



Hadrad Islamic Art Portrait of Religious Moderation Education in Trikora Village, Kaimana District, Kaimana Regency, West Papua

**Cici Faramida Watebossy¹, Erwin Arianto^{2*}, Yusril Rubiantara Abas³,
Safa Salkhi Khasraghi⁴**

¹ Institut Agama Islam Negeri Fattahul Muluk, Indonesia

² Institut Cinta Tanah Air, Biak, Indonesia

³ Universitas Islam Negeri Maulana Malik Ibrahim, Indonesia

⁴ Tabriz Islamic Art University, Iran

* Email Correspondence: erwinarianto734@gmail.com

ABSTRACT (Bold, Garamond 10)

Indonesia, as a classic locus of social, cultural, and religious diversity, requires an inclusive approach to foster mutual respect, dialogue, and harmony among communities. This study aims to examine the role of hadrad art as a medium of Islamic da'wah in promoting religious moderation in Kampung Trikora, Kaimana District, West Papua. The research uses a qualitative design with data collection techniques including observation, interviews, and documentation involving tribal leaders, religious figures, customary leaders, youth leaders, hadrad coordinators, and khalifah heads. Data analysis employs the Miles and Huberman model, which includes data reduction, data presentation, and drawing conclusions. The results show that hadrad art significantly contributes to shaping religious moderation, as evidenced by its openness to be performed not only by Muslims but also by non-Muslims, including during Christian major holiday celebrations. This openness strengthens social cohesion and creates a harmonious community life. Additionally, hadrad as a spiritual medium is capable of shaping a balanced perspective, fostering tolerance, mutual respect, and upholding social values and civility within society.

Keywords: Hadrad, Islamic Art, Portrait of Religious, Moderation in Education.

Article history

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INTRODUCTION

Indonesia is a locus classicus—a classic example—that not only preserves the roots of its social and cultural diversity but also the diversity of beliefs that enrich the cultural heritage of the Indonesian people (Hidayatullah & Saputra, 2025). Moderation is a core tenet of Islam.

Moderate Islam is a religious philosophy that is highly relevant in the context of diversity in all aspects, including religion, customs, ethnicity, and nationality. (Dawing, 2018). Therefore, religious moderation must be understood contextually rather than literally; in other words, religious moderation in Indonesia does not mean that Indonesia itself is being moderated, but rather that the way people understand and practice their religion must be moderate, given Indonesia's rich diversity of cultures, traditions, and customs (Fahri & Zainuri, 2019).

Diversity in terms of religion, culture, customs, and other forms of pluralism is an inevitable part of life in society. It is a divine law that can be observed in nature. Allah created this world based on the principle of diversity within a framework of unity (Abdullah, 2003). Quraish Shihab states that diversity in life is an inevitability willed by God; this includes diversity in human opinions and responses regarding the truth of the holy scriptures, the interpretation of their contents, and their own experiences (Hs et al., 2020). The question is whether people with different views can respect one another, refrain from blaming each other, avoid claiming that their own opinions are the only correct ones, and be willing to engage in dialogue so that these differences truly become a blessing. If this serves as the foundation for action and religious practice, that is the true meaning of the term "moderate Islam." In other words, anyone whose religious practice aligns with these criteria is considered a moderate Muslim.

Moderate Islam can refer to the practice of Islam as exemplified by the Prophet Muhammad and his companions, particularly the Rightly Guided Caliphs; whereas in the Indonesian context, it can refer to the Islamic missionaries known as the Walisongo. This implies that Islam is expected to be an integral part of—and a solution to—the challenges facing the nation, religion, and state, as well as current global issues. (Rauf, 2019). Islam is a religion that encourages its followers to continually spread the faith to others in various ways, ranging from speaking to utilizing art and culture (Absari & Rosyidi, 2024).

A strategic and innovative approach to da'wah, with professional management capable of addressing all social issues. Here, art and culture can serve not only as methods or media for da'wah, but also as the very focus of Islamic da'wah itself. As a medium or method, arts and culture have the potential to raise awareness about the quality of Islamic religiosity, which in turn can shape Islamic attitudes and behaviors that do not cause social unrest but rather promote social development (Yati & Nasir, 2025).

