

SPIRITUALITY OF THE ART OF *TEREBANG SEJAK* OF DUKUH TRADITIONAL VILLAGE

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ABSTRACT

Dukuh Traditional Village is one of the traditional villages in West Java that is closely related to various rituals. In this village, Islam is the belief that they adhere to, with the Quran and Hadith as a way of life in carrying out various activities, socializing, and worshiping. One of the activities based on this belief is the art of *Terebang Sejak*. The songs in this performance are collaborative expressions of understanding religiosity and local wisdom. Currently, *Terebang Sejak* is also performed at public events such as weddings, welcoming guests, and other events inside and outside the Dukuh Traditional Village. This study aims to provide an overview of the spirituality of the *Terebang Sejak* since it is included in the art series based on the beliefs it adheres to in the Dukuh Traditional Village. The method used is a qualitative descriptive approach using literature, field data sources, and interviews with Dukuh artists. As a result, spiritual reflections were found in the series of art from *Terebang Sejak*. This research is expected to contribute to knowledge, and the preservation of the *Terebang Sejak* art originated from the Dukuh Traditional Village.

Keywords: spirituality, the art of *Terebang Sejak*, Dukuh Traditional Village

INTRODUCTION

Kampung Adat Dukuh is a village with an atmosphere attached to worship activities. The way of people's life in this village is based on Islamic teachings brought by Sheikh Abdul Djalil, making this village a religious or Sharia cultural tourism village. This is because its traditions and customs are attached

to its religion and beliefs, and it has the potential to be a tourist attraction by carrying the religious content of its people (Misno, 2016: 182). The results of an interview with Mr. Lukmanul Hakim tell that the people of Kampung Adat Dukuh worship by adhering to the Shafi'i school and following the teachings of Sufism as taught by Sheikh Abdul Djalil and passed down for generations by *kuncen* (village leaders) (Interview Lukmanul Hakim/*kuncen* Kampung Adat Dukuh, July 25, 2020). Their life is based on the teachings of Islam are evident in all behavior and also arts. One of them is the art of *Terebang Sejak*.

Terebang Sejak is one of the traditional arts originating from Dukuh Traditional Village that was initially performed to entertain circumcised children. The term *Terebang* also means *bambrangan*. It is the sound when a tambourine called *gembring* is beaten or struck. The beat of the music is accompanied by singing in the form of praise for the greatness of Allah (SWT) and the glory of the Prophet Muhammad (PBUH). This art performance ends with *debus* attractions like inserting sharp objects into the body. This show lasts approximately 50-60 minutes and is performed by artists dressed in typical black of Sundanese outfit. In the past, this art was always presented anytime there was a celebration without being invited nor asking for payment, simply by being able to eat the meals served by the host (Pak Yayan interview, March 19, 2021).

This attraction starts to appear at festival events or formal opening events. It requires special skills with practice and confidence in the process. Preservation is needed from young talents and public knowledge about the art. Currently, the *Terebang* music is still played by young people who practice at Pak Yayan's house. Yet, *debus* attractions can only be done by the selected people. Two groups are needed in this art performance: music players and *debus* players. According to Said (2016: 122-123), *debus* is a performance art in the form of an immune game using sharp objects pierced into the player's body.

Previous research related to Kampung Adat Dukuh and the art *Terebang Sejak* is Lip Syarif's writing entitled "*Terebang Sejak* performance art in Kampung Dukuh Cikelet, Garut Regency as an effort to promote culture." His article emphasizes *Terebang Sejak* as the art has eight functions in its music, namely as emotional

expression, aesthetic passion, entertainment, communication, depiction of symbols, social endorsement and religious ceremonies, contribution to cultural continuity and stability, and the unifying function of society (Hidayana, 2020: 30-32). Several other studies on Kampung Adat Dukuh are discussed through *pamali* as part of a culture passed down from generation to generation through traditional leaders and the potential of the people of Kampung Dukuh to improve their economy through religious tourism (Rochaeni et al., 2014: 167; Rochaeni et al., 2021: 426). Spiritual aspect in art was also discussed by Pamardi, who related Javanese cultural spirituality in dance (Pamardi et al., 2014: 198). Culture was discussed through *pamali*, especially in Kampung Dukuh, and the point of view of spirituality that can be seen through dance. Hidayana explained that art is a promotion as a step to preserve culture. This research sees the discussion in the previous research as an opportunity to explore the art of Kampung Adat Dukuh in terms of its spirituality and cultural values.

