

The Linguistic Dimensions of Hadrah Poetry in Shaping the Religious Identity of Students at Dayah Darul Muta'allimin Aceh

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<p>Article History</p> <p>Published: 19 Mei 2026</p> <p>Keywords Hadrah Poetry; Religious Identity; Linguistic Dimensions</p> <p>Kata Kunci Puisi hadrah; identitas keagamaan; dimensi kebahasaan</p> <p>Page 1291-1297</p>	<p>Abstract</p> <p>This study aims to describe the linguistic dimensions of hadrah poetry in shaping the Islamic identity of students at Dayah Darul Muta'allimin Aceh. The research employed a descriptive qualitative method with a case study approach conducted at Dayah Darul Muta'allimin, Aceh Besar. Data were collected through participant observation, in-depth interviews, documentation, and library research. Data analysis utilized the Miles and Huberman model alongside Norman Fairclough's critical discourse analysis approach. The findings reveal that hadrah poetry functions not only as a form of religious art but also as a linguistic and spiritual medium in constructing students' religious consciousness. Linguistic analysis identified the use of religious diction such as <i>shalawat</i>, <i>mahabbah</i>, <i>nur</i>, and <i>mahalul qiyam</i>, which represent Islamic ideological values embedded within the Acehnese pesantren tradition. In addition, lexical repetition in phrases such as Ya Rasulallah was found to strengthen emotional and spiritual effects, while the metaphor of "light" symbolized divine guidance (<i>hidayah</i>) and closeness to Allah SWT. Furthermore, hadrah practices reinforce students' social solidarity and collective identity through collaborative rehearsals and performances.</p> <p>Abstrak</p> <p>Penelitian ini bertujuan mendeskripsikan dimensi kebahasaan syair hadrah dalam membentuk identitas keislaman santri di Dayah Darul Muta'allimin Aceh. Penelitian menggunakan metode deskriptif kualitatif dengan pendekatan studi kasus di Dayah Darul Muta'allimin, Aceh Besar. Data dikumpulkan melalui observasi partisipatif, wawancara mendalam, dokumentasi, dan studi pustaka. Analisis data menggunakan model Miles dan Huberman serta pendekatan analisis wacana kritis Norman Fairclough. Hasil penelitian menunjukkan bahwa syair hadrah tidak hanya berfungsi sebagai seni religius, tetapi juga sebagai medium linguistik dan spiritual dalam membentuk kesadaran religius santri. Analisis kebahasaan menunjukkan penggunaan diksi religius seperti <i>shalawat</i>, <i>mahabbah</i>, <i>nur</i>, dan <i>mahalul qiyam</i> yang merepresentasikan nilai-nilai ideologis Islam dalam tradisi pesantren Aceh. Selain itu, ditemukan repetisi leksikal pada frasa Ya Rasulallah yang memperkuat efek emosional dan spiritual, serta metafora "cahaya" yang merepresentasikan makna hidayah dan kedekatan kepada Allah SWT. Praktik hadrah juga memperkuat solidaritas sosial dan identitas kolektif santri melalui aktivitas latihan dan pertunjukan bersama.</p> <p>© 2026 The Author(s). BASTRA: Bahasa dan Sastra by Halu Oleo University</p>
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INTRODUCTION

Traditional religious artistic practices have become one of the underlying factors behind the growing demand for *manaqib* recitations, which are generally associated with various spiritual and social needs (Dahlan et al., 2024). Fundamentally, the recitation of *manaqib* is understood as an effort to seek blessings (*tabarruk*) through pious figures whose life stories are narrated during the recitation. This practice is not merely perceived as a form of worship, but also as a spiritual medium believed to enhance the quality of life of its participants (Lailiyah et al., 2025). Within the context of Acehese religious traditions, religious artistic practices are not only manifested through the recitation of *manaqib*, but have also developed in the form of hadrah poetry performed in various Islamic activities within *dayah* institutions and the broader community.

Hadrah poetry is recognized as a form of Islamic musical art that is widely practiced in *majelis taklim* (Islamic study assemblies) and frequently utilized as a medium of *dakwah* to disseminate Islamic teachings within society. Hadrah instruments are commonly performed during various religious occasions, including the commemoration of the Prophet Muhammad's birthday (*Maulid Nabi*), *aqiqah*, *marhaban*, Islamic sermons, wedding ceremonies, and other spiritual gatherings. Through the integration of musical rhythms and religious poetic verses, hadrah functions as an effective medium of Islamic preaching by conveying religious messages in an aesthetic, communicative, and meaningful manner (Salamah et al., 2023).

