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## **The Cultural Message of *Da'wah* on The Jingkrak Sundang Dance in Central Java**

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### **Abstract**

This study aims to discuss the message of *da'wah* that is contained in the Jinkrak Sundang Dance by using a qualitative descriptive approach and using the technique of semiotic analysis. Semiotics seeks to find the signs with meaning and know the sign systems such as language, movement, music, and pictures. As for the objects of the material to be analyzed is the movement of dance performed by the Jingkrak Sundang Dance artist, located in Magelang. A semiotic analysis on the Jingkrak Sundang Dance is performed on each stage or round: *Mlayu*, *Nebah Bumi*, *Laku Telu Dadung Ngawuk*, *Pati*,



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*Mendem*, and *Nawur*. Jinglykrak Sundang Dance depicts the anger of the animals whose habitat was marred by the man's hand, who was not responsible. The *da'wah* messages were found in denotation and connotation that many charged theological and anthropological. Theologically, the *da'wah* message explains the belief in the power of God as creators and regulators of whole natural life. In contrast, the *da'wah* message emphasizes the anthropocentric, seen many messages that urge to keep, love, and affection among fellow creatures. This study shows the conveyed to society to preserve nature and survival of all living beings. In addition, human behavior with good acts, help, and practice at once be an example for human beings and caring for the sustainability of the nature of the other.

[Tujuan penelitian ini yaitu membahas pesan *da'wah* yang terkandung di dalam Tarian Jinglykrak Sundang dengan menggunakan pendekatan deskriptif kualitatif dan menggunakan teknik analisis semiotika. Semiotika berupaya menemukan tanda-tanda yang memiliki arti serta mengetahui sistem tanda seperti bahasa, gerak, musik, dan gambar-gambar. Objek materi yang dianalisis yakni gerakan tari yang dilakukan para seniman tari Jinglykrak Sundak yang berlokasi di Magelang. Analisis semiotika pada Tari Jinglykrak Sundang dilakukan pada setiap babak: *Babak Mlayu*, *Babak Nebah Bumi*, *Babak Laku Telu*, *Babak Dadung Ngawuk*, *Babak Pati*, *Babak Mendem*, and *Babak Nawur*. Tari Jinglykrak Sundang merupakan tarian yang menggambarkan amarah hewan yang dirusak habitatnya oleh manusia yang tidak bertanggungjawab. Pesan-pesan *da'wah* ditemukan secara denotasi maupun konotasi yang bermuatan teologis maupun antropologis. Pesan *da'wah* secara teologis dapat dilihat melalui penjelasan tentang keyakinan kepada kekuasaan Allah sebagai pencipta, dan pengatur seluruh kehidupan alam dengan berbagai dimensinya. Kemudian pesan *da'wah* yang menekankan makna antroposentris, terlihat dari pesan yang mengajak untuk menjaga, menyayangi, dan mengasihi sesama makhluk. Hasil penelitian ini secara garis besar menunjukkan terdapat pesan *da'wah* yang tersampaikan pada masyarakat untuk selalu menjaga kelestarian alam dan keberlangsungan makhluk hidup. Selain itu, menekankan pada perilaku kemanusiaan dengan berbuat kebaikan, tolong menolong, serta mengamalkan sekaligus menjadi teladan bagi manusia, dan peduli terhadap keberlangsungan alam lainnya.]

Keywords: *da'wah* message; theological-anthropological; *Jinglykrak Sundang* Dance; ecosystem, denotation-connotation



## Introduction

Islam is the religion of *da'wah* or missionary that always encourages people while calling to the kindness values and avoiding the value of ugliness. To arrive at the goal of *da'wah*, given the increasingly complex developments of age and the culture of people's lives. It has needed various content, methods, and media as an alternative to just existing ones. For example, the contents contain messages of *da'wah* can be through art, music, songs, and even movies. Art itself can be interpreted as the thought or the expression of human beauty. Art is the result of activities or human ability. Art arises because of humans admiring beauty, which is expressed in various art forms. Based on such understanding, art is a way that the goal is to convey or express a form of work that has the beauty of a course also contains a culture that exists in society.

Media of art is certainly different from other media. Art has the advantage that as a form of entertainment for the community, so with the approach of the art community would be easy to accept it. *Sunan Kalijaga* was one of the *waliullah*, spreader *da'wah* Islam around Archipelago, using the method of preaching by the media arts. The *da'wah* is done using songs and rhymes *Gundul-Gundul Pacul*, *Lir-Ilir* to stage a puppet or *Wayang*. The use of methods and media arts right at that time has its unique course, making the community easier to receive and understand the message or the content of preaching. The value of the teachings of Islam is packaged in attractive aesthetically easily digested and accepted by society. So starting spread by traders, now with preachers such as *Walisongo* can be widespread all over Indonesia.<sup>1</sup> However, be aware that art which breath of the *da'wah* of this growing community will consider as mere entertainment without many figures out the message contained in it.

