

HADRAH SPIRIT AS AN ISLAMIC ARTS IN THE LAND OF PAPUA

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Abstract

The Land of Papua is synonymous with a non-Muslim population, and it is not uncommon for some people to think that there is no Muslim community in Papua. This assumption is increasingly supported by the inauguration of the capital city of West Papua, Manokwari as a city of the Bible. But on the contrary, the fact is that Islam entered the land of Papua since 1512, even before the entry of other religions. Therefore, in this study research will be conducted regarding the popularity of hadrah art as an Islamic art in Papua which can be used as evidence of the rapid development of Islamic civilization in Papua today. The method used in this research is a qualitative approach. In collecting data using direct observation in the field, survey media in the form of questionnaires and by using literature studies on previous research. From the research results obtained, it can be concluded that the existence of hadrah arts in Papua, especially the city of Manokwari is currently very popular, this is indicated by the many hadrah competitions and festivals being held, the many sholawat majlis which involve hadrah music as accompaniment to the Prophet's sholawat verses, and even the existence of hadrah as an extracurricular activity in educational institutions. The presence of this research is expected to increase one's knowledge of the development of Islam in the land of Papua, one of which is in the field of hadrah art as an Islamic art.

Keywords: Islamic Civilization; Islam in the Land of Papua; Islamic Arts; Hadrah Arts

INTRODUCTION

Papua is a province located between 2° 0' 25" N – 9° 0' S and 130° 0' West – 141° 0' East. If calculated, the total area of Papua can reach 317,062 km² or around 19.33% of the total islands in Indonesia. Papua is an archipelago with a population of only 1.19% or 2,097,482 people, this makes Papua the island with the least population in Indonesia, only having a population density of around 9 people/km². Papua itself has another nickname that is rarely known by many people, namely "Nuu Waar". This title was given by the people of the Kaimana regency, where Muslims in the Kaimana district have the belief that there was an axis of human occurrence that first occurred in Papua. The existence of hums in the form of songs that were sung and sung by the ancient people in which they told the journey of their ancestors made them also believe that Papua was the beginning of humans spreading throughout the world (Hafniati, 2021). According to Ustadz Fadzlan, who is a religious figure from Fakkak district, and is also a descendant of King Pattipi, the ruler of the first Islamic kingdom in Papua. Nuu Waar is the name of the first Papuan name, where "Nuu" means light while "Waar" means keeping nature's secrets. So it can be concluded that Nuu Waar is a designation before the name Papua was given, and the context of the island of Papua as a whole (Hafniati, 2021).

In the context of the teachings of Islamization, the Islamic kingdoms in Papua are positioned in the backyard with the Aceh region serving as the porch. This position makes it difficult for the Islamic kingdoms in Papua to get a good place and attention from the views of scientists. However, if you pay close attention to the Papua region itself, there are still sources, both oral and archaeological data, which are neatly stored. If these data are studied in depth, of course, in relation to preaching, acculturation, cultural assimilation, and tolerance that grows in the joints of Papuan society, it can be used as additional data related to the history of Islamic civilization, especially in the archipelago (Mahmud, 2012).

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When we hear the word Papua, our first thoughts and views are that the majority of the population are non-Muslims or adhere to the Christian religion. This view became stronger when Manokwari was named the city of the Bible. This makes it a match if it is aligned with Aceh, which is nicknamed the medina, and Makassar, which is called the porch of the medina. Judging from the name, this assumption is true, but it is not true and relevant when used as a reference for assessing the actual situation in the area. Due to the fact that the tribes in Papua, such as the kokoda, irarutum and arandai tribes, are mostly Muslim (Wekke, 2013). In addition to that, the fact that Islam was the first religion to enter Papua, when compared to other religions. The presence of Islam in the land of Papua does not just happen by itself, but there is contact in the form of culture which will directly or indirectly affect the presence of Islam in Papua. When viewed from a geographical perspective, the distance between the Maluku islands, especially Southeast Maluku and Central Maluku, and the city of Kaimana in Papua is not far but very close together, so this is evidence that Islamic influence developed there (Al Hamid, 2020). But the unique thing is that Islamic culture in Kaimana actually gets influence from Sumatra, not from Java or Maluku. This was influenced by the existence of figures in the Papua region, especially on the island of Sasungu, who were followers of Imam Bonjol with the title Padri Raja. To this day, the grave of this figure is in Sasungu, which is near Karguni Bay (Wekke, i. S: 2020). The period around the 14th and 15th centuries became a period that had significant meaning for the history of culture in the archipelago, at that time a new era began to emerge which was marked by the spread of Islam through trade routes. Through this trade route, Islam is increasingly recognized by the people of Papua, but its scope is still limited to coastal areas which are directly affected by traders from outside (Anakotta, Alman, & Solehun, 2019). Among the migrants who are traders with the majority being Muslim, so that these traders can influence the beliefs that exist in the surrounding community because the arrival of the migrants certainly cannot let go of the religion they believe in (Anakotta, 2018).

