prohibitions as a testament to that love. Within Imam Al-Ghazali's framework, *mahabbah* is the pinnacle of all spiritual *maqam* (stations) capable of cleansing the heart from the diseases of egoism and pride. Therefore, internalizing *mahabbah* through artistic media is crucial as it touches the most sensitive affective aspect of adolescents: the desire to love and be loved by a perfect figure.

Field data indicate that the internalization of *mahabbah* is evident in the shifting life orientation of *hadrah* performers, who have become more sincere in carrying out socio-religious activities. Dwi Syahruddin and Muhammad Yuga Raihansyah admitted that they no longer pursue material rewards when performing, finding sufficient inner peace from the pleasure (*rida*) of Allah SWT. The researcher observed that these youths demonstrate higher levels of self-control and resilience in facing life's problems due to their strong spiritual foundation. Testimonies from a member, Reifan Alinski, reinforce that the internal connection with the names of Allah in *shalawat* has provided a sense of security and transcendental closeness he had never felt before. This proves that the value of *mahabbah* in *hadrah* is not merely an academic theory but an experiential reality that actively shapes a resilient and grateful Muslim personality.

Based on these facts, it can be concluded that the internalization of *mahabbah* through *hadrah* art is effective in building the spiritual resilience of the younger generation against moral decadence. The success of *hadrah* as a medium for value transmission lies in its ability to present complex Sufism concepts in a popular and enjoyable cultural practice. Through love for Allah and the Prophet, young people possess a clear moral orientation, making them less susceptible to destructive ideological currents. *Hadrah* has proven itself as a character defense fortress deeply rooted in the love for the moderate *Islam Nusantara* tradition. Therefore, the strengthening of *mahabbah* values must be maintained as the primary foundation for creating a generation that is not only intellectually superior but also spiritually radiant.

Beyond *mahabbah* for the Creator, *hadrah* also serves as a means for instilling character values and exemplary behavior (*uswah*) derived from the personality of Prophet Muhammad PBUH as *al-insan al-kamil* (the perfect human). Through narratives in *maulid* verses and *shalawat*, young people are invited to immerse themselves in prophetic qualities such as patience, gentleness, honesty, and persistence. The character of the Prophet is no longer viewed as a distant historical figure but appears as a

tangible moral compass in the daily social interactions of *hadrah* group members. *Tasawuf akhlaki* emphasizes that the ultimate goal of worship is the refinement of character (*akhlak*), and *hadrah* provides a real stage for youth to practice this prophetic character within their community. Thus, *hadrah* functions as an informal curriculum that produces individuals with moral integrity aligned with noble religious values.

The importance of this exemplary aspect is driven by the reality that today's younger generation experiences a crisis of role models capable of providing positive inspiration for character growth. *Hadrah* fills this void by reviving collective memory of the majesty of Prophet Muhammad's character in every performance. By placing the Prophet as the center of their love orientation, young people automatically strive to emulate the behavior of Allah's beloved in all aspects of their lives. Character values such as discipline, responsibility, and teamwork are naturally trained through the *hadrah* practice process, which demands harmony between players. Therefore, character building through *hadrah* is a highly organic approach as it grows from a sense of genuine admiration and respect for the ultimate role model in Islam.

Field facts show that the mentors in Jatikesuma Village, such as Ustadz Budi Prasetyo, consistently link *hadrah* techniques with daily moral values. He always emphasizes that the beauty of the *rebana* strikes must be aligned with the beauty of *adab* toward parents and peers. Teenage performers stated that after being active in the *hadrah* group, they felt more hesitant to commit immoral acts because they felt a moral responsibility as reciters of *shalawat*. Observational data recorded an increase in polite behavior and social solidarity among the youth of Jatikesuma Village actively involved in this religious art community. This indicates that the spirit of the Prophet's example has permeated their consciousness, transforming their mindsets and actions to be more religious and humane.

The Value of *Mahabbah* toward Allah and the Messenger

The internalization of *mahabbah* (love) for Allah and Prophet Muhammad PBUH within the art of *hadrah* in Jatikesuma Village serves as the primary axis that transforms artistic activity into a transcendental experience for the youth. Theologically, *mahabbah* is not merely a momentary emotional outburst but an internal act that directs the heart's entire dependence toward the Creator through the *wasilah* (intermediary) of love for His messenger. In *hadrah* practice, this value is instilled through verses containing acknowledgments of God's majesty and a longing for the Prophet, chanted repetitively. This repetitive process functions as a method for embedding values into the subconscious, ensuring that divine love grows into the primary motivation for every creative action of the youth. Thus, *hadrah* becomes a spiritual laboratory where young people learn to prioritize the pleasure (*rida*) of Allah over temporary worldly delights.

The importance of instilling *mahabbah* is grounded in the principle of *tasawuf akhlaki* that love is the primary engine for changing human behavior toward moral perfection. Without deep love, religious obedience would only feel like a rigid and formalistic burden of *sharia*. However, once young people taste the sweetness of closeness to the Prophet through the strains of *shalawat*, they voluntarily emulate the Prophet's character as a testament to that love. Within Imam Al-Ghazali's framework, *mahabbah* is the pinnacle of all spiritual *maqam* (stations) capable of cleansing the heart from the diseases of egoism (*ananiyah*) and pride. Therefore, internalizing *mahabbah* through artistic media is highly crucial as it touches the most sensitive affective aspect of adolescents: the desire to love and be loved by a perfect figure (Fauzi and Hamzah 2023).