In general, the art will continue to update and innovations of makeup, costumes, songs, dance, or music. It will have a renewed unless

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<sup>1</sup> Rista Dewi Opsantini, "Nilai-Nilai Islami Dalam Pertunjukan Tari Sufi Pada Grup Kesenian Sufi Multikultur Kota Pekalongan," *Jurnal Seni Tari* 3, no. 1 (2014): 1-13, <http://journal.unnes.ac.id/sju/index.php/jst>



the messages contained since the beginning of the creation of the work. Art is not only seen as mere entertainment but is created for various purposes, one of which is to broadcast the teachings of Islam. In addition, the art in each area has a wide variety of different characteristics, which encourage the emergence of art as the backdrop of the everyday life of the people. An overview of the community will be wrapped and appear as depicted in the art based on an experience of community life.

In preaching should be able to adjust to the circumstances of the local community. Use media that thrive now but are not forgotten by the media used. The state of the environment and the lives of every community are not always the same. Then the material or the way in preaching should also be varied to adjust the state. It can be done by looking for the problems that exist in society and at the same time thinking of the solution that will become the talk of preaching.

Like the art in the area of Magelang Regency, such as *Topeng Ireng*, *Jathilan*, *Grasak*, *Kubro Siswo*, and *Soreng*, each art has different characteristics. Here the researcher will discuss about the *da'wah* message in the arts of Jingkrak Sundang Dance in Dusun Dadapan, Ketep Village, Sawangan Districts, Magelang Regency. In 2009, the artist from Magelang named Sujono, or familiarly called Sujono Keron; this created a dance given the name of the Jingkrak Sundang Dance. However, by the community, Magelang used to call it *Dance Grasak*. *Jingkrak Sundang* is a dance or moves, especially the four-legged animal. Overall, this dance expresses emotional animals whose habitat is marred by the man's hand, who are not responsible.

## Methods

Bogdan and Taylor interpret that qualitative research is included in the methodology used in the research procedure to generate descriptive data.<sup>2</sup> In line with Creswell which defines qualitative research is research used to examine human and social problems. The researcher will report the

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<sup>2</sup> Robert Bogdan and Ssteven J. Taylor, *Introduction To Qualitative Research Methods A Phenomenological Approach To The Social Sciences* (Toronto: A Wiley-Interscience Publication, John Wiley & Sons, 1975)



research results based on the reports and analysis of the data obtained in the field and then describe them in a research report in detail.<sup>3</sup>

In contextual research, humans are used as an instrument or means of study adapted to the conditions or situations associated with collecting qualitative data.<sup>4</sup> It is also expressed by Erickson (1968), quoted by Albi Anggito and Johan Setiawan, that qualitative research seeks to discover and describe in a narrative the activities carried out and the impact of the actions taken against their lives.<sup>5</sup>

With qualitative research, the researcher will write a variety of phenomena or conditions that exist in the community that became an object of research and seeks to attract a reality to the surface as a feature, model, nature, sign, or picture of the situation.<sup>6</sup> As for the approach using the analysis of the semiotic. Where each stage of the *Jingkrak Sundang Dance* is analyzed and interpreted. Define denotation symbols round dance through the interpretation of the connotation. This connotation of meaning will explain the moves language of *Jingkrak Sundang Dance* Magelang containing messages of *da'wah*.

## Results

### Flakes of *Jingkrak Sundang Dance*

*Jingkrak Sundang Dance* is a dance that originated from the District of Magelang, Central Java. *Jingkrak Sundang Dance* was created in 2009 by Sujono, who was born in Magelang Regency in 1970. He is one of the artists who joined the Community of the Five Mountains. A community of artists formed by the similarity of the areas located in the vicinity of five pieces mount; Mount of Merapi, Merbabu, Sumbing, Andong, and the Menoreh mountains. Sujono, in his work in

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<sup>3</sup> John.W. Creswell, *Research Design: Qualitative, Quantitative, and Mixed Methods Approaches* (California: Sage Publications, 2009).

<sup>4</sup> Afidatul Asmar, *Pesan Da'wah dalam Tari "Pepe'-Pepeka Ri Makka" Pada Masyarakat Kampung Paropo Kota Makassar* (Surabaya: UIN Sunan Ampel Surabaya, 2018), 18.

<sup>5</sup> Albi Anggito and Johan Setiawan, *Metodologi Penelitian Kualitatif* (Sukabumi: Jejak, 2018), 7.

<sup>6</sup> Afidatul Asmar, Op.cit. 18-19.



the art world countless long time, since 1992.

