



**INTEGRATION OF RELIGION AND CULTURE
IN HADRAH NURUN NABI IN ACEH:
Perspective of Symbolism and *al-'Urf***

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Abstract: *Hadrah Nurun Nabi* is an art tradition that integrates *ṣalawāt*, *dhikr*, poetry reading, and *hadrah* music with the Acehnese rapai art. This study aims to analyse the integration of religion and culture within the *Hadrah Nurun Nabi* tradition in Aceh. The study employs a qualitative approach with field research methods. Data were collected through interview observation and documentation, and analyzed using the theory of symbolic interpretation and *al-'Urf*. They were validated through several readings, consultation of source texts, the presence of researchers at *hadrah* performances, and colleagues' debates. The analysis included comparisons, categorizations, presentations, and inferences of textual information content. The findings indicate a significant integration between religious practice and local cultural expression in Aceh. The *hadrah* tradition symbolises conveying religious messages that deliver spiritual values, messages of monotheistic messages, expressions of joy at the birth of the Prophet, and praise to the Prophet. At the same time, the *hadrah* tradition has the concept of *al-'Urf*, specifically *al-'urf al-shahih*, namely a tradition that aligns with the interests of sharia and offers useful values and benefits to the Muslim community. Other findings also show that the use of social media is a positive response to technological developments.

Keywords: Integration, religion, culture, *seulaweut* poetry, *Hadrah*, symbolic interpretation, *al-'urf*

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Introduction

THE RECITATION of *ṣalawāt* expresses an expression of affection for Prophet Muhammad (PBUH) across various locations and

communities, shaped by a multitude of cultures, ethnicities, languages, and customs.¹ The *ṣalawāt* is conducted throughout diverse ceremonies, including *Mawlid* celebrations, weddings, circumcisions, and thanksgiving festivities, occasionally in local languages such as the Javanese,² Banjarese, Bugiese³ and the Acehnese.⁴

The practice of reciting the *ṣalawāt* alongside *hadrah* music in Aceh is well known as *hadrah seulaweut* poetry. This *hadrah* has evolved into a symbol of aesthetic values and tradition, playing a significant role in promoting human pleasure and well-being. In fact, the *hadrah* performances integrate musical instruments, dance, and *ṣalawāt* poetry in honor of the Prophet Muhammad (PBUH). This art serves not just as amusement but also as a conduit for

¹ Moh. Ashif Fuadi, Andi Arif Rifa'i, Supriyanto Supriyanto, Yunika Triana 'Standing up' Maḥallu al-Qiyām as cultural expression in Indonesia: A historical approach, *HTS Theologiese Studies/Theological Studies* 80 (1) (2024). DOI:10.4102/hts.v80i1.8466. Ismail Ismail, Muhammad Hilmi Musyafa, Faizah Choslan, "Systematic Literature Review, The Impact of The Sholawat Nariyah Tradition in Indonesia on Changes in Community Social Behavior, *Ulumuddin Jurnal Ilmu-ilmu Keislaman* 13(2) (2023). 221-236. DOI:10.47200/ulumuddin.v13i2.1836.

² Luthfi bin Yahya, Mohammad Muttaqin, Ibnu Amar, Musical Expression of Sholawat Art in Multicultural Societies: A Study of Composition Forms, *Harmonia Journal of Arts Research and Education* 20(2) (2020): 242-251. DOI:10.15294/harmonia.v20i2.27776. Spring, M Pribadi, Nurdin, The Practice of Salawat Nariyah in Rural Javanese Society Indonesia: Religiosity or Sociality? *Review of International Geographical Education Online* 11(5) (2021). DOI:10.48047/rigeo.11.05.152.

³ Mursyid Djawas, Ridhwan, Wafaa' Yusof, Wardana Said, Hedhri Nadhiran, The Integration Between Syara' and Ade' in Marriage Tradition Bugis Bone, South Sulawesi, *al-Ihkam* 18 (2) (2023). <https://doi.org/10.19105/al-Ihkam.v18i2.10373>. Wardana Said, Hukmiah Hukmiah, Suriani Nur, Sri Wahyuni, Rahmatul Akbar, Marriage Traditions and Family Resilience in Bugis Bone Society: A Study of Islamic Law and Islamic Education, *Samarah* 8 (3) 2024: DOI: <http://dx.doi.org/10.22373/sjhk.v8i3.23227>.

⁴ Abidin Nurdin, Integrasi Agama dan Budaya: Kajian Tentang Tradisi Maulod dalam Masyarakat Aceh, *El-Harakah* 18 (1) (2026). DOI: 10.18860/el.v18i1.3415.

disseminating the Islamic principles, consistently accompanied by *hadrah* musical instruments.⁵

However, the practice of *ṣalawāt* (prayer offering) is a contested practice, between Sunnah and Bid'ah (innovative). Traditional Islamic groups, or Dayah circles, believe this practice is part of the Sunnah, in line with the teachings of the *Ahl al-Sunnah wa al-Jamā'ah*, which is the same as the Nahdlatul Ulama in Indonesia. The basis often cited is the opinion of Imam al-Shāfi'ī, Ibn ḥajar al-Asqallani and al-Shuyuṭī, as part of the way to love the Prophet. This contrasts with puritanical Islamic groups, which consider this type of *ṣalawāt* practice to have no legal basis and consider it *bid'ah* or *haram* (forbidden).⁶ Scholars who hold this view include Muhammad bin Abdul Wahab, Sheikh Shaleh Fauzan, and al-Albani.

In this regard, Hadrah Nurun Nabi is a follower of the Traditional *Dayah* in Aceh, which follows the *Ahl Sunnah wa al-Jamaah* school. This group actively performs *ṣalawāt*, under the direction of Tgk. Zamhuri Ramli. This hadrah takes place every Tuesday night, accompanied by the Seulaweut dhikr congregation, or is presented at *Mawlid* festivals, gatherings, or celebrations. Hadrah Seulaweut Zawiyah Nurun Nabi integrates *seulaweut* literary recitations, Sufi dance, and Acehese rapai music.⁷

This study employs Clifford Geertz's interpretive anthropology to analyze hadrah as a symbolic system of religious meaning, which perceives culture as a system of inherited notions

⁵ Wira Adityatama, Hamidah Hamidah, and Silvia Assoburu, "Seni Hadroh Sebagai Komunikasi Budaya Islam; Studi Pada Majelis Assolihin Di Talang Kedondong Palembang," *Indonesian Culture and Religion Issues* 1, no. 1 (2024): 2–9, <https://doi.org/10.47134/diksima.v1i1.2>.

⁶ Tarmizi M. Jakfar, Nurdin Bakry, Safria Andy, and Muhammad Habibi MZ. "The Struggle Between Salafi Scholars and Islamic Boarding School Scholars: The Controversy Over the Practice of Fiqh Hadith in Aceh and North Sumatra, Indonesia." *Jurnal Ilmiah Islam Futura* 23, no. 1 (2023): 88–109. DOI: 10.22373/jiif.v23i1.17733. Wasisto Raharjo Jati, "Tradisi, Sunnah & Bid'ah: Analisa Barzanji Dalam Perspektif Cultural Studies," *El-Harakah* 20, 2 (2012); 226–242..