Hadrah poetry constitutes an important subject of scholarly inquiry because it reflects the integration of Arabic, Malay, and Acehese linguistic elements within a unified structure of religious discourse (Berlian, 2022). The use of lexical items such as *shalawat*, *mahabbah*, *ummah*, *nur*, and various spiritual metaphors indicates that the language employed in hadrah is not neutral; rather, it embodies particular ideological and religious values. Furthermore, patterns of repetition, sound rhythm, and the use of religious symbolism within hadrah poetry contribute to the construction of emotional and spiritual atmospheres for its audiences (Mahsuri et al., 2023). Therefore, hadrah poetry should not merely be understood as a form of traditional artistic expression, but also as a linguistic medium that functions in shaping the collective identity and religious consciousness of *santri* within Acehese *dayah* communities (Syarifuddin et al., 2025).

To the best of the researchers' knowledge, no previous studies have specifically examined the Hadrah poetry tradition of Dayah Darul Muta'allimin. This gap is largely attributable to the limited scholarly publications concerning hadrah traditions. Therefore, the present study seeks to fill this scholarly void by analyzing the linguistic dimensions of hadrah poetry as a medium for constructing the religious identity of *santri* at Dayah Darul Muta'allimin, Aceh.

This study aims to describe the linguistic dimensions of hadrah poetry in shaping the Islamic identity of *students*. The study is considered significant because hadrah poetry functions not only as a form of artistic expression and religious ritual, but also as a medium for the internalization of Islamic values that shape the Islamic identity of *students*, strengthen *ukhuwah* (Islamic brotherhood), and foster collective awareness and social responsibility (Husniah et al., 2026).

This study is expected to contribute academically to the preservation of hadrah art within *dayah* communities, a field that has thus far received limited scholarly attention. Accordingly, the findings are anticipated to provide not only theoretical contributions but also practical value for Islamic educational institutions, *dakwah* practitioners, and society in developing culture-based and locally grounded models of Islamic preaching. This study is based on the assumption that hadrah poetry at Dayah Darul Muta'allimin embodies Islamic values that shape the religious identity of *students*, strengthen *ukhuwah* through collective participation in training activities, and encourage self-reflection (Hunaifi et al., 2025).

METHOD

This study employed a descriptive qualitative method to examine the linguistic dimensions of hadrah poetry in shaping the religious identity of *santri* at Dayah Darul Muta'allimin, Aceh (Syarifuddin et al., 2025). The research was conducted at Dayah Darul Muta'allimin, located in Gampong Meulayo, Blang Bintang District, Aceh Besar Regency, Aceh. Data collection was carried out from 27 to 29 May 2025 through observations of hadrah training sessions and performances within the *dayah* environment. The study involved 12 participants consisting of the *dayah* leader, hadrah instructors, and *santri* actively engaged in hadrah activities. Participants were selected using purposive sampling based on the following criteria: active participation in hadrah activities for at least one year, an understanding of the meanings embedded in hadrah

poetry, and the ability to articulate their experiences and interpretations related to hadrah poetry (Suriani et al., 2023). Data were collected through participant observation, in-depth interviews, and documentation techniques (Nurhayati et al., 2025). Observations focused on training processes and hadrah performances, while interviews were conducted to obtain information concerning the meanings of the poetry, the use of religious language, and the construction of *santri* identity. Documentation involved collecting hadrah poetry texts, photographs of activities, and *dayah* archives related to hadrah traditions.

Data analysis employed the Miles and Huberman interactive model (as cited in Asipi et al., 2022) which consists of data reduction, data display, and conclusion drawing. The linguistic analysis was conducted using Norman Fairclough's Critical Discourse Analysis approach (as cited in Samsuri et al., 2022) through three stages: textual analysis, discursive practice, and social practice. At the textual analysis stage, the researchers identified religious diction, spiritual metaphors, repetition, and linguistic symbolism embedded in hadrah poetry. The religious diction was subsequently classified based on Arabic-Malay lexical categories. In addition, a poetic semiotic approach was utilized to interpret the symbolic meanings contained in the hadrah verses (Noriska, Zulhelmi, et al., 2026; Noriska, Zulkhairi, et al., 2026). Data validity was ensured through source triangulation and methodological triangulation by comparing findings obtained from observations, interviews, and documentation (Susanto et al., 2023). The researchers also conducted member checking with hadrah instructors and several participants to ensure the consistency between the researchers' interpretations and the meanings of the poetry as understood by the participants.