This dance then existed and developed in Ketep Village, Magelang Regency, Central Java, the masterwork from the contribution of the youth to continue to revive the arts of the region. This dance is experiencing growth but not separated from the character of its grain. The intervention by the students of the Institut Seni Indonesia (Indonesian Institute of Arts Yogyakarta) is implementing a Program Kuliah Kerja Nyata (Community Service Programme) in the P3WILSEN (Program Development and Empowerment of the Territory of Art). This would add color to unique and different. Creations created and developed that does not eliminate the distinctive feature of the *Jingkrak Sundang Dance*. *Jingkrak Sundang Dance* was created because of the call of his heart. As a practitioner of art and life and who grew up in a farmer's family, it is the thing that he must do to voice about nature. It stems from the anxiety of an artist coming from Keron, such a view of the phenomenon of nature exploitation, especially the mining of sand at the foothill of Merapi.

*Jingkrak Sundang* has the meaning of the word the *Jingkrak*, which means moves or prancing, while the *Sundang*, which means emotions. It can also be interpreted that this dance is an expression of emotional animals, especially four-legged animals such as lions, tigers, elephants, dogs, and pigs. The outline of the *Jingkrak Sundang Dance* is a dance that tells the protest of animals where his life and its habitat was marred by the hands of ignorant and irresponsible man. Sujono package a wide range of behavior of the animals with interest, namely the movement that involves much motion *jingkrakan* excited and unique makeup. The movement is also pure of direct observation of how the animal's behavior when responding to something, such as anger, running, threatened, and how to group and colonize.

The *Jingkrak Sundang Dance* is a new dance move filled with the spirit and energy that depicts a call to the audience to preserve nature and the survival of the animals. It will always remind us that animals are living creatures that need shelter, food, and comfort. From a wide variety of dance arts courses with their uniqueness and peculiar characteristics, the *Jingkrak Sundang Dance* brings out the movement of animals, body painting, horns, and muzzle as his



trademark. In staging, this dance takes seven music players. The musical accompaniment will accompany the performances and support the atmosphere in the dance. With plays, a musical instrument can create a vibrant atmosphere and, of course, anesthetize the audience.

Jingkrak Sundang Dance have seven stages moves, namely: *Mlayu*, *Nebah Bumi*, *Laku Telu*, *Dadung Ngawuk*, *Pati*, *Mendem*, and *Nawur*. The attributes used in the Jingkrak Sundang Dance performance are usually a mask, *kuluk*, dance pants, rattles, and red and white paint for the body painting. The *Jingkrak Sundang Dance* is often performed at various local and international events. Local performances can be found at invitation events, celebrations, and carnivals. Meanwhile, the international *Jingkrak Sundang Dance* has been performed abroad in Vietnam and India.

### **The Meaning of *Da'wah* Message**

The message is one of the ten elements in communication. Ten elements in the communication among them are the communicator, message, channel, communicant, obstacles, feedback, effect, situation, selectivity, and environment. The message is essential in communication because it contains the idea, abstract reality, or hopes to be conveyed to the recipient.<sup>7</sup>

The message is the product of the communicator delivered to the communicant (public) either directly or through the media. In the delivery of the message, there must be a cause or purpose that the communicator owns. It indicates that every message has a purpose. The purpose of the stretcher can be used to achieve power in political, social, economic, and cultural. From the description, it can be interpreted that the message is an idea or notion from the message sender or the communicator that is exchanged in the form of sure signs that its content has a specific purpose.

As etymologically, the word *da'wah* is derived from Arabic, namely the *da'a*, *yad'u*, *da'watan*. *da'a* means calls, invitation, or

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<sup>7</sup> Redi Panuju, *Pengantar Studi (Ilmu) Komunikasi. Komunikasi sebagai Kegiatan. Komunikasi sebagai Ilmu* (Jakarta: Kencana, 2018), 39-40.



exclamation.<sup>8</sup> Meanwhile, Muhammad Hasan argues that the *da'wah* is any form of activity delivering the teachings of Islam intended for others by all means to achieve specific goals.<sup>9</sup> Through a variety of such understanding, the message is something to be conveyed to another person containing advice, warnings, and instructions. *Da'wah* can be interpreted as a solicitation to the teachings of Islam. It can be interpreted as a whole that the message of *da'wah* is a command or a call with Islamic teachings aimed at salvation and happiness in the world hereafter.

The message of *da'wah* is the teachings of Islam itself. As stated in the Holy Qur'an that Allah never sends a message (of revelation) except with the language of the human whom he revealed. The Qur'an clarifies to human that Prophet Muhammad was sent to all inhabitants of the earth so anyone can understand the message or revelation. God threatens through the Qur'an, that the humans who refuse God's message will be put into the fire of hell, and God promised to bestow happiness is a paradise for those who obey, understand, and practice the message of God.<sup>10</sup>

In this case, the message must be an essential element in communication. The message will be delivered through the media and the correct language, so the recipient will easily convey the destination of the message. In this study, discuss the message of *da'wah* in the arts, communication will take place with the better if symbolic relationships between the audience and the artists.