Therefore, this study focuses on *Terebang Sejak's* art spirituality. Spirituality, according to Sagala (2018: 19-27), is understood as spiritism, with a higher understanding of not only material but of spirit, the inner world, and religion. This spiritualism animates based on belief, which will also be associated with hope, optimism, trust, and love. The basic beliefs that animate are linked to God as a great power. This study aims to reveal the spirituality of *Terebang Sejak art*. In addition, it aims to strengthen the understanding of whether this art is included in Islamic Art, which has spiritual values as a performance. The art that is present in Kampung Dukuh contains praise texts in the speech of songs, music, and also *debus* throughout the series of *Terebang Sejak performances*, which is seen from the point of view of spirituality in this research. This study is expected to improve knowledge about the variety of spiritual arts so that conservation actions can be carried out by presenting art at the right events and recruiting new talents for the art.

METHOD

This study aims to reveal the spirituality of the performing art, *Terebang Sejak*, performed in Dukuh Traditional Village. The descriptive method was used with a qualitative approach. Qualitative research aims to describe and understand socio-cultural phenomena with data sources in the form of behavioral facts, events, artifacts, attitudes, speech, and perceptions, written and visual, as well as people's thoughts, both individual and group (Setyobudi, 2020: 19-20; Rosali, 2019:69).

The main informant in this study is Mr. Yayan as an artist of *Terebang Sejak*, who has the capacity and quality regarding the art of *Terebang Sejak*. Referring to a quote from Robinson by Setyobudi (2020:20), the analysis of this study focuses on people, including individuals and small groups, namely the *Terebang Sejak* artist community who are also part of the Dukuh Traditional Village. The study also focuses on the informants' points of view about their culture and experiences as members of both *Terebang Sejak* performers and Dukuh Indigenous Village community. The next focus is on its activities, namely the *Terebang Sejak* art performance. Data was collected by studying literature related to this study and interviews with informant related to *Terebang Sejak* and Dukuh Traditional Village, where the art was created. The data was also collected in the form of documenting the art.

The *Terebang Sejak* art performance was observed by looking at the sequences or rituals from the preparation to the end. This observation was to obtain data from the praises recorded in the performance and various series that were documented, recorded, and observed objectively related to the spirituality coming from the art of *Terebang Sejak*. Direct observations were also conducted in Dukuh Traditional Village to see the lives of its people. Dukuh Traditional Village is also known for its religious tourism because its residents embrace Islam and have diverse rituals, one of which is a pilgrimage to the tomb of Sheikh Abdul Djalil, the village's founder.

This study aims to describe the spirituality of *Terebang Sejak* art of Dukuh Traditional Village to gain a deeper understanding of the art, not only from its function as an entertaining art performance but also from the artists' spiritual point of view and the series of

its whole package performances with the values contained in it.

The results of this study show that the packaging of the *Terebang Sejak* art performances is filled with Islamic religious content based on the beliefs embraced by the community of Dukuh Traditional Village.

RESULT AND DISCUSSION

Dukuh Traditional Village

The art of *Terebang Sejak* exists in Dukuh Traditional Village. Dukuh Traditional Village is located in Cijambe Village, Cikelet Sub-district, Garut Regency. The name, Dukuh, was taken from Sundanese language, which means steadfast, obedient, and persistent in defending one's possessions or obediently carrying out the traditions inherited from their ancestors (Arismunandar, 2011:296; Interview with Lukmanul Hakim/ the *kuncen* (the caretaker) of Dukuh Traditional Village, July 25, 2020). Based on various sources and reinforced by the statement of the head of Dukuh village, Mama Uluk (interview at Dukuh Traditional Village, July 25, 2020), it is found that the founder of Dukuh Traditional Village is Sheikh Abdul Djalil. Sheik Abdul Djalil's arrival resulted from *ngalanglang buana* (moving from one place to another) to find a suitable place to live to spread his knowledge and religion.