RESULTS AND DISCUSSION

The Linguistic Dimensions of Hadrah Poetry at Dayah Darul Muta'allimin

Hadrah art within the *pesantren* environment officially began to develop in 2023. Prior to this period, around 2020, hadrah had already been introduced, although its practice remained informal and was carried out independently by only a small number of *santri* through simple training activities. According to Tgk. Safwati, the increasing enthusiasm among female *santri* became one of the primary factors behind the formal establishment of hadrah as an Islamic artistic activity within the *dayah*. Hadrah subsequently gained wider recognition among female *santri* after being performed at major religious events, such as the commemoration of *Isra' Mi'raj*. On that occasion, the organizing committee selected several female *santri* with strong vocal abilities to serve as *syekh* (hadrah leaders), and they even borrowed tambourines from the male *santri* group (Interview, 27 May 2025).

Zulkhaira explained that many hadrah poems portray the struggles of the Prophet Muhammad, the early development of Islam, and reminders concerning the afterlife. The poetic and emotionally evocative delivery of these verses transforms hadrah poetry into a medium of profound religious reflection for its audiences (Interview, 27 May 2025). One of the most meaningful examples is *Mahalul Qiyam*, as described by Kamelia Annisa (Interview, 27 May 2025). This poem is typically recited while standing as a gesture of reverence and respect. Within the existing tradition, the recitation of *Mahalul Qiyam* is believed to symbolically signify the spiritual presence of the Prophet Muhammad. Such moments generate a deeply solemn and emotional atmosphere, as the *santri* experience a sense of being spiritually in the presence of the Prophet himself (Interview, 27 May 2025). Therefore, hadrah poetry functions not merely as a form of religious entertainment, but also as a medium of *dakwah*, reinforcement of Islamic faith, character formation, and spiritual remembrance (*dhikr*) capable of touching the emotional and spiritual consciousness of the *santri*.

Based on the results of observations and interviews conducted at Dayah Darul Muta'allimin, the hadrah poetry performed by female *santri* demonstrates strong linguistic characteristics, particularly in the use of religious diction, structural repetition, and spiritual metaphors. These poetic texts generally employ a combination of Arabic and Malay-Acehnese linguistic elements that construct religious and emotional nuances within hadrah performances. The findings reveal that the poetry is dominated by religious lexical items such as *Rasulullah*, *shalawat*, *mahabbah*, *qiyam*, and *nur* (Interview, 27 May 2025). These lexical choices function not only as aesthetic elements, but also as symbols of the Islamic identity of the *santri*. The use of

Arabic lexicons within the poetry further reflects the influence of the Arabic-Malay linguistic tradition embedded in Acehese *pesantren* culture.

In addition, the analysis identified patterns of structural repetition through the recurring use of phrases such as *Ya Rasulallah* and *shalawat*. This repetition serves to intensify the emotional and spiritual emphasis conveyed in the poetry. In several performances, particular phrases were repeated up to seven times in order to create a solemn atmosphere and strengthen the collective spiritual experience among the *santri*. From a metaphorical perspective, the term “light” was frequently employed as a symbol of divine guidance and spiritual direction. This metaphor indicates that hadrah poetry operates not merely on a literal level, but also conveys symbolic meanings associated with the spiritual journey of the *santri*.

The Impact of Hadrah Poetry at Dayah Darul Muta'allimin

Hadrah activities become meaningful when *santri* individually experience deep reflection and inner awareness while listening to or performing hadrah poetry. The recitation of these verses is not merely appreciated as entertainment, but also functions as a spiritual stimulus that influences thoughts, emotions, and religious consciousness. Tgk. Safwati explained that hadrah poetry contains representations of the Prophet Muhammad's values and way of life, particularly his moral character and noble attributes. Through the performance of hadrah, *santri* are invited to engage in inner dialogue in order to recognize and emulate the Prophet. Through this process, the *santri* gradually discover their identity not only as students, but also as Muslims who regard the Prophet Muhammad as the primary role model in daily life (Interview, 29 May 2025).

Similarly, Dara Fajriana stated that hadrah poetry, delivered through soft rhythms and emotionally touching lyrics, creates a sense of inner peace and tranquility. The process of intrapersonal communication emerges when *santri* reflect upon themselves and ask inwardly, “Have I truly become a good person?” Hadrah poetry encourages introspection and the desire for self-improvement. Verses expressing love for the Prophet, longing for the afterlife, and moral advice become effective media for awakening spiritual awareness (Interview, 27 May 2025). Zulkhaira further explained that the power of hadrah poetry lies not only in its content, but also in the manner of its delivery. The harmonious rhythms and profound emotional expression in the recitation intensify the spiritual messages conveyed in the poetry and leave a deep impression on the hearts of the *santri* (Interview, 27 May 2025).