An artist who commits to the values of humanity must enter or involve moral values in each of his artwork. As expressed by the Quraish Shihab, every artist, even honest with his profession, certainly has a live view concerning man, nature, and life.<sup>11</sup> The value of it is also that he can and summarized from the overall background of his life.

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<sup>8</sup> Muhammad Munir, *Metode Da'wah* (Jakarta: Kencana, 2006), 215.

<sup>9</sup> Mohammad Hasan, *Metodologi Pengembangan Ilmu Da'wah* (Surabaya: Pena Salsabila, 2013), 11.

<sup>10</sup> H.M. Thalhah and Achmad Mufid, *Fiqh Ekologi* (Yogyakarta: Total Media, 2008), 7-8.

<sup>11</sup> Quraish Shihab, "Islam dan Seni," accessed 20 Januari 20, 2021, <https://quraishshihab.com/akhlak/islam-dan-seni/>.





Additionally, a *muslim* and *muslimat* must preach in the face of the earth. Every Muslim who is sane and mature or *baligh* has an obligation as a fitting task Muhammad as the messenger that conveys the values of Islam, calling for the good and forbidding the evil.

In this preaching case, the *da'i* or preacher has to adjust the abilities and expertise of each person (the subject of *da'wah*), for example, teachers, doctors, to the artist. Suppose, seen from the view of Islam, that every Muslim has the role of *da'wah* with the methods. Like the doctor, he can call people to cure and treat patients, teachers can preach with learning, and artists preached through works of art such as music, dance, painting, and literary works.

In another interpretation, art is defined as an embodiment sense of beauty that exists in the soul of the human being. For example, an intermediary with communication tools that art can be received or captured by human senses, namely the senses of sight (the art of painting), the senses of the listener (sound art), or are born with the mediation of motion then becomes a work of art dance and drama.<sup>12</sup> Of the various terms in the above, can be drawn a red thread that artistry is the result of human creativity, which contains beauty in it and characterize the culture in the community for the community and the arts; two things are interconnected.

In the work of art, an artist can be creative; the admissibility of the message depends on the sensitivity of each audience to understand and digest the meaning of the works. The value of art can be directly perceived and can also be known through the process of thinking in advance. The human, as a spectator or a connoisseur of the works of art, uses his mind to interpret the meaning and value of the works that they enjoy.

## Discussion

### Cosmological Message in the Stage of *Mlayu*

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<sup>12</sup> Fitri Yanti, "Komunikasi Da'wah dalam Kesenian Nasyid," *Al-Mishbah: Jurnal Ilmu Da'wah dan Komunikasi* 12, no. 2 (2016): 211-231, <https://almishbahjurnal.com/index.php/al-mishbah/article/view/71>.



The meaning denotation of the stage of *Mlayu* is that the dancers entered the staging area from a variety of angles running around, after the end of reading the *Suluk* or praises. The accompaniment of music with a quick tempo, boisterous, and the sound-the sound of the roar of the animals. Dancer with a squatting position while stepping and using both hands to rest while running. The movement of the dance is meant as a connotation is the animals experience confusion when looking for a shelter because their habitat has been damaged and describe the state of the environment in the present from the point of view of the animal. In this round, the creator of the dance would like to invite the public to be aware of the animals that need a place to stay and the right to life.

In this dance stage, the same is the case with the phases of human life. If viewed in the study of dance, a displayed show necessarily has the stage of the series of its occurrence. It is there because the choreographer uses dance to convey messages in the staging of the drama being presented. In the dramatic analysis, there are two structures: the structure of the single dramatic cone and the structure of the dramatic double cone. The single dramatic cone is described with a beginning, development, climax, completion, and end. In contrast, the dramatic double cone is described by a beginning, a small climax, a small climax, the climax, and the completion of the end.<sup>13</sup>

The animals to meet congregate to exchange stories about the state of nature at this time. The stage of *Mlayu* is open in the story *Jinkrak Sundang Dance*. The phase of human life, the stage of *Mlayu* is an overview of how the birth of the human in the face of the earth. A new baby is born, his soul is still clean and pure. The purpose of the creation of nature and its content is not the other because it presents something useful. In cosmological all created by God is not in vain. The sustainability of the universe, plants a green adorn the expanse of the earth, the voices of animals meet the universe of the desert, the forest, to the sea, indicating the sustainability of the harmony of natural life. We can understand the eschatological concepts through Antony Flew, Roy and Abraham Varghese, and Ibn Rusd in the thesis Achmad Iqbal

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<sup>13</sup> Y. Sumandiyo Hadi, *Kajian Tari Teks dan Konteks* (Yogyakarta: Institut Seni Indonesia Yogyakarta, 2007): 77-78.