Islamic da'wah has existed since the time of the Prophet, but its delivery differs from that of today, as it is adapted to the circumstances and conditions of the community being targeted. (Husaini et al., 2025). A preacher can convey the message of da'wah through various methods; therefore, when conveying this message, they must choose a medium appropriate to the circumstances of their audience, so that the message can be received and understood by them.

"Based on the issues faced by the residents of Trikora Village, Kaimana District, Kaimana Regency, West Papua, where the community practices a form of Islamic-inspired art that, according to researchers, can be used as a medium for da'wah—namely Hadrاد art—Information obtained indicates that regarding Hadrاد art in Trikora Village, Kaimana District, Kaimana Regency, it is not only Muslims who attend and perform Hadrاد art, but those of other faiths also participate in attending and enlivening the Hadrاد art performances."

In Kaimana Regency, West Papua, since 1626 AD, the area has been known as Sran; Sran is the name given to the regions or tribes located along the coast, in the bays, and even on the islands of Kaimana (Wanggai, 2008). Its existence has been documented since 1365 AD in the book “Negara Kartanegara”. Ethnically, however, the people of Kaimana are an indigenous community comprising eight major tribes: Mairasih, Irarutu, Kuri, Kuripasi, Kamburau, Mandewa, Korowai, and Myere (Timmer, 2014). Meanwhile, the immigrant population in Kaimana consists of various ethnic groups, including Chinese, Arabs, Makassarese, Javanese, Batak, Butonese, Eastern Indonesians, Ambonese, Seramese, and Keians. As a result, the Kaimana community is considered heterogeneous—a society characterized by a balance in both individual and social relationships. In practice, people live side by side without any barriers between Muslims and non-Muslims.

Thus, diverse customs, cultures, and arts are an inseparable part of community life. In Kaimana, customs, culture, and arts emerge and develop in accordance with the diverse cultures and traditions of the various ethnic groups inhabiting the region. Thus, Kaimana, as a manifestation of culture born from human creativity, embodies values of humanity, togetherness, unity, mutual cooperation, and social interaction with Islamic nuances that do not discriminate against any ethnic group or religion in Kaimana Regency, West Papua.

Based on the previous explanation, art plays a vital role in Kaimana society, where culture, art, and customs are an integral part of people’s lives. Furthermore, additional research indicates that religion and art are closely intertwined. Art, or culture, is distinct from religion yet inseparable from it; the two cannot be separated.

Hadrad art is always grounded in Islamic values, just as is the case with hadrad education in Trikora Village. Understanding the history of hadrad can serve as knowledge for future generations that supports the continued existence of this art form. Of course, the methods of preserving hadrad vary from region to region. For example, the community of Trikora Village in Kaimana District, Kaimana Regency, is striving to preserve hadrad art as a means of uniting Muslims and non-Muslims in Kaimana Regency, West Papua.

As mentioned above, the practice of hadrad art in the Trikora Village community in Kaimana Regency, West Papua, warrants further study, particularly with regard to the hadrad itself. As devout believers, we must understand how religious values are expressed through hadrad art, so that these values can serve as a guide for our daily conduct as members of society. “Islamic Hadrad Art: A Portrait of Religious Moderation Education in Trikora Village, Kaimana District, Kaimana Regency, West Papua.”

METHOD

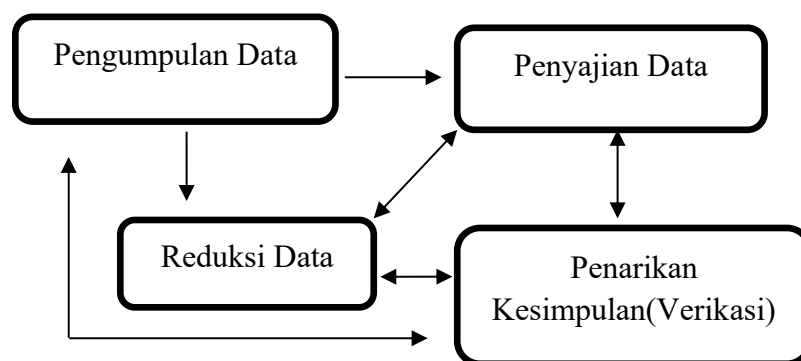
This study employs a qualitative and descriptive approach. Qualitative research is a type of research that aims to gain a better understanding of the phenomena experienced by research subjects by examining the social world from the perspective or interpretation of individuals within a scientific context (Arianto et al., 2025). The purpose of qualitative descriptive research is to provide an accurate, systematic, and factual explanation of phenomena observed in the field. In this way, the author can gather information about Hadrad Islamic art from informants.