The arrival of Islam in the Papua region which was influenced by Muslim traders was then followed by preachers and preachers who came from several regions of the archipelago. For the further development of Islam, the Papua region is not like most other areas where Sufis come to teach Islamic teachings. So that in Papua there is no diversity in the form of teachings. The influence of Islamization in Papua can be seen from the system of government, trade networks, taxes (tribute), the clergy and the arts (Mahmud, 2012). In the field of art, the influence of Islam on the people of Papua can be seen in the arts such as calligraphy, woodcarving, and "arababo" (gambus) music. Besides that, art in the form of hadrah has also become art which until recently has been very popular, especially in the West Papua region in particular. Its capital is Manokwari. This is at the same time a separate influence on Islamic civilization in the land of Papua. Because art itself is used as a means used by carriers of Islamic teachings to various regions as one of the many methods used to convey da'wah in Indonesia. One of them is the art of hadrah music, the art of music in the form of hadrah is widely used by preachers from among the habib in a majlis called the majlis sholawat. Of course, in this sholawat there is a form of Islamic praise as a form of glorifying the greatness of the Prophet Muhammad (Arif & Nisa, 2018).

Games on hadrah are more communicative between the players and the audience and can even be accompanied by verses that are sung together. In hadrah players are asked to be able to fill in and close the blanks on the hadrah instrument with a certain pattern of strokes, apart from that the need to emphasize poetry with the appropriate tempo rhythm is also an important requirement so that the message of the poems that are delivered can be conveyed properly. Hadrah art over time has had various types, even in the mention of hadrah names in each region it can be different. In the art of hadrah music, of course, it cannot be separated from the chanting of prayers which contain prayers to Allah SWT and to glorify the Prophet Muhammad SAW and his family and friends, of course it is important that it can be maintained and preserved until now (Junaidi, 2015). Bearing in mind that in art itself there are elements of beauty in the form of taste and well-being of life which are then arranged in such a way and expressed by the mind, so that they can be channeled to those who enjoy them (Karmela & Yanto, 2021).

Following up on the matters above where art is currently also an important element of Islamic civilization in the Papua region, the researcher decided to conduct an analysis regarding

the surge of hadrah as Islamic art in the land of Papua. Related to previous research which is used as a reference regarding the same analysis as the title of this study does not exist, but there are several studies that have little in common with this research so that it is used as a reference by researchers, namely research conducted by Ismail Suardi Wekke with the title of Islamic research in West Papua: Tradition and Diversity, this research discusses the problem where Papua is identical and well-known as a region with a majority of people who are non-Muslims, but there is a fact that an Islamic society was formed in the land of Papua since 1512 even before the existence of other religions (Nursyahida & Wardana, 2020). Then in this study the research results were obtained which consisted of three aspects, namely in the form of leadership with adat, an aspect of enthusiasm for learning, and an aspect of diversity. From these aspects it can be shown that Muslims in the land of Papua are not only trying to be able to maintain a tradition that belongs to the local area but also trying to always maintain harmony between religious communities. In addition to this research, there are also other studies that are used as references by researchers, namely Hadrah Art as a Media for Islamic Da'wah to Farming Communities in Rasabou Village, Bolo District, Bima Regency, West Nusa Tenggara, which was researched by Irfan from IAIN Sunan Ampel. In this study, it was found that for the development of da'wah in an area it will be more easily achieved and targeted if it can be adapted to the conditions and needs required by the surrounding community. Apart from that, the results also show that hadrah culture in Bima plays a very important role as a means or media in preaching as an effort to convey messages of Islamic teachings. On the one hand, the people in the village of Rasababou who work as farmers also of course need something that can be used as a medicine for their fatigue, and this hadrah culture apart from being a means of conveying messages, of course, also has values that contain entertainment (Afdoli, Amin, & Ratnasari, 2022).