Understanding life in Dukuh Traditional Village is closely related to the village's history. Religious life, the way of life, and the social life of the traditional village community are taught from generation to generation, originally brought by Sheikh Abdul Djalil. Sheikh Abdul Djalil arrived at his destination from his journey, he was the leader of an Islamic boarding school. In the 17th century, he was appointed as the replacement for the former Head of Religion in Sumedang by the Sultan of Mataram at the request of the Regent of Sumedang, Rangga Gempol, under the rule of Mataram. Sheikh Abdul Djalil's request before accepting the offer was that there should be no infringement of *Syara* (Islamic law or teachings) such as killing, robbing, stealing, adultery, and so on, and if these conditions were violated, his

position as a leader had to be immediately replaced. During his tenure, the rules of the Islamic religion were carried out well until one time, there was an incident of violation when he was carrying out Hajj. The violation was the killing of Jagasatru, the envoy of Banten, ordered by Ranga Gempol II because he was angry at the envoy's request to submit to Banten. Finally, Sheikh Abdul Djalil discovered the violation and then resigned from his position and left Sumedang. This was the moment when Sheikh Abdul Djalil started his journey of looking for a place that he felt was suitable to spread his knowledge and religion. One day, he received a hint in the form of a ray as big as a palm tree (*sagede galururan kawung*) moving towards a certain direction and stopped at an area at the Cimangke and Cipasarangan rivers. The area was already inhabited by *Aki* (a call referring to an old man, like Grandpa) and *Nini* (Grandma) Candradiwangsa. Then, Sheikh Abdul Djalil lived in that place and was trusted by the local community as the forerunner of Dukuh Village. It was estimated that Sheikh Abdul Djalil occupied Dukuh Village in 1685 (Arismunandar, 2011:296-297; Syukur & Qodim, 2016: 145-146; Interview with Mama Uluk, 25 July 2020, Traditional Village of The Inner Dukuh.)

The origin of the founder of Dukuh Traditional Village, namely Sheikh Abdul Djalil, is a figure respected and admired by the Village community. Dukuh village is believed to be a blessed place because it was the place where Sheikh Abdul Djalil spread his knowledge and religion away from worldly affairs. Through the long history of Sheikh Abdul Djalil's life journey to get to the Dukuh area, this area is considered the chosen area.

Dukuh village community is divided into two, namely the Inner Dukuh and the Outer Dukuh. The Outer Dukuh is called Dukuh *Landeuh* (*Landeuh* means below) because it is located at the bottom of the village, while above it is the inner Dukuh called Dukuh *Tunggoh* (*Tunggoh* means above). Both are located in the same area of Dukuh village, namely RW (hamlet) 06. At the upper part of the Inner Dukuh is *Tanah Karomah* (sacred land), inside which is *Makam Karomah* (sacred tomb). The highest level of leadership in this village is called *kuncen* (the caretaker), currently held by Mama Uluk, whose full name is Mama Lukmanul Hakim. Various traditional rituals carried out in Dukuh Village are led by

the *kuncen* and if the *kuncen* is unable to attend, he is replaced by a *kuncen* assistant (*lawang*). Each ritual activity always asks for a blessing first, and the ritual activity is led by *kuncen*. *Kuncen* also acts as the imam of the congregational *fardhu* (obligatory) prayers at the Dukuh Traditional Village Mosque.

The people of Dukuh village embrace Islam with the Qur'an and Hadith as their guidelines both in the acts of worship as well as in society. Their daily worship adheres to the Shafi'i school and follows the teachings of Sufism. All worship in the pillars must be carried out obediently and cannot be abandoned, namely *salat* (prayer), paying *zakat* (the compulsory giving of a set proportion of one's wealth to charity), fasting, and performing Hajj, as well as other *sunnah* (optional) worship. The village people live a simple life, especially in the Inner Dukuh environment. This belief in simplicity is seen by not living in luxury, namely not having luxury goods and living only from farming or cultivating, worshipping, and getting along well with neighbors. These life principles are held fast in the inner Dukuh environment.