⁷ Sehat Ihsan Shadiqin, "Tasawuf Di Era Syariat: Tipologi Adaptasi Dan Transformasi Gerakan Tarekat Dalam Masyarakat Aceh Kontemporer," *Substantia: Jurnal Ilmu-Ilmu Ushuluddin* 20, no. 1 (2018): 66, <https://doi.org/10.22373/substantia.v20i1.3406>.

articulated through symbols. Academics examine the phenomenon of *Hadrah Seulaweut Zawiyah Nurun Nabi*. This method facilitates comprehension of symbolic expressions as embodiments of a group's values, norms, beliefs, and traditions.⁸ This aids in deciphering the significance embedded in the art and poetry of *seulaweut* through the symbols employed as means of communication and representation.⁹

To date, research on the *hadrah Zawiyah Nurun Nabi* has been undertaken, with the initial study conducted by Sehat Ihsan Shadiqin focusing on the typology of adaptation and change within the *Tarekat* Movement in Aceh. The study concentrated on the patterns of the *Majelis Pengkajian Tauhid Tasawuf* (MPTT) *tarekat* established by Abuya Amran Waly, the *Qadiriyyah Naqshbandiyyah Tarekat* formulated by Tgk. Sulfanwandi, and the *Naqshbandiyyah al-'Aliyah Tarekat* advanced by Tgk. Zamhuri Ramli. Despite the dissimilarities among the three patterns, particularly concerning the lifestyles of immigrants in the city, they have implemented analogous alterations to the original *tarekat*.¹⁰ Second, Kees van Dijk and Nico Kaptein examine the political and Islamic upheavals in Indonesia after Soeharto's downfall. Their book largely analyzes broader political factors in contemporary Indonesia, while also briefly addressing Tgk. Zamhuri Ramli's role in advancing the *Naqshbandi Al-'Aliyah Tariqa* through the *Hadrah Zawiyah Nurun Nabi* assembly.¹¹ Nonetheless, these studies predominantly overlook the examination of the fundamental teachings, societal implications, and methods for safeguarding the ceremonial *Seulaweut Hadrah* poetry of *Zawiyah Nurun Nabi*. This research aims

⁸ Emilia Amanda Putri and Arie Yuanita, "Kepercayaan Dan Makna Simbolik Budaya Jawa Dalam Novel Kisah Tanah Jawa Pocong Gundul; Kajian Interpretatif Clifford Geertz," *Jurnal SAPALA* 11, no. 1 (2024): 57–69.

⁹ Nico J. G. Kaptein and Kees van Dijk, *Islam, Politics and Change; The Indonesian Experience after the Fall of Suharto* (Leiden: Leiden University Press, 2016).

¹⁰ Shadiqin, "Tasawuf Di Era Syariat: Tipologi Adaptasi Dan Transformasi Gerakan Tarekat Dalam Masyarakat Aceh Kontemporer."

¹¹ Kees Van Dijk and Nico Kaptein J.G., *Islam, Politics and Change; The Indonesian Experience After the Fall of Suharto*, Leiden University Press, 1st ed. (Leiden: Leiden University Press, 2016), https://doi.org/10.26530/oopen_605451.

to fill these significant gaps and enhance the overall understanding of the topic.

The *Hadrah* reading is also conducted in Lampung during the wedding procession (*baharak*). *Hadrah*, as a symbol embodying knowledge and values, engenders interpretations that facilitate meaning-making, so intertwining the tradition with religious, social, and cultural values.¹² In East Java, *hadrah* art has demonstrated efficacy as a pedagogical medium for early childhood, enabling children to acquire knowledge of religious beliefs, traditions, and rituals via engaging artistic expression. *Hadrah* art catalyzes to motivate youngsters to engage more actively in learning and practicing worship.¹³ In Papua, particularly in Manokwari, *hadrah* serves not merely as an art form and tradition, but also as a symbol and identity of Islam. *Hadrah* competitions and festivals are conducted, with numerous *shalawāt* gatherings incorporating *hadrah* music.¹⁴

This study examines the integration of religion and culture in *Hadrah Nurun Nabi* in Aceh. The *shalawāt* tradition is clearly inseparable from religious teachings. Still, it has also become part of the culture not only in Aceh but also in Indonesia, Asia, and even the Middle East. Therefore, this study addresses an important gap in scholarship on the symbolic and juridical dimensions of *Hadrah Nurun Nabi*.

This is the qualitative case study,¹⁵ where Clifford Geertz's symbolic interpretative framework is used, and the perspective of

¹² Nofriyan Hidayatulloh, I Nyoman Cau Arsana, Timbul Haryono, Makna *Hadrah* dalam Prosesi *Baharak* pada Masyarakat Negeri Olok Gading Lampung, *Resital Jurnal Seni Pertunjukan* 25(2) (2024): 239-266. DOI:10.24821/resital.v25i2.11904.

¹³ Hilmi Hasan Assadili dan Moh. Slamet, Implementasi Seni *Hadrah* sebagai Media Motivasi Beragama bagi Usia Anak di Dusun Parimono Jombang, *Menara Tebuireng: Jurnal Ilmu-Ilmu Keislaman* 20 (1) (2024). DOI:10.33752/menaratebuireng.v20i1.6933.

¹⁴ Nur Saidah and Septy Nur Fadhillah, *Hadrah Spirit as an Islamic Arts in the Land of Papua*, *JUSPI (Jurnal Sejarah Peradaban Islam)* 6(2) (2023): 116 DOI:10.30829/juspi.v6i2.13907.

¹⁵ Idrus Al-Kaf and Abie Risco Pratama, "Crafting Beauty; The Intersection of Sufi *Hadrah* Art and Social Media," in *International Conference on Tradition and Religious Study* (Palembang: Fakultas Ushuluddin dan Pemikiran Islam UIN

al-'urf or Islamic law are employed.¹⁶ Academics examine the phenomenon of *Hadrah Seulaweut Zawiyah Nurun Nabi*. This method facilitates comprehension of symbolic expressions as embodiments of a group's values, norms, beliefs, and traditions. This helps in deciphering the significance embedded in the art and poetry of *seulaweut* through the symbols employed as instruments of communication and expression. This research focuses on the *Hadrah Seulaweut Nurun Nabi* group from Lambhuk Village, Ulee Kareng, Banda Aceh. This *Hadrah* was selected as the focal point of this investigation for multiple reasons. This *hadrah* assembly is highly esteemed among the *Seulaweut dhikr* congregation and the residents of Banda Aceh, and is frequently invited to participate in several religious and cultural events. Secondly, it contains *Seulaweut* poetry pieces by the *Naqshbandi tariqa* scholars, which are notably unique.

Data collection was conducted by observation, interviews, literature analysis, and YouTube searches. The researcher directly observed the *Nurun Nabi Hadrah* assembly in Gampong Lambhuk and other performance events in Banda Aceh. Interviews were conducted with 11 key informants, including the leadership of the *hadrah* assembly, vocalists and musicians, members of the *Seulaweut dhikr* congregation, local community members, community leaders, Acehnese cultural figures, practitioners of the Acehnese *rapai* art, and scholars with profound knowledge of the *hadrah* tradition.