RESEARCH METHOD

The method used by researchers in this study is a type of qualitative method, while the data collection is carried out by means of triangulation (combined). Qualitative research tends to be based more on an understanding of the phenomena that occur and are experienced by research subjects such as perceptions, behaviors or actions, which are then described using words into a sentence. This research is then classified as field research which will collect data obtained directly according to facts that occur in the field such as the community environment and existing community institutions. Then in this field research information will be obtained through research methods in the form of surveys. This survey method is a research method in which the process utilizes a data collection system obtained through research respondents. The respondent will be given a questionnaire containing several questions that have been presented by the researcher, which must then be answered based on the respondent's personal experience and opinion (Sugiyono, 2012).

In this study the survey used is of course related to the development of hadrah Islamic art in the land of Papua. In addition, this survey will also be a measure of how popular the art of hadrah is in Papua, especially among the younger generation there. The survey was conducted on several young people in Papua who are involved in and have an interest in hadrah art. The purpose of this survey is to collect data from several respondents regarding their experiences and opinions on hadrah art. Besides that, the method through literature study on studies that have similarities was also carried out to strengthen the results of this study. From the data that has been collected, the researcher will present it in the form of a qualitative type description, by describing the results of the study of literature and analysis of phenomena in the form of facts in the field, as well as the results of the questionnaire as they are (Salim & Syahrums, 2012).

RESULT AND DISCUSSION

Respondents were filled in via a Google form containing 6 (six) questions with short answer models based on the respondents' opinions. Then the researchers distributed it to several young people who came from the city of Manokwari, West Papua, who have an interest and expertise in hadrah art. And then obtained respondents as many as 7 (seven) respondents. Based on the research

that has been done obtained a result that is able to provide an explanation related to the topic raised in the study. In this section, the researchers will summarize the answers of the respondents along with other research data obtained in the description of the following data results:

Hadrah is a musical art with Islamic nuances that has existed since the time of the Prophet Muhammad SAW, this was proven when the Ansar welcomed the arrival of the Prophet Muhammad SAW. when he migrated from Mecca to Medina. At that time the Ansar people greeted the Prophet by chanting badr prayers and accompanied by playing musical instruments in the form of ginjringan. Then the hadrah art developed over time until it reached Indonesia, this art developed by being adapted by habibs and kyai and then developed into an Islamic art tradition which is currently inherent in Indonesia (Rumansara, 2015).

Hadrah itself has now become a very popular media of da'wah among majlis taklim led by several clerics and habibs , then from there it began to spread among the people. Hadrah when viewed from the meaning in language comes from the word "hadhoro-yuhdhiru-hadron-hadhrotan" which means presence. If the understanding in terms is a musical instrument that has a type like rabana which is then widely used when there are religious events , one of which is when commemorating the Prophet's birthday. However, currently hadrah is not only used for the Prophet's birthday. but many are also used for other occasions such as circumcisions or weddings (Hayuningtyas, 2018).

Hadrah, which currently exists as a local art, is very important so that it can always be maintained and maintained forever . Because art is an embodiment of a sense of beauty that aims for the welfare of life, then a feeling that begins with being compiled and then expressed through the mind so that it can become a beautiful form and can be channeled (Junaidi, 2015). Likewise, the existence of hadrah art in the land of Papua must be maintained and introduced to other communities that Papua is not only synonymous with its non-Muslim community but also its Islam. Several things can prove that hadrah art in the land of Papua is currently very popular and generally recognized, not as foreign.