The research site is the location selected for collecting field data to determine solutions to the research problem. The research site was selected in the Kampung Baru area, Kaimana City District, Kaimana Regency, West Papua Province.

The data sources for this study consist of primary and secondary data. Primary data was obtained directly from the community of Kampung Baru, Kaimana Regency, West Papua, specifically from individuals skilled in creating and developing Hadrad Islamia art. Meanwhile, secondary data consists of supporting information derived from various sources such as journals, books, and theses relevant to the research topic. This secondary data was used to strengthen the theoretical analysis and provide a foundation related to the issues under investigation (Sugiyono, 2022).

Data collection for this study was conducted through observation, interviews, and documentation. Non-participant observation was used to directly observe the activities of the community in Kampung Baru, Kaimana Regency, particularly in the context of hadrad art as a unifying medium and a form of spiritual education related to Islamic values. Interviews were conducted with various informants, such as community leaders, village heads, mosque imams, teenagers, and members of religious study groups, to obtain in-depth information. Additionally, documentation was used to supplement the data through various records, archives, and other written materials relevant to the study (Ma'ruf et al., 2025).

Data analysis in this study includes data reduction, data presentation, and drawing conclusions. Data reduction was conducted by selecting and summarizing the results of interviews with residents of Kampung Baru, Kaimana Regency. Subsequently, the data were presented in the form of organized descriptions to facilitate understanding. The final stage is drawing conclusions, which involves interpreting the meaning of the analyzed data to obtain the research results (Nurrisa et al., 2025).



RESULTS AND DISCUSSION

Sejarah Kampung Trikora

Trikora Village is located in Kaimana District, Kaimana Regency, West Papua Province, Indonesia. During the colonial period, Trikora Village was not actually the name of the village but the name of a hamlet, namely Matua Hamlet, derived from the Irarutu language, meaning “friend” or “companion.” The people of Matua Hamlet are mostly from the Kaimana tribe, though others come from tribes within the Kaimana region.

The name “Kampung Trikora” originates from the struggle for West Irian. In 1965, the Trikora soldiers stationed in the Kaimana region had a gathering place in Matua Village when they were preparing to return to their respective home regions. Consequently, the elders or our elders at that time held this event in high regard, and they agreed to name the village Kampung Trikora.

Initially, Trikora Village consisted of three hamlets: Matua Hamlet, Coa Hamlet, and Krooy Hamlet. However, eventually, Trikora Village came to comprise two hamlets: Coa Hamlet and Krooy Hamlet. The majority of people living in Trikora Village at that time were indigenous to Kaimana, particularly the Irarutu, Kamberauw, and people from Mairasi, Koiwai, Madewana, and Napitimere, who came from areas outside the Kaimana region.

Trikora Village was established in 1975 and became an officially recognized village in the Kaimana Subdistrict of Fak-Fak Regency. In the same year, a village head was elected. Waireni Waita was the first village head. The Trikora Village administration consists of two hamlets: Coa Hamlet and Krooy Hamlet. These two hamlets later developed into separate villages, which remain so to this day (Tohari & Luthfi, 2011).

The history of how hadrad art came to Kaimana Regency cannot be pinpointed chronologically, neither in terms of the exact time nor the people who brought it. However, it is estimated that this art form has been present in Kaimana District since around the 1970s, introduced by people from Maluku, particularly from the regions of Southeast Maluku, Central Maluku, and North Maluku, especially the Kei and Ambon communities. Over time, the hadrad tradition has expanded beyond specific groups to embrace all segments of society, including Christians, serving as a means to strengthen interfaith harmony. Historically, hadrad is part of Middle Eastern culture, known in its region of origin as marawis. This art form is believed to have entered Indonesia long ago through Arab traders who brought it to the Malay region, before it eventually spread throughout the archipelago (Abdul et al., 2018).