The study of the document involved a thorough analysis of the *Seulaweut* poetry manuscript, focusing on the religious themes

Raden Fatah Palembang, 2024), 300–316, <http://proceedings.radenfatah.ac.id/index.php/lc-TiaRS/>; Zulhelmi et al., "Sufism Literature; Divinity Philosophy in Taufiq Al-Hakim's Short Story Arinillah," *Buletin Al-Turas FAH UIN Syarif Hidayatullah Jakarta* 29, no. 2 (2023): 225–40.

¹⁶ Clifford Geertz, *Culture and Social Change: The Indonesian Case*. *Royal Anthropological Institute of Great Britain and Ireland*, 19(4), (1984). 511-532. Clifford Geertz, *Religion as a Cultural System*. In *Interpretation of Cultures*. New York: Basic Books, Inc, 1973. Ali Abubakar, Gamal Achyar, Husnul Khatimah, Sri Asuti. A. Samad, "The Postponement of the Implementation of Inheritance Distribution in The Seunuddon Community, North Aceh in The Lens of 'Urf Theory and Legal Pluralism," *El-Ussrah* 6, No. 2 (2023) <https://doi.org/10.22373/ujhk.v6i2.10207>.

contained within it. Furthermore, literature surveys were performed to obtain theoretical insights pertinent to the investigation, specifically employing content analysis techniques. Data analysis was conducted through comparison, categorization, presentation, and conclusion derivation from written materials.¹⁷ The Data credibility was enhanced through triangulation of interviews, observations, and textual analysis to establish inter-rater reliability.¹⁸

Description of the Art of *Seulaweut* Poetry in *Hadrah Zawiyah Nurun Nabi*

Zawiyah Nurun Nabi was established in 2015 by Tgk. Zamhuri Ramli at Gampong Lambhuk, Ulee Kareng Sub-district, Banda Aceh City. He commenced his undergraduate studies at Institut Ilmu Al-Qur'an Jakarta while concurrently studying Sufism in the *Naqshbandi Al-'Aliyah Tariqa* Council in Jakarta, under the guidance of Sheikh Muhammad Hisyam Kabbani, a scholar of *Ahlu Sunnah Wal Jama'ah*. He was subsequently chosen as a *khalifa* for Aceh and tasked with creating a *zawiyah* to propagate this doctrine in Banda Aceh following the tsunami.¹⁹

Nico Kaptein states that following the 2004 tsunami that ravaged Banda Aceh, Tgk. Zamhuri Ramli returned to his birthplace after completing his studies in Jakarta, to provide assistance from the "*Naqshbandi Al-'Aliyah Tariqa* of Indonesia" to the victims of the disaster. Since that time, he has established permanent residence in Banda Aceh and commenced recruiting adherents to the *Naqshbandi Al-'Aliyah Tariqa*. The uniqueness of this *tariqa* lies in its incorporation of Acehnese *rapai* music to accompany the *dhikr* of *Seulaweut* poetry, an approach deemed

¹⁷ Fatih Ridlwan Munier, Gundung Djatmiko, and Sarjiwo Sarjiwo, "Nilai-Nilai Pendidikan Karakter Pada Tari Sufi Di Pondok Pesantren Maulana Rumi Bantul," *Indonesian Journal of Performing Arts Education* 2, no. 2 (2022): 42–49, <https://doi.org/10.24821/ijopaed.v2i2.7499>.

¹⁸ Syarifuddin and Abdul Manan, "Religious Messages of Dikee Molod Verses during the Celebration of Maulid Nabi in Aceh Besar, Indonesia (A Case Study of Group Dikee Molod of Dayah Tgk Chik Digla)," *KnE Social Sciences* 2, no. 1 (2020): 1–8, <https://doi.org/10.18502/kss.v4i14.7918>.

¹⁹ Uswatun Hasanah, "Konsep Zikir Dalam Al-Qur'an Dan Implementasinya Di Majelis Zikir Zawiyah Nurun Nabi" (UIN Ar-Raniry Banda Aceh, 2022).

unorthodox in Aceh. Numerous sharia-oriented academics consider music to be *haram*, particularly in *dhikr* gatherings. Tgk. Zamhuri Ramli posits that the *rapai* tradition serves as a means to soothe the heart and boost concentration during *dhikr*, akin to the historical usage of music by Sufis in *dhikr* assemblies to improve concentration.²⁰ He believes that proximity to God is attained through *dhikr* and virtuous actions. He began preaching from mosque to mosque, subsequently broadening his reach to larger gatherings, and in 2015, he founded *Zawiyah Nurun Nabi*, translating to "The Light of the Prophet." He established a *dhikr* council and the *Hadrah Nurun Nabi* group, which integrates *ṣalawāt*, *dhikr*, and *qasida* with Acehnese art and traditions.²¹

The *Zawiyah Nurun Nabi dhikr* congregation's *hadrah* tradition amalgamates *ṣalawāt* and customary practices aimed at fostering fervour for *ṣalawāt* in the modern age.²² *Hadrah Seulaweut* poetry integrates *ṣalawāt* poetry with musical instruments such as Acehnese *rapai*, *darbuka*, and *dabus*, followed by a Sufi dance referred to as the "Rumi Dance," which is influenced by the Turkish culture.²³

According to Acehnese artist Imam Juwaini, the *Naqshbandi Tariqa's hadrah* art has a phase where joy and beauty merge into an inseparable unity, evident in the symbolic Sufi movements within the *Hadrah Seulaweut of Nurun Nabi*. Juwaini emphasizes that the art form under Tgk. Zamhuri Ramli's guidance is not solely a performance art but part of the *Naqshbandi Tariqa's* ritual practice. The use of art helps *tariqa* followers deepen their spiritual experience when seeking closeness to God.²⁴

Juwaini further observes that the *Nurun Nabi hadrah* group emphasizes strengthening the foundations of Islamic art. He notes that Tgk. Zamhuri Ramli's approach in founding the *hadrah* ensemble transcends mere performance art. Instead, it centers on

²⁰ Van Dijk and Kaptein J.G., *Islam, Politics and Change; The Indonesian Experience After the Fall of Suharto*.

²¹TZR, interview, 09 September 2024.

²² Adityatama, Hamidah, and Assoburu, "Seni Hadroh Sebagai Komunikasi Budaya Islam; Studi Pada Majelis Assolihin Di Talang Kedondong Palembang."

²³TZR, interview, 09 September 2024.