Meanwhile, Naziul Fiyuna revealed that listening to hadrah often evokes profound emotional experiences that encourage self-reflection and personal growth. This reflects a process of intrapersonal communication in which the poetic lyrics stimulate awareness of personal shortcomings and inspire positive transformation (Interview, 27 May 2025). Furthermore, Kamelia Annisa shared that hadrah nurtures a stronger spiritual connection with the Prophet Muhammad. When verses expressing love and devotion to the Prophet are recited, they generate an inner motivation to recite *shalawat* more frequently and improve the quality of worship as an expression of love and longing for the Prophet (Interview, 27 May 2025). Therefore, the influence of hadrah poetry may be understood as an inner spiritual process experienced by the *santri* as they internalize the meanings embedded in the verses. This process encompasses contemplation, reflection, introspection, and the aspiration to become morally and spiritually better individuals.

Strengthening the Identity of Islamic Boarding School Students

When students listen to hadrah performances, they do not merely appreciate the beauty of the rhythm and musicality, but also engage in deep reflection on the values embedded in each verse of the poetry. Tgk. Safwati emphasized that hadrah vividly portrays the life and moral virtues of the Prophet Muhammad as the primary role model for Muslims in all aspects of life. Through hadrah, students are encouraged to know, understand, and emulate the Prophet, thereby fostering awareness of their identity both as learners and as Muslims. This awareness is reflected in their efforts to imitate the Prophet's character and virtues in daily life (Interview, May 29, 2025). The values embedded in hadrah activities develop naturally within the students' environment. Mauriddah Husna explained that the most dominant value cultivated through hadrah is love for the Prophet Muhammad, nurtured through the repeated recitation of praise-filled verses. This affection grows gradually yet continuously. In addition, hadrah functions as a medium for character formation, particularly in fostering solidarity and teamwork. All members of the hadrah group, including vocalists and rebana players, are required to support one another in order to create

harmonious performances. This process cultivates tolerance, togetherness, and mutual care among the participants.

Discipline and patience are also developed through the regular training routines undertaken by the students. Mauriddah Husna further stated that students are required to manage their time effectively between hadrah practice and their academic obligations. This process trains them to become disciplined, patient, and consistent individuals. In this context, hadrah also contributes to building students' self-confidence, especially when performing in public. Students learn to overcome shyness, develop courage, and convey Islamic messages through the art they perform (Interview, May 27, 2025). Another value strongly emphasized in hadrah is devotion to worship. Hadrah is regarded as a form of service to Allah SWT and an expression of love for the Prophet Muhammad SAW. This activity not only strengthens the students' spirituality, but is also believed to bear witness to their devotion to Islam in the hereafter (Dara Fajrina, May 27, 2025). Honesty, discipline, devotion in worship, and love for Allah SWT also emerge naturally through the process of practice and performance, which involves deep emotional and spiritual engagement (Naziul Fiyuna, May 27, 2025). From a social perspective, hadrah strengthens interpersonal relationships among members. Within the atmosphere of togetherness, students learn to support one another and understand their respective roles, thereby fostering harmony and mutual trust (Kamelia Annisa, May 27, 2025).

Several students expressed that understanding the meaning of hadrah poetry led them to realize their personal shortcomings. The meaningful lyrics touched their hearts and inspired a sincere desire to improve their morals and draw closer to Allah SWT (Naziul Fiyuna, May 27, 2025). Other students described profound spiritual experiences when they truly comprehended the meaning of the hadrah verses. At such moments, they felt deeply moved, which not only strengthened their emotional connection to the poetry but also deepened their self-awareness as students who bear responsibility for practicing Islamic values in daily life (Zulkhaira, May 27, 2025). The most sacred spiritual experience was felt during the recitation of specific sections such as *Mahalul Qiyam*. During this moment, students experienced a solemn atmosphere as though the presence of the Prophet Muhammad SAW was spiritually near. Feelings of reverence and emotional devotion encouraged them to recite the verses with sincerity and full respect, as this section was perceived as an expression of love and honor toward the Prophet Muhammad (Kamelia Annisa, May 27, 2025). Even students who were not members of the hadrah group expressed admiration for the solidarity and cohesiveness displayed by the performers. Each performance was perceived as enthusiastic, well-coordinated, and professional, leaving a positive impression on the audience (Velia Amalia).

During the training process, students developed a sense of responsibility to deliver their best performance before the public, with the hope that the messages conveyed through the hadrah poetry would touch the hearts of listeners (Dara Fajriana). Although practices often continued late into the night and caused physical exhaustion, students did not perceive this as an obstacle. Instead, the continuous training process taught them patience, mutual understanding, and responsibility toward their respective roles within the group (Naziul Fiyuna). Thus, hadrah activities cultivate responsibility and solidarity among students. Participation in hadrah requires strong cooperation to ensure successful performances. This cohesiveness is evident both during rehearsals and public performances, where each member demonstrates awareness of their duties and responsibilities (Zulkhaira). These conditions indicate that hadrah activities not only function to develop artistic skills but also play a significant role in instilling values of cooperation, mutual assistance, and collective responsibility within communal life (Kamelia Annisa).