Trikora Village covers an area of 23.24 km² and has a population density of 277 people per km². The geographical conditions in this area, which consists of land and sea with a relatively flat topography, support a variety of local community activities. Trikora Village has two main seasons: the dry season and the rainy season. In addition, westerly and easterly winds, which are sometimes very strong, affect this area. These climatic conditions significantly influence the community's economic activities, particularly in agriculture and fisheries, as they can affect how farmers and fishermen work. Overall, the geographical and climatic conditions of Trikora Village greatly influence the social and economic lives of its residents.

The Practice of Hadrad Among the Community of Trikora Village, Kaimana Regency, West Papua

The Hadrad tradition among the people of Trikora Village has been passed down from generation to generation, but these skills are not acquired through formal education. The researcher found that regarding Hadrad art training in Trikora Village, Kaimana Regency, there is no specific officially registered institution with the local government dedicated to Hadrad art, nor is there one in other parts of the community. Furthermore, there are no teachers or trainers specifically appointed to teach it. This finding is supported by information gathered by the researcher through direct interviews with various sources regarding the methods of Hadrad art training provided to community members capable of performing it. Based on findings from an interview with the Seram tribal chief, Mr. Abdul Kalerei, he stated: “There is no special education; it is only done directly—children can play the tifa directly during activities, weddings, and major Islamic holidays”.

Education and skills in performing hadrad are acquired directly through active participation in various social and religious activities, such as weddings, circumcisions, and celebrations of major Islamic holidays, including Eid al-Fitr and Eid al-Adha. Additionally, the learning process also takes place outside of these occasions through informal practice sessions conducted during leisure time. This phenomenon aligns with Theodore Meyer Greene’s view that education is a conscious human effort to prepare oneself for a meaningful life; thus, the practice of hadrad serves not only as a cultural activity but also as an educational tool that shapes life skills and values (Hudin et al., 2024).

Next, the researchers conducted interviews with various informants to corroborate the data they had collected. These interviews aimed to provide more accurate evidence regarding how the community of Kampung Trikora received training and education in the art of hadrad. In an interview with the traditional leader and head of the Irarutu tribe, Mr. Harun Sabuku, he explained that the art of hadrad is practiced by the mosque’s youth without formal education or specialized training. They learn naturally through social interaction, by observing and imitating those who are already skilled in the drumming techniques.

Based on this explanation, which is also consistent with the researcher’s field observations, there are no specific facilities used as learning spaces. The community’s knowledge and skills in the art of hadrad are acquired through the practice of the tradition itself, rather than through formal courses or training. Thus, the hadrad tradition serves as a learning medium that directly shapes the community’s knowledge and skills.

As confirmed by information obtained by the researcher from Mr. Muhammad Karet, the general coordinator of the hadrad leadership, he explained that: “Initially, members were trained directly by senior members who are now in their 60s and 70s or older. However, today’s younger generation tends to learn independently (self-taught), by observing striking techniques, attending open practice sessions, and participating directly in activities ranging from preparation to the actual performance of the event.”

According to the researchers, this is consistent with the view expressed by (Herlina et al., 2025) This relates to the sociological paradigm that views education as a social process—specifically, the transmission of knowledge from one generation to the next. From a social tradition perspective, education aims to make individuals more educated through the learning

process. Meanwhile, from an anthropological perspective, education is understood as a process of enculturation—that is, the transmission of culture, knowledge, and values to the next generation.

Thus, the process of passing down knowledge continues from one generation to the next through traditions that must be preserved. Efforts to preserve these traditions—whether through small or large-scale activities—provide opportunities for teenagers and young adults to practice and develop their skills in performing the hadrad art form.

Interestingly, hadrad performances are not only staged during major Islamic holidays but are also featured in some major Christian celebrations in Kaimana City District. Although they are not always included in every Christian celebration, the presence of hadrad performances at Christian religious events demonstrates cross-cultural engagement.