²⁴ IJN, interview, 21 September 2024.

actualizing the rituals of the *Naqshbandiyah* order, allowing its practitioners to deepen their spiritual connection and feel closer to God. Consequently, *Hadrah Nurun Nabi* is not merely a personal artistic expression but an integral part of communal religious practices and cultural traditions.²⁵ While *hadrah* may serve as a form of entertainment, its essence lies in its poetic style, which conveys profound religious truths. The *Seulaweut* poetry, recited during *Nurun Nabi dhikr* gatherings and other religious events, is accompanied by the Sufi dance of al-Rūmī. This religious dance acts as a medium for spiritual communion and a means of drawing closer to the Creator. The movements of the dance symbolize the intense passion of a lover gazing at the beloved, ultimately culminating in a heightened awareness of Allah and His Messenger within the heart of the practitioner.²⁶

Integration of Religion and Culture in *Hadrah Nurun Nabi*

The integration of religion and culture in Acehese society is deeply rooted, reflected in the philosophy of “*hukom ngon adat lagee zat ngon sifeut*” (religion and culture are an inseparable whole). This philosophy embodies the interconnectedness of religion and culture as two entities.²⁷ For the Acehese, this profound philosophy is not only understood but also practiced in daily life, from cultural practices in tangible and intangible forms to clothing, social behavior, and arts such as the *Mawlid* (the birth of the Prophet), *kendhuri* (celebration of the feast), and *ṣalawāt* (prayer).

²⁵ Fahmi K, Fedianty Augustinah, and Sri Kamariah, “Memberdayakan Pemuda Melalui Pelatihan Hadroh Untuk Melestarikan Seni Budaya Di Kecamatan Tuminting Kota Manado,” *AJAD Jurnal Pengabdian Kepada Masyarakat* 4, no. 1 (2024): 117–22.

²⁶ Mursyid Djawas, Abidin Nurdin, Muslim Zainuddin, Idham Idham, Zahratul Idami, “Harmonization of State, Custom, and Islamic Law in Aceh: Perspective of Legal Pluralism,” *Hasanuddin Law Review* 10, No. 1 (2024): 64–82. DOI: <https://doi.org/10.20956/halrev.v10i1.4824>.

²⁷ K, Augustinah, and Kamariah; Krisgianto Krisgianto et al., “Tari Sufi Sebagai Media Terapi Psikologis Dalam Ranah Islam,” *Kontekstualita: Jurnal Sosial Keagamaan* 37, no. 2 (2023): 99–116, <https://doi.org/10.30631/37.2.99-116>; Munier, Djatmiko, and Sarjiwo, “Nilai-Nilai Pendidikan Karakter Pada Tari Sufi Di Pondok Pesantren Maulana Rumi Bantul.”

Similarly, the tradition of reciting the *ṣalawāt* from *Hadrah Nurun Nabi* not only carries religious significance but has become part of the culture. The religious messages contained in the *ṣalawāt* texts have a spiritual impact. This strategy was essential for understanding and valuing the text and environment in which the poem is recited repeatedly before the *Nurun Nabi* congregation every Tuesday night. The *Seulaweut dhikr*, conducted by the *murshid* Tgk. Zamhuri Ramli, commences with the recitation of salutations, praises to Allah, and the *shahādah* to reaffirm faith. This is followed by *istighfār* and the dedication of the recitation of Surah Al-Fati al-Asmā' al-Ḥusnā a to Prophet Muhammad, his family, his companions, the saints, and the elders of the *Naqshbandi Tariqa*. Thereafter, *tahlīl*, Surah Al-Ikhlās, Surah Al-Insyirah, *ṣalawāt*, segments of *Al-Asmā' al-Ḥusnā*, and supplications are recited. Tgk. Zamhuri subsequently delivers a concise sermon highlighting the significance of faith, worship, and *ṣalawāt* for the Prophet, and providing an overview of the Prophet's biography. Ultimately, the *hadrah* vocalists deliver *seulaweut* poetry accompanied by *rapai*, drums, and *darbuka*, in conjunction with Sufi dances during specific ceremonies.

Seulaweut dhikr is considered a tradition by the *Nurun Nabi* congregation, which, as stated by Supriyanto, means a conviction that their practices possess inherent virtue and transcendental significance, hence becoming an integral aspect of their everyday existence.²⁸ The *dhikr* practice commences with the reciting of Quranic passages;

إِنَّ اللَّهَ وَمَلَائِكَتَهُ يُصَلُّونَ عَلَى النَّبِيِّ يَا أَيُّهَا الَّذِينَ آمَنُوا صَلُّوا عَلَيْهِ
وَسَلِّمُوا تَسْلِيمًا (الأحزاب: ٥٦)

"Indeed, Allah and His angels send blessings upon the Prophet. O you who have believed, ask [Allah to confer] blessing upon him and ask [Allah to grant him] peace." (Surah Al-Ahzab: 56)

²⁸ Supriyanto et al., *Reproduksi Budaya Dan Tradisi Keagamaan Masyarakat Migran Banyumasan*, 1st ed. (Manyumas Jawa Tengah: CV. Rizquna Manyumas, 2022).

This verse emphasizes the greatness of Prophet Muhammad and the command to recite *ṣalawāt* for him. The *hadrah* vocalists then chant the following poetry;

اللَّهُمَّ صَلِّ عَلَى مُحَمَّدٍ // اللَّهُمَّ صَلِّ عَلَيْهِ وَسَلِّمْ
يَا رَبِّ بَلِّغْهُ الْوَسِيلَةَ // يَا رَبِّ خُصِّهِ بِالْفَضِيلَةَ

Tgk. Zamhuri Ramli (interview, September 9, 2024) elucidated that the line 'O Lord, grant him the intercession' underscores the importance of *tawassul* (asking intercession). The *Nurun Nabi* community asserts that designating Prophet Muhammad as a *wasīlah* (intermediary) enhances a servant's relationship with their Lord. *Tawassul* functions as a method to achieve proximity to Allah, serving as a conduit in theological contexts.²⁹

Clifford Geertz's symbolic interpretative approach elucidates that the letter *nidā'* "Yā" in the first and second verses serves as a medium of symbolic communication and depiction of the *hadrah* congregation's tradition inside the *Nurun Nabi dhikr*. The letter *nidā'* "Yā" signifies affection for the beloved, specifically the Prophet Muhammad, ensuring that all aspirations and pleas for protection are perpetually granted by Allah to the beloved. Consequently, at the recitation of this verse, the entire assembly rises to signify *maḥall al-qiyām* as a mark of reverence for the Prophet's birth. This *maḥall al-qiyām* symbolically represents the *Nurun Nabi* congregation's reverence for the birth of the Messenger of Allah. Fikri Mahzumi elucidates the concept of *maḥall al-qiyām*, indicating that upon the Prophet's birth, the Arab community in attendance promptly rose to honor him, recognizing that by divine decree, Muhammad was born as the intercessor and the illumination that permeates all aspects of existence.³⁰

²⁹ Gasim Yamani and Nurdin Nurdin, "A Living Quran Exploration of Tawassul Practices in Palu City: A Shortcut or a Winding Road to God's Grace?," *AL QUDS: Jurnal Studi Alquran Dan Hadis* 7, no. 2 (2023): 385, <https://doi.org/10.29240/alquds.v7i2.6474>; Nadyya Rahma and Azhari, "Sheikh Ibrahim Musa Parabek's Thoughts on Tashyid and Tawassul in Hidāyah Al-Sībyān," *EPISTEME; Jurnal Pengembangan Ilmu Keislaman* 18, no. 2 (2023): 189–215.