Satria Utama titled *Kosmologi Penciptaan Alam Semesta (Studi Komparatif Antony Flew dan Ibn Rushd)*. Antony Flew states that the argument of scientism is more attractive than the arguments of the Creators of the Intelligent by creating all of the regularity based on the laws of nature. The laws of nature separate with God when in contact with the dynamics of life. While Ibn Rushd uses the argument, it is universal<sup>14</sup> This shows that Flew has the concept of divinity: 'of God as the Creator of the Universe Aims',<sup>15</sup> while Ibn Rushd has the concept that God is not the only creator but also 'the Preserver of the Universe or Prime Mover'.<sup>16</sup> All are present and created with the purpose to worship *dhikr*, and be obedient to God.

The above verse explains that God had created living beings like animals, reptiles, animals two-legged and four-legged. It explains one of the proofs of the greatness of God. That God predetermines all the birth in this world. Believing in the greatness of God is a form of implementation of us against the pillars of faith. To apply it and believe in heart that God all come, the human will be beings who provide a good life with piety and faith to The Creator.

### **Conservation and Ecosystem Message in the Round of *Nebah Bumi***

The meaning of denotation in the stage of *Nebah Bumi* is the dancers form a pattern horizontally elongated with facing the audience, with the movement of the hand thrashing, right foot back and forth with the beat of his legs, and head move following the direction of the swing of the hand. In contrast, the connotation meaning of the *Nebah Bumi* is a symbol of resistance, unity. The choreographer made a motion *Nebah Bumi* to invite the audience to work together to preserve the natural, conscious of the presence and love of all God creatures, and perform

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<sup>14</sup> Achmad Iqbal Satria Utama, *Kosmologi Penciptaan Alam Semesta (Studi Komparatif Antony Flew dan Ibn Rushd)* (2019), 67.

<sup>15</sup> Antony Flew and Abraham Varghese, *There Is A God: How the World's Most Notorious Atheist Changed His Mind* (New York: HarperOne, 2007), 95.

<sup>16</sup> Averroes, *Faith & Reason In Islam: Averroes's Exposition of Religious Arguments*, trans. by Ibrahim Y. Najjar (London: Oneworld Publication, 2014), 712.



resistance or warning against people who damage nature.

*Nebah Bumi* is defined as a union between a man and living beings with the earth. A Norwegian philosopher named Arne Naess figures the moves of “deep ecology”, which emphasizes the human to look at nature or the environment as a whole inhuman. A concept like this would undoubtedly be easy because nature will be seen as something more substantial and meaningful and not just seen from the value of the point course.<sup>17</sup> The concept of the ecosystem can maintain and manage itself and its constituent components, namely the organism and the population. Thus, the ecosystem can be considered cybernetic in nature.<sup>18</sup>

Relation to Islam, namely, Muslims should maintain and preserve or conserve the environment. Conservation means it is becoming a mandate for the Muslims who became *caliph* in the face of the earth. To do good and positive things will bring good to the environment. A wide variety of causes of damage to ecosystems and natural resources must be addressed. Management of the potential of natural resources also should be done by controlling the utilization of natural resources and the protection of ecosystems from damage.<sup>19</sup> If not applied, the result is fatal because it can cause natural disasters, damage to nature such as floods, landslides, the depletion of natural resources, and even extinction that disturb the survival of the earth's inhabitants. Inviting human beings to work together to keep the environment is a good deed and a reminder that the human is the caliph who must call and invite to the good things.

### ***Khalifah fi al-Ard* Message in Round of *Laku Telu***

Round *Laku Telu* as denotation is the dancers perform foot movement like stepping with a fast tempo and firmly. All the dancers from the front row to the back row move like this. The connotation meaning of the *Laku Telu* is that the fast tempo of this dance symbolizes

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<sup>17</sup> H.M. Thalhah and Achmad Mufid, Op.cit. 46-47.

<sup>18</sup> H. Darwis and H. Mas'ud, *Kesehatan Masyarakat dalam Perspektif Sosio-antropologi* (Makassar: Sah Media, 2017).

<sup>19</sup> Ramli Utina, Elya Nusantri, Abubakar Sidik Katili, and Yoan Tamu, *Ekosistem dan Sumber Daya Alam Pesisir Penerapan Pendidikan Karakter Konservasi* (Yogyakarta: Deepublish, 2018), 2.



firmness. The choreographer *Jingkrak Sundang Dance* invites to act decisively against the actions taken. Act decisively addressed, especially in a government that is not responsive to the prohibition in the use of heavy equipment.

In the context referred to in the stage of *Laku Telu*, addressed to the government are less firmly in the follow up regarding the ban on the use of heavy equipment that is excess at the foothill of Merapi. Tobe is firm in banning the entry of heavy equipment equals to prevent damage and save the habitat of the animals at the foothill of Merapi; making the decision also should be agreed upon together wisely. Someone or leaders who attach great importance to the benefit of the people would be spared from fear because they have done what has become a liability and act wisely to the problems that are happening. If follow-up is performed correctly, his and the wider community will feel a good effect.