This finding is supported by the results of the researcher's interviews with several informants, who stated that hadrad art has indeed been performed on several occasions during Christian celebrations. One such account was provided by Mr. Anas Reniwarian, S.Kel, Head of the Trikora Youth Organization, who explained that initially, hadrad art was generally used in major Islamic celebrations, such as escorting the khatib during Eid al-Fitr and Eid al-Adha. However, as times have changed, its use has expanded beyond Islamic religious celebrations to include various events such as weddings.

Furthermore, he explained that in the context of Christian holidays, the use of hadrad is not a regular practice. Only on certain occasions, when asked to liven up an event, will the young people perform hadrad. Thus, their involvement is situational and is not always part of every celebration.

The art of hadrad in Trikora Village is a form of Islamic art that serves as a medium for da'wah—not to convert people, but as a means of balancing social life and strengthening bonds of brotherhood within a community of people from diverse religious backgrounds.

Hadrاد performances in Trikora Village, Kaimana District, are generally held annually during major Islamic religious holidays and have become part of the local community's traditions. Based on the interviews, several informants stated that hadrad performances have also been presented during Christian holidays, although not every year. This was conveyed by Mr. Abdul Sufriu, Head of the Hadrاد Khalifah, who explained that for Islamic celebrations, hadrad is always performed annually, particularly during Eid al-Fitr and Eid al-Adha, whereas for Christian celebrations, it is performed only upon request.

Islam has always demonstrated a moderate approach in addressing various issues, with this value of moderation serving as a key characteristic in responding to social dynamics (Yusuf et al., 2024). This is reflected in the daily practices of society, such as the involvement of Muslim youth skilled in playing the hadrad in enlivening Christian holiday celebrations, which reflects an attitude of inclusivity and tolerance among people of different faiths. This finding aligns with the results of Nabila Islami's research, which states that Islamic teachings do not focus solely on esoteric aspects of divinity but also encompass the human dimension and its implications in daily life (Islami et al., 2023). As stated by Mr. Zhen Farizah, a religious leader, major Islamic holidays such as Eid al-Fitr and Eid al-Adha are celebrated annually. Meanwhile, during major Christian holidays, hadrad performances are not always held, but only when needed. If they wish to enliven the celebration with hadrad, they will invite Muslim youth to participate.

The practice and development of the hadrad art form in Trikora Village, Kaimana City District, is carried out directly through the active involvement of the community in various social and religious activities, such as weddings, circumcisions, send-offs for Hajj pilgrims, and celebrations of major Islamic holidays, particularly Eid al-Fitr and Eid al-Adha. During each of these occasions, the youth take turns performing hadrad, which simultaneously serves as a means of learning and preserving the tradition in a sustainable manner. This aligns with the explanation provided by Mr. Harun Sabuku, who stated that the art of hadrad is a hereditary legacy that continues to evolve, both in urban and rural areas, through a process of regular practice during various annual religious activities. Thus, the continuity of the art of hadrad is naturally maintained in community life through the mechanism of cultural transmission that occurs from one generation to the next.

Based on the above description, the cultivation of hadrad art is achieved through direct participation in every performance practice, which also serves as an experience-based educational method implemented by the community of Trikora Village, Kaimana District, particularly for children and adolescents. Involving the younger generation in various activities and religious holidays is an effective strategy for instilling habits from an early age, so that the skills and values inherent in hadrad art can develop naturally. This aligns with Aristotle's view that the virtues of life are not merely acquired through rational knowledge, but through habitus or the habit of doing good, as such habits form a behavioral structure that enables individuals to act without having to go through a repetitive process of reflection (Silalahi, 2025).

Hadrad Art Can Bring Together People of Different Faiths

Hadrad art is generally performed by specific religious groups, namely Muslims, as this art form is rooted in Islamic tradition and is expressed through the chanting of sholawat accompanied by the rebana drum. Hadrad performances are uniquely designed to foster the public's appreciation for art and Islamic values; thus, it is not surprising that this art form has become an integral part of Muslim tradition. However, in the context of a diverse society, the existence of hadrad also demands an appreciation of and the implementation of tolerance among individuals and groups, in order to maintain the unity of the Indonesian nation, preserve peace and social harmony, and minimize the potential for conflict within society (Iqbal & Zainarti, 2024).