³⁰ Fikri Mahzumi, "Historiografi Mahal Al-Qiyam Pada Tradisi Maulid," *Jurnal Al-Fikrah* 96 (2018); Muhammad Syahmi Al-haziq, "Nilai-Nilai Pendidikan

This commendation, articulated using symbolic comparison and grounded in Clifford Geertz's interpretative theory, exemplifies the *hadrah* legacy as a conceptual framework bequeathed by the *mashāyikh* of the *Naqshbandiyah al-'Aliyah* Order. According to Geertz, a tradition facilitates the comprehension of meaning, resulting in an interpretive understanding of the tradition.³¹ Consequently, the *Nurun Nabi Hadrah* congregation employs *Seulaweut* poetry as a symbolic medium to convey the values, standards, and beliefs they uphold. The tradition constitutes a message or concept represented through symbols. Symbols enable individuals to apply their understanding of life's essence and articulate their consciousness through through them.³² Consequently, it is evident that the religious message embedded in the *Hadrah Nurun Nabi seulaweut* poem is intricately linked to the congregation's structure and the psychology of its members. In other words, these religious messages serve as symbolic representations of the traditions of *dhikr* and *hadrah*.

In line with this, the tradition of *Hadrah Nurun Nabi* in the context of *al-'urf*, if using the "*al-'ādah al-muḥakkamah*" (custom can be used as law), then this tradition is a custom or tradition that does not conflict with Islamic law.³³ From the perspective of Islamic jurisprudence, the practice may be categorized as *al-'urf al-ṣaḥīḥ*, as it does not contradict core religious principles, namely as a symbol of love for the Prophet, the spirit of sending *ṣalawāt*, studying the history of the Prophet and socially strengthening social solidarity.

Islam Dalam Kegiatan Hadrah Ar-Rasyidin Desa Wonosari Barat Bengkalis," *Al-Kifayah: Ilmu Tarbiyah Dan Keguruan* 2, no. 2 (2023): 332–41.

³¹ Putri and Yuanita, "Kepercayaan Dan Makna Simbolik Budaya Jawa Dalam Novel Kisah Tanah Jawa Pocong Gundul; Kajian Interpretatif Clifford Geertz."

³² Nurus Syarifah and Zidna Zuhdana Mushthofa, "Antropologi Interpretatif Clifford Geertz; Studi Kasus Keagamaan Masyarakat Bali Dan Maroko," *HUMANIS; Jurnal Ilmu-Ilmu Sosial Dan Humaniora* 14, no. 2 (2022): 65–74.

³³ Sulfan Wandu, "Eksistensi 'Urf dan Adat Kebiasaan Sebagai Dalil Fiqh," *Samarah* 2, No. 1 (2018). DOI: <https://doi.org/10.22373/sjhc.v2i1.3111>.

The Influence of Spiritual Messages in *Seulaweut* Poetry

Human existence necessitates not just material requirements but also spiritual dimensions, which are frequently neglected. Neglecting the spiritual aspect may result in a dogmatic and exclusionary interpretation of religion.³⁴ Consequently, *dhikr* assemblies provide individuals with an opportunity to engage with God and encourage the congregation to prioritize spiritual principles in their life.³⁵ The *Seulaweut dhikr* assembly enhances the congregation's relationship with God and fortifies their dedication to spiritual principles.³⁶

Participants report that regular engagement in *seulaweut* recitation contributes to emotional stability and psychological well-being, indicating that the recitation of poems serves as a spiritual activity capable of impacting an individual's mindset and emotions during its execution. Tgk. Anhar, the drummer of the *seulaweut Nurun Nabi rapai* drum, states that engaging with the *seulaweut* poems of the Sufi Dance *Zawiyah Nurun Nabi* profoundly soothes his heart. In times of distress and uncertainty, he finds solace through prayer and the rhythmic playing of the *dabuh*, which alleviates his anxiety and enhances his comprehension of the prayers.³⁷

Tgk Mizwar Muhammad, the *hadrah* vocalist, asserts that *Seulaweut* poetry enhances one's faith, stating, "*Seulaweut hadrah Nurun Nabi* poetry has profoundly influenced my belief in Allah, as each verse underscores that our sole reliance and hope is in Allah."³⁸ The Sara Rahma *Dela dhikr* congregation likewise articulated the same statement. The participation in the *Seulaweut dhikr* assembly at *Nurun Nabi* undoubtedly enhances my faith, as

³⁴ Endang Sri Rahayu, "Tauhid Dalam Diskursus Tasawuf," *Jurnal Emanasi, Jurnal Ilmu Keislaman Dan Sosial* 5, no. 1 (2022): 1–13.

³⁵ Solechan Solechan, "Pengajian Sabilussalam: Wadah Meningkatkan Spiritualitas Dan Moderasi Beragama Umat," *Urwatul Wutsqo: Jurnal Studi Kependidikan Dan Keislaman* 13, no. 1 (2024): 112–28, <https://doi.org/10.54437/urwatulwutsqo.v13i1.1422>.

³⁶ Sri Munawarah et al., "Peran Majelis Taklim Dalam Meningkatkan Pemahaman Spiritual Masyarakat Di Desa Tangan-Tangan Cut Kec Setia Aceh Barat Daya," *Tadris: Jurnal Pemikiran Dan Pendidikan Islam* 18, no. 01 (2024): 38–52.

³⁷TZR, interview, 06 September 2024.

³⁸TMM, interview, 06 September 2024.

the recitation of poetry fosters a sense of proximity to Allah by evoking His omnipotence, which I often neglect. However, since I began attending the *Seulaweut dhikr* assembly every Tuesday night, I have experienced a heightened closeness to Allah and the Prophet.³⁹

Besides spiritual influence, it also evokes affection for the Prophet. An interview with Tgk. Zamhuri Ramli reveals that *Seulaweut* poetry can evoke both addiction and affection for the Prophet. Affection for the Prophet can amplify yearning and illuminate his tribulations.⁴⁰ A comparable meaning was reiterated by Tgk. Ikramullah, a *Nurun Nabi hadrah* musician, elucidated that the *Nurun Nabi seulaweut* poetry significantly enhances one's profound affection for the Prophet.⁴¹ Affection for the Prophet will enhance an individual's compliance in adhering to the Prophet's *sunnah*, as stated by Tgk. Muhammad Zakcky, a member of *Hadrah Nurun Nabi*, stated that his affection for *Rasulullah*, after joining *Hadrah Zawiyah*, has led him to more frequently observe the *sunnah*, including the practice of *siwak*, which he had never performed previously. Upon joining *Zawiyah*, I engaged in a more profound study of the *sunnah* imparted by the Prophet.⁴²

Ummi Rifki Amalia, the spouse of the *murshid* of *Zawiyah Nurun Nabi*, stated that the portrayal of *Rasulullah* in *Seulaweut* poetry serves as a profound inspiration for her to maintain resilience, refrain from complaints, and persist unwaveringly; the frequently recited *Seulaweut* poetry acts as a magnet, facilitating our connection to the Messenger of Allah. In the face of adversity, I now express fewer grievances, persist resolutely, and embrace challenges with poise. Ultimately, we recognize that our fatigue in the world pales in comparison to the Prophet's exhaustion in his struggle for Islam. The Messenger of Allah, whose name is synonymous with Allah, endured significant tribulations in this

³⁹SRD, interview, 29 September 2024.