Field data indicate that the internalization of *mahabbah* is evident in the shifting life orientation of *hadrah* performers, who have become increasingly sincere in carrying out religious service (*khidmah*). Dwi Syahruddin and Muhammad Yuga Raihansyah admitted that their primary motivation is no longer pursuing material rewards but seeking the inner peace obtained from the pleasure of Allah SWT. The researcher observed that these youths demonstrate better self-control because they possess a strong spiritual foundation when facing social pressures. Reifan Alinski's testimony reinforces that the internal connection with the names of Allah in *shalawat* has provided a sense of peace he had never experienced before. This proves that the value of *mahabbah* in *hadrah* is not merely an abstract concept but an experiential reality that actively shapes a resilient and grateful Muslim personality.

Based on this analysis, it can be concluded that the internalization of *mahabbah* through *hadrah* art is effective in building the spiritual resilience of the younger generation against moral decadence. The success of *hadrah* as a medium for value transmission lies in its ability to present complex Sufism concepts in a popular and emotionally resonant cultural practice. Through love for Allah and the Prophet, young people possess a clear moral orientation, making them less susceptible to the currents of global trends that erode religious values. *Hadrah* has proven itself as a character defense fortress deeply rooted in the love for the moderate *Islam Nusantara* tradition. Therefore, the strengthening of *mahabbah* values must be maintained as the primary foundation for creating a generation that is not only technically skilled in art but also spiritually radiant.

Exemplary Values and Character Building

The application of character values and exemplary behavior (*uswah*) within the art of *hadrah* in Jatikesuma Village is a tangible manifestation of *tasawuf akhlaki* teachings oriented toward the improvement of youth social behavior. Substantively, noble character does not grow instantly but is the result of a process of emulating the figure of Prophet Muhammad PBUH as *al-insan al-kamil* (the perfect human).

Through the narratives in maulid verses, young people are invited to immerse themselves in prophetic qualities such as patience, honesty, and gentleness, which are then implemented in daily interactions. The Prophet's character is no longer regarded as a distant historical figure but appears as a real moral compass in the collective life of the *hadrah* group. Thus, *hadrah* functions as an informal curriculum that produces individuals with moral integrity aligned with noble religious values (Suhartini and Saifunnuha 2023).

The urgency of this exemplary aspect is driven by the reality that today's younger generation faces a crisis of role models capable of providing positive inspiration for their moral growth. *Hadrah* art fills this void by reviving the collective memory of the majesty of the Prophet's character in every performance. By placing the Prophet as the center of character orientation, young people automatically strive to align their actions with the prophetic qualities they praise. Values such as discipline in practice, responsibility toward tasks, and teamwork are naturally trained through an artistic process that demands group harmony. Therefore, character building through *hadrah* is a highly organic approach because it grows from a sense of genuine admiration and respect for the primary role model.

Field facts demonstrate that the mentors in Jatikesuma Village consistently link the technical aspects of *hadrah* playing with the enforcement of *adab* (etiquette) and manners among members. Ustadz Budi Prasetyo emphasizes that the beauty of the rebana strikes is meaningless if not accompanied by the beauty of *akhhlak* (character) toward parents and the surrounding community. Teenage players stated that after joining the *hadrah* group, they felt more hesitant to commit acts that violate norms because they felt a moral responsibility as reciters of *shalawat*. Observational data recorded an increase in solidarity and polite behavior among the youth of Jatikesuma Village actively involved in this religious art community. This indicates that the spirit of the Prophet's example has permeated their consciousness, transforming their mindset and actions to be more religious and humane.

The conclusion of this discussion affirms that *hadrah* art is a comprehensive character education instrument because it is capable of uniting artistic beauty with nobility of character. The success of behavioral transformation through the exemplary aspects of *hadrah* proves that *tasawuf akhlaki* is highly relevant when applied within the context of modern youth sociology. The youth in Jatikesuma Village do not only learn to be skilled artists but also learn to be human beings with spiritual depth and high social sensitivity. By establishing *hadrah* as a space for character cultivation, we are preparing a future generation that possesses a balance between emotional intelligence and spiritual maturity. Therefore, the synergy between artistic traditions and exemplary values must continue to be strengthened as an effective strategy in maintaining national morality based on local Islamic wisdom.

Conclusions

This research concludes that the art of *hadrah* in Jatikesuma Village serves as an epicenter for the internalization of *tasawuf akhlaki* among contemporary youth. This phenomenon occurs because *hadrah* is capable of transforming religious teachings into experiences that directly touch the inner feelings of its practitioners. This proves that through the harmonious integration of musical rhythms, drum beats, and *shalawat* recitation, young people experience an increase in spiritual awareness without feeling indoctrinated. *Hadrah* art has successfully become a bridge for spiritual expression by strengthening theological values at the grassroots level. The relationship between cultural arts and the expression of *shalawat* recitation possesses a transformative power in building the moral resilience of youth amidst the currents of modernity.

The internalization of *mahabbah* values and the prophetic example, as depicted in the *shalawat* verses chanted in *hadrah*, creates a model of character education that can be deeply felt. Furthermore, the values of love for Allah and the Prophet, revived through *hadrah*, are proven to transform character into being more polite and religious. Although limited to a local scope, this study provides a powerful message that the internalization of Sufistic values can be achieved through the unification of art and *shalawat* recitation. Consequently, employing a cultural approach as a strategy for the formation of *adab* (etiquette) becomes a vital medium to be maintained. *Hadrah* art must be viewed as a medium for shaping morality based on the values of Sufism.

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