*Laku Telu*, in the context of education known as the Trilogy of Leadership. Ki Hajar Dewantara teaches the concept of leadership. The concept is known among others; *ing ngarsa sing tuladha*, *ing madya mangun karsa*, *tut wuri handayani*.<sup>20</sup> *Laku Telu* concept related to Islam and leadership is *ing ngarsa sing tuladha* which means that in the future gives the example. *Ing madya mangun karsa* means that in the middle gives the inspiration. *Tut wuri handayani* means that at the back should be able to encourage. Overall, the concept of the stage of *Laku Telu* is how to be a figure who can give humans an example of a role model for the people who still need direction and guidance.

One of the ulama Indonesia, Shaykh Nawawi interpret one verse about teaching or *ta'lim* in al-Qur'an *Surah al-Baqarah* verse 129. Allah said: "Our Lord, and raise among them a messenger, of themselves, who will recite Your revelations to them, and will teach them the Book and Wisdom, and purify them. You are the Almighty, the Wise." His note states that the teaching is not enough to read but must direct the people

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<sup>20</sup> Henricus Suparlan, "Filsafat Pendidikan Ki Hadjar Dewantara dan Sumbangannya bagi Pendidikan Indonesia," *Jurnal Filsafat* 25, no.1 (2015): 56-74, <https://doi.org/10.22146/jf.1261>.



to the faith; and the meaning of *ta'lim*. Syekh Nawawi interprets the hang of and teaches value his teachings, and do not forget to implement the instructions every day. In the Laku Telu, there is one book to guide directly to the right path according to the religious laws of Islam with all the good things contained in the Holy Qur'an.

### **Apostolical Message in Round of *Dadung Ngawuk***

A dancer who originally danced with a pattern of the horizontal floor, slowly forming a pattern of the floor of the circle. The dancers began to dance, rotating counter-clockwise slowly and unified according to the group. There is a connotation that *Dadung Ngawuk* is the motion that forms the group. This gesture symbolizes the human who is only concerned with the profit for the group without thinking about another.

*Dadung Awuk* in the people of Yogyakarta is a traditional folk art that tells about a character of Raden Hasan Nayantaka or known as *Dadung Awuk* is fighting a losing battle against Joko Tingkir. From the story, *Dadung Awuk* can be taken a lesson that to be a leader is not easy. Therefore in each of the stories such as this is expected to be taken of the message possible. The stage of *Dadung Ngawuk* with everyday life can be interpreted as a way or path to be a good leader and sage. In Islam, to be a leader, one role model needs to follow his personality. The role model to all Muslims is that the Prophet Muhammad's peace is upon him. In al-Qur'an *Surah al-Ahzab* verse 21 God said: "You have in the Messenger of Allah an excellent example, for those who hope for Allah and the Last Day and remember Allah much."

*Surah al-Ahzab* verse explains that Muhammad is the best of the Prophet exemplary to become a wise leader. These qualities, among others; *shiddiq*, *amanah*, *tablig*, and *fathanah*. *Shiddiq*, that is honest. To be honest, not only in words but also in all his actions. The mandate means reliable, can be trusted to hold and carry out the responsibility. In comparison, *tablig* conveys kindness to his people, and *fathanah* means smart in managing the community.<sup>21</sup> In the *Dadung Ngawuk* there is a

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<sup>21</sup> Sakdiah, "Karakteristik Kepemimpinan Dalam Islam (Kajian Historis Filosofis) Sifat-Sifat Rasulullah," *Jurnal Al-Bayan: Media Kajian dan Pengembangan Ilmu Da'wah* 22, no.1 (2016): 29-49, <https://doi.org/10.22373/albayan.v22i33.636>.



circle pattern that the dancers gather with the group of its kind. It means that they are only concerned with the group's interests alone. Whereas in Islam, it is not recommended because it is not a good thing. Humans have to live with the *ta'awun* of mutual love, mutual help, and help.

Hamka explains that *ta'awun* is the attitude of helping each other and helping each other. Clearly, in the work of his tafsir Al-Azhar, Hamka wrote it "ordered life carry-each other, in fostering the *al-Birru*, that all things and mean a good and beneficial, which is based on upholding piety; that strengthening the relationship with God. Furthermore, do not bear human or one another's each other over the sin and cause of hostility and hurt a fellow human being. He said the detriment of others."<sup>22</sup> In the *Dadung Ngawuk* it can be concluded that a leader must be modeled attitude is an excellent example of the Apostles and *ta'awun* to anyone.

It should be understood in man that the living beings in the life of arising a sense of mutual need, especially the man who is are social creatures. They can live with each other, communicate, build relationships, help each other out and achieve the goals of better together. The means spared the nature of the *ananiyah* or the nature of selfishness which is the attitude that concerned himself. This attitude is banned because it can cause the attitude-the attitude of the other to be selfish, greedy, and arrogant.