⁴⁰TZR, interview, 06 September 2024.

⁴¹TKL, interview, 19 September 2024.

⁴²TMZ, interview, 19 September 2024.

life; thus, Participants interpret prayer as a form of gratitude toward the Prophet to enhance their faith.⁴³

The aforementioned remark elucidates the impact of the *seulaweut* poetry on the Prophet's affection for *hadrah* performers, *dhikr* gatherings, and the surrounding community. Furthermore, adherence to worship is a required phase for an individual aspiring to enhance their spiritual relationship with Allah. Beti Malia asserts that the *hadrah* poem can garner the empathy of youth, deter misbehavior, and enhance their character towards more obedience.⁴⁴ Consequently, the *seulaweut* poetry exerts an educational influence on enhancing personal character and emulating the virtues of the Prophet Muhammad, as elucidated by Tgk Muhammd Zacky, a *hadrah* musician from *Zawiyah Nurun Nabi*. that One participant reported increased commitment to practicing *ṣalawāt* and other sunnah traditions following regular participation, which I previously hardly practiced. Still, now I perceive as a personal obligation.⁴⁵ Similarly, the reply Tgk. Ikramullah, a *hadrah* musician from Nurun Nabi, stated that since joining *Zawiyah*, his days have been more productive, he can manage his emotions with ease, and he perceives himself as an improved individual. The influence of education as a matter of compassion and virtuous ethics is distinctly evident from the two aforementioned sentences.⁴⁶

Hadrah syair seulaweut Nurun Nabi Salah influences mental health, indicating that the recitation of poems serves as a spiritual activity capable of impacting an individual's mindset and emotions during its execution. Tgk. Anhar, the drummer of the *seulaweut Nurun Nabi rapai* drum, states that engaging with the *seulaweut* poems of the Sufi Dance *Zawiyah Nurun Nabi* profoundly soothes his heart. In times of distress and uncertainty, he finds solace in prayer and the rhythmic playing of the *dabuh*,

⁴³URA, interview 29 September 2024.

⁴⁴ Beti Malia Rahma Hidayati, "Dakwah Grup Musik Sholawat Metal Di Pondok Pesantren Metal Tobat; Perspektif Psikologi," *Jurnal Kopsis: Kajian Penelitian Dan Pemikiran Komunikasi Penyiaran Islam* 4, no. 2 (2022): 107–14, <https://doi.org/10.33367/kpi.v4i2.2308>.

⁴⁵TMZ, interview, 19 September 2024.

⁴⁶TIL, interview, 19 September 2024.

which alleviates his anxiety and deepens his understanding of the prayers. The resonant beats of the *rapai* and *dabus* deeply resonate with him, providing a sense of resolution during challenging moments.⁴⁷

Tgk. Anhar's assertion demonstrates that the impact of mental health manifests as a tranquil mind and diminished tension; furthermore, incorporating *rapai* musical instruments and cultural arts can strengthen the players' mental resilience. Mental health and spirituality are interconnected, specifically through efforts aimed at restoring an individual's mental state to its normalcy and enhancing their mental and emotional well-being to previous levels.⁴⁸

The influence of mental health is articulated and experienced by the youth participating in the *Seulaweut dhikr* assembly. Akmal conveys that the assembly significantly enhances his reliance on Allah, as he consistently seeks solace there during times of difficulty. The frequent recitation of *ṣalawāt* increases our faith and affection for the Prophet. It may be inferred that the influence of *Seulawet* poetry affects not only mental enhancement but also impacts players and listeners, who perceive themselves as under Allah's protection in their daily activities.⁴⁹

Moreover, during the *Nurun Nabi Seulaweut dhikr* meeting, a profound bond of brotherhood, or *akhuwah*, was established. This fraternity will foster a disposition of mutual care, assistance, and the establishment of a happy living environment.⁵⁰ Tgk. Zamhuri Ramli elucidated the concept of *ukhuwwah*, or fraternity, among the assembly's congregation by emphasizing the importance of sustaining camaraderie among members in all circumstances, including disasters, bereavements, and communal celebrations.

⁴⁷THR, interview, 21 September 2024.

⁴⁸ Desti Azania and Naan, "Peran Spiritual Bagi Kesehatan Mental Mahasiswa Di Tengah Pandemi Covid-19," *HUMANISTIKA: Jurnal Keislaman* 7, no. 1 (2021): 26–44, <https://doi.org/10.55210/humanistika.v7i1.384>.

⁴⁹AKL, interview, 29 September 2024.

⁵⁰ Adryan Risady and Abdul Gafur, "Sistem Pengendalian Internal Masjid Berbasis Nilai Amanah, Muraqabah, Dan Ukhuwah," *Imanensi: Jurnal Ekonomi, Manajemen, Dan Akuntansi Islam* 8, no. 2 (2023): 45–62, <https://doi.org/10.34202/imanensi.8.2.2023.45-62>.

Ukhuwwah has the capacity to unify individuals from diverse backgrounds who are present in the assembly and engage in the *dhikr seulaoweit*.⁵¹

Tgk. Anhar stated that the performance of *hadrah seulaoweit*, a Sufi dance, has increased our recognition, prompting many individuals to seek instruction. Consequently, the *ukhuwwah* between the community and us is strengthening due to their curiosity and desire to learn about the art of *hadrah seulaoweit*. I also instruct it in schools to enhance the *ukhuwwah* between us and the community.⁵² Responses indicate that *hadrah seulaoweit* has influenced the replication of art. The presence of *hadrah seulaoweit Nurun Nabi* has impacted other educational institutions in Banda Aceh to cultivate the same *seulaoweit* art form. Tgk. Muhammad Zacky, a *Nurun Nabi hadrah* musician, claimed that the influence of the *Nurun Nabi hadrah seulaoweit* can be perpetuated or replicated by youth or groups from many places. We welcome invitations to Islamic boarding schools to promote its preservation and attract diverse groups to participate.⁵³

Moreover, Tgk. Zamhuri Ramli elucidated that the *Nurun Nabi hadrah* tradition serves as an introduction to the artistic expressions of Jalaluddin Rumi from the Middle East, amalgamated with local Acehnese artistic traditions, such as integrating rumi dance with Acehnese rapai musical instruments, thereby facilitating the broader community exposure to this cultural and artistic fusion. The *Nurun Nabi hadrah* tradition uniquely attracts spiritual tourists, evidenced by people from Turkey, Saudi Arabia, Yemen, and Malaysia who come to participate in collective *dhikr* at the *Nurun Nabi* assembly.⁵⁴

Hadrah Seulaoweit Nurun Nabi: Symbolic and al-'Urf Perspectives

Religion is not merely a matter of rigid doctrines and teachings, but also contains rich symbolic meanings expressed in

⁵¹TZR, interview, 9 September 2024.