Lots of Competitions and Festivals

The first evidence regarding the popularity of hadrah art in the land of Papua is the many hadrah competitions and festivals that are held. These competitions and festivals are usually organized by religious institutions to commemorate certain moments. Such as the al-banjari and tambourine festivals in the framework of the 20th birthday of the Salafiya Education Foundation and the 6th Majlis Munajat praying Riyadul Jinan Al-Munawaroh which was held in Aimasi village, Manokwari, West Papua. This festival is almost every year carried out and held by the Salafiyah Islamic Boarding School foundation. Apart from that there are also festivals held by several other institutions such as IPSIMA (Manokwari Islamic Art Lovers Association), then the hadrah festival in commemoration of the IPNU (Nahdatul Ulama Student Association) and IPPNU (Nahdatul Ulama Female Student Association) awards which were held in Sorong Regency, West Papua. Sometimes festivals and hadrah contests are also held to commemorate Islamic holidays.

Picture 1 : Hadrah Al-Banjari Festival, in commemoration of the IPNU IPPNU harlah. Sorong Regency, West Papua.



Picture 2 : Al-banjari & tambourine festival, in the context of the XXth birthday of the salafiya educational foundation & the 4th Majlis munajat and sholawat riyadul jinan al-munawaroh. Manokwari, West Papua.



Picture 3 : Al-banjari & tambourine festival, in the context of the 21st birthday of the salafiya educational foundation & the 5th majlis munajat and sholawat riyadul jinan al-munawaroh. Manokwari, West Papua.

In the performance, the hadrah is included in the form of a mixed ensemble where in the performance and presentation it uses a song which is then accompanied by several types of hadrah musical instruments. In general, in a hadrah festival and competition there are 10 members, with 5 people as singers (1 person as a vocal singer and 4 people as vocal accompaniment) and 5 other people as hadrah musical instrument players. There are several types of musical instruments used in hadrah, namely the type of punch (taboom) hadrah, which is commonly referred to as one punch, two punch, darbuka, and bass (Junaidi, 2015).

The song lyrics used in the hadrah have varied types such as using Arabic poetry, there are also those who use Indonesian poetry, not only that in the song lyrics there are also those who use Javanese. However, in hadrah, the song lyrics that are sung are not always in the form of sholawat verses, but can also be like song lyrics that are giving advice. In the context of festivals and hadrah competitions, in general the songs used have been determined by the organizing committee, but it is possible that sometimes there will also be competitions that give participants the freedom to choose what songs will be sung together in the hadrah (Junaidi, 2015).

There is a Prayer Community

In the present time a da'wah must be able to adjust and pay attention to the conditions around it. Da'wah is not only carried out as long as it is carried out but requires prior thought. Apart from the success of the da'wah being determined by the efforts of the preacher or other preachers, facilities and infrastructure such as media for preaching are also an important component of achieving the da'wah. Of course, the media used for preaching take various forms, one of which is used in the Papua region, namely hadrah art.

Hadrah art is not something that is played to be heard and enjoyed alone, but hadrah art is also often performed to the local community, in this case, namely praying together. It is through this community of prayers that it serves as a means of Islamic propagation and also introduces the art of hadrah to the wider community. In West Papua, especially the city of Manokwari, prayer activities have become a routine that is carried out every month. By taking turns from one mosque to another, led by the elder and respected kyai in the area.

The sholawat activity begins with the recitation of dhikr which contains the wasila of the prophets, saints, and scholars aimed at invoking a blessing and karomah from the prophets. After reciting the dzikir, it is continued with the reading of Yasin Tahlil, then after that, it begins with the recitation of the maulid al-Barzanji poem and the sholawat verses. usually not only sholawat verses but modern songs with Islamic nuances are also sung together accompanied by the wasp of the hadrah instrument played by the members of the sholawat majlis.

Majlis prays not only during routine activities every month but there are many and are often invited as fillers for events in the surrounding community, such as during the baby ceremony to read maulid al-barzanji by reciting sholawat verses, and accompanied by hadrah music. And also invited when the walimah event will be held. From these things it also proves that hadrah is not only used as mere entertainment but more than that it can also be used as a control in aspects of Islamic development (Hayuningtyas, 2018).

The Spirit of Youth Religious Activities

Enthusiasm is a condition where the soul within a person encourages someone to be willing, move, and do something. Someone who has a passion for religious activity means having a motivation and encouragement within him to participate in carrying out these religious activities. Religious motivation can be interpreted as a condition where there is a power that is able to move a person to respond to divine institutions and then it can be expressed and expressed through thoughts or actions in a community or group (Hayuningtyas, 2018).