However, there is an interesting phenomenon worth noting in the practice of hadrad art in Trikora Village, Kaimana District, West Papua, which exhibits unique characteristics within a socio-religious context. Based on field observations, during major Islamic holidays such as Eid al-Fitr, participation is not limited to Muslim youth but also includes Christian youth who join in playing the tambourines together. This indicates that hadrad no longer serves solely as a medium for proselytizing but has evolved into an inclusive means of cultural expression. In addition to being performed during religious holidays such as the Prophet's Birthday, hadrad is also practiced in various social and community events, such as circumcisions, weddings, Quran recitation completion ceremonies, and housewarming celebrations, thereby reinforcing its role as a medium for social integration in community life (Tindarika & Ramadhan, 2021). As explained by Mr. Anas Reniwarian, S.Kel, Head of the Trikora Youth Organization, hadrad was originally performed by the Muslim community. However, over time, it wasn't just Muslims who got involved; non-Muslims also began to join in, especially during major holidays. They

mingled and participated, even if only to liven up the atmosphere. Thus, the art of hadrad is no longer performed exclusively by Muslims, but also involves non-Muslim brothers and sisters who join in to enliven the celebrations.

The participation of young churchgoers in major Islamic celebrations does not extend to playing the tambourine as part of the hadrad performance; rather, it is limited to joining in the festivities and sharing in the joy with the Muslim community. This is because, generally speaking, hadrad performances are typically performed exclusively by Muslims.

Based on the researcher's observations of hadrad art practices in Trikora Village, Kaimana Regency, West Papua, this art form serves as a unifying force for communities across religious divides. The researcher found that hadrad performances not only utilize traditional instruments such as the rebana or tifa, but also incorporate the long tifa—a musical instrument unique to the Kaimana people—as well as the tambur flute, which originates from Biak.

As explained by one of the sources, Mr. Anas Reniwarian, S.Kel, Head of the Trikora Youth Organization, the use of the long tifa—a hallmark of Kaimana culture—and the tambur flute from Biak in hadrad performances serves as a form of cultural outreach and evangelism aimed at uniting diverse communities. This collaboration demonstrates that hadrad is an open-minded tradition, capable of attracting the attention of non-Muslim communities. The inclusion of these local cultural elements creates an inclusive atmosphere, allowing anyone to participate and feel welcomed in hadrad activities.

The art of hadrad also plays a role in fostering harmonious social relations among people of different faiths and in promoting a moderate attitude toward diversity in society (Evendi et al., 2025). This is reflected in the findings of an interview with Mr. Muhammad Karet, who stated that the presence of hadrad helps prevent intimidation among teenagers and young people of different faiths.

Thus, the art of hadrad is not merely understood as a form of musical expression or vocal activity, but serves a more substantive function as a medium for religious outreach that plays a role in strengthening unity among people of different faiths. The existence of hadrad also contributes to fostering inner peace and fostering better behavior in social life. Furthermore, this art form serves as a means of manifesting religious values while also acting as a stimulus for enhancing individual morality and spirituality within community life.

CONCLUSION

Based on the research findings, it can be concluded that hadrad art education in Trikora Village, Kaimana Regency, takes place informally without the support of formal institutions, specialized instructors, or a structured learning system. The learning and skill-building process occurs through direct participation in various social and religious activities, such as weddings, circumcision ceremonies, and major Islamic holidays, which have traditionally shaped the skills of successive generations through observation and hands-on practice. Although generally performed by Muslims, hadrad art also involves interfaith participation in certain contexts. Furthermore, Hadrad serves as an effective medium for social integration, particularly through collaboration with local musical instruments such as the tifa and tambur flute, thereby representing an inclusive cultural identity. Substantively, the existence of Hadrad strengthens social harmony, fosters a moderate attitude, and internalizes the values of tolerance, mutual respect, and civility within a multicultural society.

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The researcher also extends gratitude to the Trikora Village Government for its role and contributions in supporting the preservation of Hadrad art as part of the local cultural heritage. It is hoped that the efforts undertaken will continue on an ongoing basis, so that hadrad art not only maintains its existence as a form of art but also functions as an effective medium for religious outreach in strengthening social bonds and reinforcing the values of moderation within the lives of religious communities.

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