⁵²THR, interview, 21 September 2024.

⁵³TMZ, interview, 20 September 2021.

⁵⁴TZR, interview, 9 September 2024.

diverse cultures and arts. Culture and art are inseparable from society, intersecting with social, economic, and political contexts. For the Acehese people, who have faced a long history, advanced civilization, political conflict, and internal religious strife, these circumstances have influenced the expression of artistic traditions.⁵⁵

Therefore, *Hadrah Seulaweut Nurun Nabi* cannot be separated from the historical, social, and cultural context of Acehese society. The hadrah group was founded by Tgk. Zamhuri Ramli, as a blend of Turkish artistic traditions, hadrah music, and indigenous Indonesian elements, enriches local Acehese art and culture. Supriyanto explains that cultural preservation involves transmitting cultural norms or values from one generation to the next to sustain their existence. This process often involves reproducing or recreating of cultural entities to ensure their longevity. Therefore, *Hadrah Seulaweut Nurun Nabi* represents an artistic reproduction actively supported by its founder, members, and the surrounding community. It is a living tradition that adapts to dynamic changes, necessitating continuous preservation.⁵⁶ Consequently, it can be inferred that the *hadrah syair seulaweut Nurun Nabi* represents an artistic reproduction in which the initiator, participants, supporters, and the community endeavor to underscore the "re-creation" of this artwork in the intricate and ever-evolving fabric of daily life, meriting preservation.

Through several interviews, comprehensive analysis, and data examination, several factors emerged, including modernization and urbanization. Abrar Hiswara asserts that fast modernization and urbanization have resulted in the displacement of indigenous groups and behaviors. The allure of urban living and employment prospects frequently leads to the forsaking of traditional lives in rural areas. Similarly, the impact of global media, particularly via television and the internet, facilitates the promotion of

⁵⁵ Saifuddin A Gani and Zulfahmi Zulfahmi, "Nilai Pendidikan Islam Dalam Syair Seni Meusifeut Untuk Generasi Milenial," *Gorga : Jurnal Seni Rupa* 10, no. 1 (2021): 06–09, <https://doi.org/10.24114/gr.v10i1.24091>.

⁵⁶ Supriyanto et al., *Reproduksi Budaya Dan Tradisi Keagamaan Masyarakat Migran Banyumasan*.

consumerism by Western media and popular culture, undermining traditional values, especially among the youth.⁵⁷ This occurrence has resulted in a diminished interest among the millennial generation in the propagation of Islam, hence contributing to the preservation of *Hadrah Nurun Nabi* as a local tradition of the Acehese community.

According to Tgk. Miswar Muhammad, there are various reasons for the preservation of *Hadrah Nurun Nabi* to ensure its longevity. Primarily, to preserve the history of Islamic art for transmission across generations. The significance of the *murshid*'s role in educating and empowering the youth of his region as custodians of the commendable values of the Acehese culture is paramount, serving as a foundation and moral fortitude, consistently endeavoring to enhance their circumstances. Secondly, prioritizing our own traditions over the influence of foreign civilizations. Third, fostering *ukhuwwah* among members of the *hadrah* group, the *seulaweut dhikr* congregation, interested communities, governmental entities, and community leaders under the guidance of the *murshid*.⁵⁸ Fourth, Tgk. Zamhuri Ramli highlighted the distinctiveness of the *Nurun Nabi hadrah* tradition as a source of wisdom or values upheld by the congregation and *hadrah* musicians. Consequently, the preservation of this *hadrah* tradition transcends mere artistic or entertainment purposes; it embodies the practices of the *Naqshbandiyah al-'Aliyah* order and reflects an attitude of obedience to the *murshid*.⁵⁹

Tgk. Miswar Muhammad, maintaining his composure, stated that the *seulaweut dhikr* gathering consistently sought to worship Allah and express their love for the Messenger of Allah. Secondly, *dhikr* performed alongside *hadrah* music and *menabus rapai* constitute a component of *tarekat* practice and reflect an adherence to the *murshid*. Consequently, if *hadrah* is invited to a *mawlid* gathering, we do not establish a fee. When we choose to return home, we welcome any donations received, which will

⁵⁷ Abrar Hiswara, Adit Mohammad Aziz, and Yenik Pujowati, "Cultural Preservation in a Globalized World; Strategies for Sustaining Heritage," *Journal of West Science Social and Humanities Studies* 1, no. 3 (2023): 98–106.

⁵⁸TMM, interview, 06 September 2024.

⁵⁹TZR, interview, 09 September 2024.

subsequently be utilized to provide coffee for the *dhikr* assembly in the *zawiyah*.⁶⁰

Initiatives to conserve traditional arts in this nation might be implemented in many locations and regions. These many initiatives can be implemented to ensure that the present youth are motivated to learn, preserve, and nurture the creative values in their different locations.⁶¹ To save cultural heritage during globalization, it is essential to strike a balance between adopting a global outlook and maintaining local traditions.⁶² This traditional art preservation initiative requires support from all segments of the public, local government, traditional leaders, artists, cultural figures, academics, social media, and art studios.⁶³

In safeguarding religious culture, a spiritual *murshid* must possess exceptional character, marked by resolute intention, self-purification, honesty, and unwavering diligence. Tgk. Zamhuri Ramli, as the *murshid* of *Hadrah Nurun Nabi*, demonstrates unwavering drive and commitment to fostering religious culture; each *dhikr* and *hadrah seulaweut* activity is consistently aimed at worshiping Allah and expressing affection for the Prophet. Consequently, he underscored that, aligned with the institution's goal, the collective perception and devotion of all personnel at *Hadrah Nurun Nabi* constitute a shared obligation to maintain and advance the art of *Hadrah*.

The *zikir* assemblies established in the areas are essential, as articulated by Tgk Miswar Muhammad, the principal vocalist of the *hadrah syair seulaweut Nurun Nabi* ensemble, who advocates for their performance. *Seulaweut Nurun Nabi* must be safeguarded to maintain our cultural integrity against alien influences. The preservation method may involve numerous *zikir* assembly groups

⁶⁰TMM, inrterview, 06 September 2024.

⁶¹ Elva Rizki Anggraini et al., "Musik Oklik Bojonegoro Dalam Kajian Etnomusikologi Sebagai Upaya Pelestarian Budaya," *Gondang: Jurnal Seni Dan Budaya* 6, no. 1 (2022): 1–11.

⁶² Hiswara, Aziz, and Pujowati, "Cultural Preservation in a Globalized World; Strategies for Sustaining Heritage."