### **Extinction Message in Round of *Pati***

This round is depicted in the denotation of the musical accompaniment slowly towards the fast tempo. Then suddenly, the music stopped, and with one accord, the dancers fall to the down position, die, perish. According to the choreographer, the meaning of connotation, circular in motion a stage of *Pati* has its philosophy, namely unity and togetherness. The moves of the stage of *Pati* means a state in which there is no more life for the animals. They all die and get killed because of the humans' behavior that destroys their habitat, even

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<sup>22</sup> Hamka, *Tafsir Al-Azhar Jilid 3 Cet. Ke 5* (Singapura: Kerjaya Printing Industries Pte Ltd, 2003), 1601.



leading to extinction, which can disturb the natural balance. Extinction, according to Mira Rosana may occur due to the occurrence of the construction undertaken for the benefit of humans, especially development that ignores the insights of the environment. Environmentally sound development is the development in its implementation does not ignore environmental sustainability. Thus, a sustainable living environment can ensure the survival of the present generation and future generations.<sup>23</sup>

In its application, the religion of Islam teaches us to pray, to care for others. Nevertheless, when we apply injustice to the animal, it is a deed that is not justified and identifies that Islamic behavior has not been considered perfect. Unjust toward the animal, like letting the animals locked in a cage, let the animals starve and interfere with the habitat of the cause of death. Allah says in al-Qur'an *Surah ar-Rum* verse 41: destruction or corruption has appeared on land and sea, because of what people's hands have earned, to make them taste some of what they have done so that they may return. From this verse, we understand that what everybody does impacts all human beings as inhabitants of the earth. Indeed, human beings, animals, and nature will always be in touch and required. Then we are constantly reminded not to do the things that impact damage.

Death in the point of view of Java the fact is *muleh* or go home. *Muleh* question is the return to the origin. In the life of Javanese people, they understand life and death in the philosophy of *sangkan paraning dumadi* to know where we did living in a world.<sup>24</sup> Death in the context of the stage of *Pati* is heading *makrifat* or knowing God. In the thought of Shaykh Abdul Qadir Al-Jilani, to achieve *makrifat* we have to do four (4) levels of the station to reach *makrifah*, namely; *dhikir*, *tafakur*, *al-*

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<sup>23</sup> Mira Rosana, "Kebijakan Pembangunan Berkelanjutan Yang Berwawasan Lingkungan di Indonesia," *Kelola: Jurnal Ilmu Sosial Politik* 1, no. 1 (2018): 148-163, <https://doi.org/10.15575/jk.v1i1.4128>.

<sup>24</sup> Abdul Karim, "Makna Ritual Kematian Dalam Tradisi Islam Jawa," *Sabda: Jurnal Kajian Kebudayaan* 12, no. 2 (2017): 161-171, <https://doi.org/10.14710/sabda.12.2.161-171>.





*syukru, fana' and baqa'*.<sup>25</sup>

### **Divinity Message in Round of *Mendem***

At this stage, the dancers move like people being drunk or in the Javanese language, namely *Mendem*. Move to and fro irregular. The meaning of connotation in the motion *stage of Mendem*, when nature has been destroyed and damaged, requires a long time to recover back to the original state. Making damage will cause a disaster for the human race; all was not as it should be. If the natural conditions are the concern, they should be aware and make an effort to take care of the environment so that sustainable, to make nature as original and well maintained.

The *Mendem* explained that the disclosure of motion like a drunken man is an overview of the slowness of a return nature to be usual in the process, not for a moment. Because that is what humans are reminded to continue to be careful with what he did through his hands. Nature is one of the critical aspects of life, so it should be attention and keep it as good as possible so as not to cause disasters that destroy the balance of the ecosystem. Unlike the case with the dance of the *Whirling Dervish* or the *Dervish Whirls* are created by Jalaluddin Rumi, famous poets from the City of Afghanistan. The dance of Dervishes is danced with swirls. When a human spin or literary surrounds the *Kaaba*, the philosophical meaning contained round heavenly *illahiyah* or divinity; a Muslim and The Creator are united in the round.

Nevertheless, round in the dance is done with a conscious state. At the time of dancing, recitation of fixed sung, because remembrance is a way to improve the understanding on the greatness of Allah. How the dancer Dervish in the bidding and increase spiritual awareness is to *wirid*, remembrance, *zikir*, and reading the Qur'an. The dancing

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<sup>25</sup> Kafrawi, "Pemikiran Syekh Abdul Qadir Al-Jailani Tentang Ma'rifat," *Al-Liqo: Jurnal Pendidikan Islam* 5, no. 1 (2020): 78-96, <https://doi.org/10.46963/alliqo.v5i01.146>.