Strengthening *Ukhuwah* Among Islamic Boarding School Students

Ukhuwah (Islamic brotherhood) is not merely understood as an ordinary friendship, but rather as an emotional and spiritual bond built upon shared goals in seeking knowledge and worshipping Allah SWT. In his interview, Tgk. Safwati explained that hadrah holds significant value within the religious context because it contains devotional poetry praising Allah SWT and the Prophet Muhammad. He further stated that although the rhythm and melodies of hadrah resemble musical performances, the practice remains permissible in Islam due to its strong spiritual content. In addition to functioning as a medium of worship, hadrah also fosters closeness and familiarity between teachers (*ustazah*) and students. According to him, hadrah serves as an

alternative form of Islamic entertainment that not only provides inner peace but also strengthens social and spiritual bonds among members of the pesantren community.

Meanwhile, Velia Amalia, one of the students, emphasized that life in the Islamic boarding school cannot be lived individually. She explained that hadrah activities strengthen togetherness because students frequently gather and practice collectively. Through this process, emotional closeness and a sense of belonging naturally emerge among the participants. In line with this view, Dara Fajriana described *ukhuwah* as a form of brotherhood built through togetherness, mutual understanding, and collective spirit. She recounted that during hadrah practice sessions, whenever students experienced exhaustion or difficulties, they supported one another and were even willing to stay awake late at night together in order to achieve the best performance possible. Such experiences foster mutual understanding and further strengthen interpersonal bonds among students.

According to Naziul Fiyuna, hadrah activities teach the importance of togetherness and cultivate solidarity among students. Since hadrah is performed collectively, it trains students to understand one another, cooperate effectively, and avoid selfish behavior. Through intensive interaction, a sense of brotherhood develops naturally. Furthermore, Zulkhaira explained that hadrah also serves as a meeting space for students from different grade levels, including both senior and junior students. This creates opportunities for social interaction and enables the formation of new relationships that may not have existed previously. Gatherings during hadrah rehearsals become the foundation for broader networks of brotherhood within the pesantren environment. A similar perspective was expressed by Kamelia Alvaina, who stated that interactions within hadrah activities are not limited to formal practice sessions but continue into closer interpersonal relationships outside these activities. Through such interactions, students adapt more easily to the boarding school environment and gain valuable lessons from more experienced senior students.

Overall, the interview findings demonstrate that hadrah functions not only as a medium of religious expression but also as an effective instrument for strengthening *ukhuwah Islamiyah* among students. Collective activities within hadrah, both during rehearsals and performances, create collaborative spaces enriched with values of togetherness, mutual respect, and solidarity, thereby reinforcing students' character as members of the Islamic boarding school community.

CONCLUSION

This study demonstrates that hadrah poetry at Dayah Darul Muta'allimin functions not only as a form of religious art but also as a linguistic and spiritual medium in shaping students' Islamic identity, strengthening *ukhuwah* (Islamic brotherhood), and instilling values of collective responsibility. Based on the linguistic analysis, the study identified the use of religious diction such as *shalawat*, *mahabbah*, *nur*, *mahalul qiyam*, and *Rasulullah*, which represent Islamic ideological values embedded within the Acehese pesantren tradition. In addition, structural repetition patterns in phrases such as *Ya Rasulullah* were found to intensify emotional and spiritual effects, while spiritual metaphors such as "light" symbolized guidance (*hidayah*) and closeness to Allah SWT. These findings indicate that hadrah poetry operates not merely at the level of aesthetic sound patterns but also as a medium for constructing religious consciousness and students' collective identity through processes of meaning internalization. Theoretically, this study contributes to the development of religious discourse and Islamic boarding school religious art studies, particularly in understanding the relationship between language, religious symbolism, and the formation of students' socio-spiritual identity. However, this research is limited by its focus on a single Islamic boarding school with a relatively small number of participants, meaning that the findings cannot yet be generalized to all hadrah traditions in Aceh or Indonesia more broadly. Therefore, future studies are recommended to conduct comparative analyses of religious poetic traditions in different regions, such as Javanese pesantren *qasidah*, Malay *zikir*, or Acehese *ratéb*, in order to broaden understanding of the linguistic characteristics and social functions of religious arts across the Indonesian archipelago.

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