⁶³ Pamela Mikaresti and Herlinda Mansyur, "Pewarisan Budaya Melalui Tari Kreasi Nusantara," *Gorga: Jurnal Seni Rupa* 11, no. 1 (2022): 147, <https://doi.org/10.24114/gr.v11i1.33333>.

established in diverse places, alongside the community's eagerness to invite the *Zawiyah Nurun Nabi* group to participate in various events.⁶⁴

Efforts to preserve local customs, such as *hadrah*, represent a cultural strength that endures despite the pressures of modernity.⁶⁵ Acehnese artist Imam Juaini believes that the Acehnese people should take pride in their own community's artwork to avoid being captivated by external art forms. He asserts that, first, the *hadrah Nurun Nabi* should be afforded ample opportunity for creativity and performance at diverse gatherings. Secondly, it must be enclosed in an environment that is not entirely sacred, despite its inherent sanctity. This implies that this *hadrah* should be suitable for execution in diverse entertainment events while also providing instruction that encompasses Islamic educational principles for the community. Third, extensive socialization must occur across diverse social media platforms. This indicates that numerous perspectives today continue to regard art exclusively as an entity for its own sake and for entertaining purposes. The youth of Aceh must recognize that Acehnese traditional art is deeply rooted in religious significance. Fourth, all stakeholders in Aceh must prioritize the preservation and maintenance of traditional Islamic arts. We should not be captivated by external art, as we often perceive it to be superior; instead, we must take pride in our own artistic expressions.⁶⁶

Professor Kamaruzzaman Bustaman Ahmad, an academic at UIN Ar-Raniry, emphasized the significance of an inclusive mindset across society. A perspective that values *hadrah* as an integral aspect of the diverse Acehnese traditions, rich in *şalawāt* verses dedicated to the Prophet Muhammad. This accepting disposition recognizes *hadrah seulauweut* as an integral aspect of spiritual expression and religious customs that enhance the

⁶⁴TMM, interview, 9 September 2024.

⁶⁵ Siswanto Siswanto, "Strengthening Spiritual Leadership in Preserving Religious Culture and Local Wisdom in Madrasah," *AL-TANZIM: Jurnal Manajemen Pendidikan Islam* 6, no. 3 (2022): 907–20, <https://doi.org/10.33650/al-tanzim.v6i3.3357>.

⁶⁶ IJN, interview, 21 September 2024. AHR, interview, 9 September, 2024.

cultural legacy of Aceh.⁶⁷ To foster an understanding within the city community that *hadrah* serves as a medium for study, worship, *dhikr*, and *ṣalawāt* in the Acehnese Muslim community.

Additionally, responder Sara Rahma Dela, a member of the *dhikr seulawuet* congregation, underscored the significance of cultivating pride in Islamic traditions within society, particularly among adolescents. *Dhikr ṣalawāt* is typically understood as more than just recitation; when combined with musical instruments, such as *rapai* and *darbuka*, together with Sufi dances, it can captivate the community, particularly the youth who appreciate distinctive art forms infused with Islamic elements. To cultivate pride and acknowledgment of the identity of Islamic traditions in Aceh.⁶⁸

The data indicates that the community of *hadrah* aficionados is indirectly motivated by religious fervor and pride in local Islamic traditions. This inclination will enhance commitment to upholding the *hadrah* tradition in Aceh, and express devotion to the Prophet Muhammad PBUH.

Field research revealed a strategy for sustaining the *Nurun Nabi hadrah* through social media. The *hadrah* group administrator employs social and digital media to promote *dhikr* activities as a means of preservation. Consequently, the community can appreciate the art of *hadrah* via social media platforms such as Instagram (*zawiyah.nurunnabi*), TikTok (*majelis.nurunnabi*), and YouTube (*zawiyah nurun nabi channel*), as well as numerous other digital journalistic outlets. The impact of social media is significant in the dissemination, popularity, and preservation of Sufi *Hadrah* art within contemporary culture. Social media serves as a platform that significantly expands the dissemination of Sufi messages, enhancing their accessibility and outreach.⁶⁹

The use of social media reflects the reconfiguration of religious authority in the digital era, shifting traditional authority for conveying religious messages toward a new authority. While

⁶⁷ KBA, interview, 19 September 2024.

⁶⁸ SRD, interview, 29 September 2024.

⁶⁹ Al-Kaf and Pratama, "Crafting Beauty; The Intersection of Sufi Hadrah Art and Social Media."

religious messages were previously delivered in mosques, prayer rooms, and religious study groups, digital media can now serve as a new authority, offering several advantages over traditional methods.⁷⁰

Furthermore, it can be asserted that the *hadrah* tradition, practiced by the *Nurun Nabi* group, does not only contain symbolic meanings of religious values, but also a product of the integration of religion and culture. Religion and culture merge in the form of *seulaweut* art, further reinforcing the Acehese philosophy that "religion and culture are like substance and nature, inseparable." This tradition, on the one hand, symbolizes love for the Prophet, and on the other, serves as a cultural expression. Likewise, it can be asserted that, if we refer to the concept of *al-'urf* in Islamic law, *seulaweut* and *hadrah* can be categorized as *al-'urf saħīh*, or good customs and based on Islamic law.⁷¹ At the same time, it can also be described as *al-'urf fi'li* (custom in the form of deeds) and *al-'urf qawli* (custom in the form of speech), because the art of *hadrah* is a combination of deeds and speech. Therefore, in the context of Islamic law, *al-'urf* serve as a basis for it, and *hadrah* is also considered a good and practicable custom because it embodies religious values and benefits.

Conclusion

This study shows that the *Seulaweut* tradition is closely related to the historical and cultural context of the Acehese people. The *hadrah seulaweut* tradition is the result of a substantive integration of religion and culture in Aceh, as based on the philosophy, "*hukom ngon adat lage zat ngon sifeut*" (religion and culture will not be separated like substance and nature). Religiously, the tradition

⁷⁰ Wahyudi Akmaliah, "The demise of Moderate Islam: New Media, Contestation, and Reclaiming Religious Authorities," *Indonesian Journal of Islam and Muslim Societies* 10, No. 1 (2020). <https://doi.org/10.18326/ijims.v10i1.1-24>. Dawam Multazamy Rohmatulloh, Muhammad As'ad, Robi'ah Machtumah Malayati, "Gus Baha, Santri Gayeng, and The Rise of Traditionalist Preachers on Social Media," *Journal of Indonesian Islam* 16, No. 2 (2022). DOI: 10.15642/JIIS.2022.16.2.303-325.

⁷¹ Ali Abubakar, et.al., "The Postponement of the Implementation of Inheritance Distribution.

reflects the teachings of the Naqshbandiyah order, while culturally it embodies Acehese artistic creativity. *Naqshbandiyah*, while culturally, the hadrah seulaweut *Nurun Nabi* tradition comes from choreographic creativity influenced by Acehese traditions. According to Clifford Geertz's symbolic interpretive theory, *hadrah seulaweut Nurun Nabi* is not just a series of actions or habits, but is a compilation of symbols and meanings used by the Nurun Nabi dhikr congregation to signify the practices, values, norms, and beliefs of the order, as well as its cultural expressions. Likewise, the *Hadrah* tradition is in accordance with Islamic law because it is included in *al-'urf al-ṣaḥīḥ* (good deeds), which confer benefits, and thus falls under the principle of "*al-'ādah al-muḥakkamah*" (custom can be made law), as it does not conflict with religious values. In addition, it is also important to emphasize the finding that the delivery of religious messages through social media as a new authority and is part of a positive response to cultural change by utilizing digital platforms so that religious messages are more impactful and useful.

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