Dervishes be one way to deliver spiritual awareness to God.<sup>26</sup> It can be concluded on the *stage of Mendem*, which is the point of finishing smoke before the end of the story. A dancer circling like a person lost his consciousness. In the dance of the Dervish, it is precisely the opener of the soul and a way to draw closer to God because in every motion, have *maqam* the knowledge or levels that a Sufi or Islamic mysticism must cultivate to *ma'rifatullah* (to know God). So mundane that has 'wrapping' will be off and get us closer to the Lord. Fused with the Lord means to merge all properties concerned with the world and focus on surrendering to God, and achieving a life like this, a man said to Allah and is ready to welcome death with calm.

### ***Al-Ihsan Message in Round of Nawur***

The state of the moves of dance is exciting; the dancers perform the moves sowing to the top and take the position a little and look down taken between the two legs and carried out repeatedly by spinning. The meaning connotation of moves of *Nawur* is the epitome of taking and spreading. Taking what is meant is what we take from nature, and in contrast, *Nawur* is spreading or providing benefits in nature.

The utilization of natural resources still is felt to this day. We were still feeling the coolness of the air produced from the untouched nature. Still can taste the sweetness of fruits, delicious meat of animals, and fresh fish from the ocean. All is the result of natural preservation and plants and animals' ecosystem. Visibility occurs due to the mutual relations of conservation of natural impartiality. Concern for nature can be done by planting trees, maintaining the cleanliness of the environment, maintaining the survival of the animals to remain in their natural habitat, do not hunt of animals in the wild, do not dispose of waste into the river, to recycle the waste as well as utilize other natural resources wisely.

A relatively simple way if we can do it, the least the damage was not more severe. With a loving nature, we also undergo what is ruled by

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<sup>26</sup> Rista Dewi Opsantini, "Nilai-Nilai Islami Dalam Pertunjukan Tari Sufi Pada Grup Kesenian Sufi Multikultur Kota Pekalongan," *Jurnal Seni Tari* 3, no. 1 (2014): 1-13, <http://journal.unnes.ac.id/sju/index.php/jst>.



God. By doing reasonable means that we do good for the earth and ourselves. Because the act is an act *ihsan* or to do beautiful things, following the teachings of Islam. As Allah said in al-Qur'an *Surah al-Isra'* verse 7: "If human works righteousness, human work righteousness for themselves; and if n commit evil, human do so against themselves. Then, when the second promise comes true, they will make human faces filled with sorrow, and will enter the Temple as they entered it the first time, and will utterly destroy all that falls into their power."

The stage of *Nawur* is the endpoint or cover in Dance Jinkrak Sundang. The meaning is that at the end of life in the world, we have left a kindness that gives meaning and value of life other practical. There is a reciprocal relationship between humans and the environment in which humans affect the environment and vice versa, the environment of their life influences humans.<sup>27</sup>

Social life is going well with other people, so they will be happy to help at another time. It is one example of what is given to others, and then it will return to itself. Death is sure to happen and cannot be avoided by anyone, which is just preparing how to close life with a good or *husnul khotimah*, not least with the run command of Allah and avoiding His prohibitions.

## Conclusion

Each stage of the Jinkrak Sundang Dance has been found the meaning of denotation and connotation. Researchers have generated the myth that public awareness to protect the environment and preserve nature is still lacking. The community is still reluctant to see the environment as a unity of humankind which should be mandatory we preserve because all the source of life comes from nature.

Based on the research results by using semiotic analysis on the dance stage of *Jinkrak Sundang Dance* can be concluded that the

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<sup>27</sup> Safrilsyah and Fitriani, "Agama dan Kesadaran Menjaga Lingkungan," *Substantia: Jurnal Ilmu-Ilmu Ushuluddin* 16, no. 1, (2014): 61-78, <https://doi.org/10.22373/substantia.v16i1.4918>.



*Jingkrak Sundang Dance* has seven innings. Outline on each stage was there the value of *da'wah* that is a solicitation to the public to preserve the nature and survival of all living beings, especially the sustainability of the animals' ecosystems. Stage of *Mlayu*, is the first stage of a dance that tells the story about the existence of the animal. The second stage is the stage of *Nebah Bumi*, which contains a call-to-maintain nature. The next round is a stage of *Laku Telu*, which contains social criticism to the government about the firmness of the prohibition of the entry of heavy equipment. Fourth, the stage of *Dadung Ngawuk* is about human beings who think about the group's interests alone. Fifth, the stage of *Pati* tells the story about the damage in the face of the earth, which turns off the animal. Sixth, the stage of *Mendem*, tells the story of the recovery of nature that takes a long time. Seventh, the stage of *Nawur*, contains a call to restore the natural order.

The message of *da'wah* was found in the *Jingkrak Sundang Dance* are the first is about the process of God as the creator of nature; and how to God end this life. The second is a message of invitation to fill after creation and before the expiration of the life, through a wide variety of good behavior, love, and love for the creatures of God's creation in the form of keeping the ecosystem and the sustainability of the natural environment, doing good and *ta'awun* or helping others at the same time being an excellent example to others.

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