The enthusiasm shown by teenagers in West Papua, especially in Manokwari is shown by the presence of youth in the mosque. The youths of this mosque also always take part in prayer activities such as helping the committee in preparing for religious events. And of course, participate in enlivening and enlivening the event with their expertise in beating the hadrah instrument and reciting sholawat verses.

Expertise in playing this hadrah is an activity that will definitely be provided to them as youth members of the mosque, usually these teenagers practice every Saturday night to improve their skills in playing hadrah. With these activities, of course, it can provide its own benefits, because the hadrah is not only an activity that is just to play a musical instrument but teenagers can also learn to know Islamic poetry, read al-barzanji and take part in prayer activities. So this hadrah activity becomes an activity which was very successful, because it was able to attract the interest of teenagers in Manokwari, West Papua to participate in religious activities.

Hadrah besides having the benefit of being able to fill youth's time with positive activities, is also able to increase the enthusiasm of youth in participating in religious activities, in addition to that, having mosque youth who are good at playing hadrah has an important role in the prosperity of the local mosque (Wekke & Sari, 2012).

Existence As Extracurriculars in Educational Institutions

One of the functions of education is that it can give freedom to someone to be able to develop themselves according to their interests and potential. One form of its manifestation in educational institutions is by holding extracurriculars as activities for developing interests and talents. In its position, extracurricular activities are expected to be able to improve students' abilities, both in effective, cognitive, and psychomotor aspects (Santosa, 2018).

One of the extracurricular programs implemented in educational institutions in West Papua, such as madrasas, Islamic boarding schools, and TPQ (Quran Education Park), is hadroh. This hadrah art has advantages in building one's soul and mentality, what distinguishes this extracurricular from other types of extracurriculars is that apart from being able to train self-confidence, train the mind and never give up, hadrah art is a medium that can increase religious feelings through chanting sholawat with musical instruments so that there is a love for the Prophet Muhammad.

Hadrah extracurriculars that develop in educational institutions are basically supported by the many competitions and hadrah festivals held in the local area. So that every educational institution has the desire to participate in these festivals and competitions. In addition, extracurricular hadrah is used as a place to develop students' interests and talents in music, especially music that has Islamic nuances. The existence of educators who understand and are experts in playing the hadrah instrument also strongly supports the progress of the hadrah extracurricular itself as someone who will introduce and train in playing the hadrah instrument,

but does not rule out that in this extracurricular the ones who train are peers who already have the ability obtained from outside institutions such as in the mosque youth who attended.

The development of the hadrah art in the land of Papua which is heavily influenced by education is evidenced by the answers of the respondents, where the researchers obtained the results from the questionnaire that young people who have the expertise to play the hadrah have known hadrah since they were in SD/MI, SMP/MTS, and SMA/MA through institutions such as schools or pesantren. The reasons for the respondents choosing hadrah as an activity they are interested in also vary, and most of the opinions are that apart from having a hobby in reciting prayers, hadrah is a fun activity and has its own pleasure when listening to it so that's where the curiosity arose to try.

Hadrah art, which is already very popular in educational institutions in Papua as an extracurricular activity, has indirectly raised students' awareness of the original function of hadrah itself. The awareness that through this hadrah is one of the media for the spread of Islam through music and will make us always pray to the Prophet Muhammad. Such awareness will certainly increase the sense of love for Islam and can continue to encourage the progress of Islamic civilization in the land of Papua.

CONCLUSION

After conducting research on hadrah art as a popular Islamic art in Papua so that it can be used as evidence of the rapid development of Islamic civilization in the land of Papua, the researcher can draw the following conclusions: With some of the results that have been obtained in this study related to the popularity of hadrah in the form of the many festivals and competitions held, the presence of hadrah around mosque youth, the existence of prayer gatherings, and the existence of hadrah in educational institutions. The results obtained are proof that hadrah art, which has a distinctive feature, is art with Islamic nuances, which is very well known and developed in the land of Papua. Of course, this is a value in itself that can rectify the notion that there is no Muslim community in Papua or in other words, Muslims are a minority religion. Because as explained in the introductory part of this research, Islam is actually the first religion to enter the land of Papua compared to other religions. And with this research which shows that hadrah art in the land of Papua is already very popular, it is one of the supporting evidence regarding civilization and the development of Islam that is currently taking place in the land of Papua.

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