This lifestyle is in line with the belief in "*kasuruan karuhun*" (ancestral advice) passed down from generation to generation by village leaders, namely *kuncen*. Taboos, ancestral advice, and prohibition applied in Dukuh village are unwritten, and there is no direct punishment for violating them. They also do not mention the rules of the Islamic religion specifically or are mandatory. Still, they believe that these rules are something taught and existing in their religious guidance or Islamic law. The prohibition is believed to be taught directly by Sheikh Abdul Djalil and applied from generation to generation through oral delivery. They believe that if they violate or disobey the customary prohibition, they will get disasters, calamities, or warnings, suffer from an incurable illness, or be miserable. They share beliefs and examples of cases with those violating the prohibition so that they can learn and remain *istiqomah* (persistent) in carrying out customary and religious rules.

The Art of *Terebang Sejak*

The Art of *Terebang Sejak* of Dukuh Traditional Village is one of the various *Terebang* arts in West Java. This kind of art

in Naga Village is known as *Terebang Gembrung*; in Ciptagelar Traditional Village, it is called *Terebang Ageung*; in Sumedang, it is known as *Terebang Buhun*; in Serang Banten, *Terebang Gede* and several other names such as *Terebang Pusaka* and *Terebang Gebes* in Tasikmalaya. Some of the similarities of all *Terebang* arts are their function initially used as a medium for spreading Islam religion and their origin coming from an area where the majority of the people are Muslim (Deniati et al., 2020; Fauzan, 2017; Hidayana, 2020; Warsana, 2020).

Terebang art contains strains of songs, including prayers and praises. According to Warsana (2020:2), the strains in *Terebang* are prayers and praises as well as songs of Barzanji containing the story of the life and noble character of Prophet Muhammad (PBUH). The essence of *Terebang* poetry is in the form of advice related to the teachings of Islam. For the people of Dukuh Traditional Village, *Terebang* has the meaning of a spiritual journey to the Almighty God of the universe, called 'flying' or 'ngapung' in Sundanese (Hidayana, 2020:28).

Based on the information obtained from interviews with young leaders directing the art and culture of Dukuh traditional village, Bapak Yayan bin Isan (57), the history of *Terebang* began in Dukuh Traditional Village along with the entry of Islamic missionaries in South Garut, especially from Sheikh Abdul Djalil, the guardian of the spread of Islam, traveling the world from Sumedang Larang kingdom. As previously explained, *Terebang* art initially functioned as a medium for spreading Islam. Based on the statement quoted by Fauzan (2017:3-4), the purpose of Islamic missionaries to incorporate the sense of Islam into the arts is to foster a sense of love for Allah (SWT). Accordingly, some Muslim scholars argue that Islam does not prohibit its followers from expressing a sense of beauty through art so that people are closer to the Creator of the Universe.

The naming process of *Terebang Sejak* in Dukuh Traditional Village started with the name of *bangbrang* in accordance with its function, namely *ngabrangbangkeun* (entertaining) children who have just been circumcised. Then it became *Terebang Sejak*, the word '*Sejak*,' according to traditional elders, was interpreted as a foundation for the *muamalah* (a part of Islamic teaching regulating the relationship between a person and another),

namely “*kesenian terebang anu dilakukeun seja karena Allah*” (the art *Terebang* is performed for the sake of Allah (SWT). Therefore, the word ‘*Sejak*’ is taken from the word ‘*seja*’, meaning that everything is done selflessly, only hoping for the blessing of Allah (SWT) (Hidayana, 2020: 29).

The Art of *Terebang Sejak* is musically formed from rhythmic and melodic guidance. The rhythmic pattern is produced by the beat of a *terebang* musical instrument, while the melodic loop comes from the singer’s vocal chants. According to the form of the performance, the art of *Terebang Sejak* can be watched on stage, in the open field, or the performing arts. The main instruments of *Terebang* are vocals, the player’s body movements, and special abilities in *debus* attractions. Simple and repetitive percussion patterns or motifs show the musical identity of *Terebang*. The ensemble tends to function as rhythmic, acting as a rhythm accompaniment or giver to the dominant vocal in its melodic function. The form of *Terebang Sejak* art performance is included in the type of performance of *Sekar Gending*. *Sekar* is built by the singers’ voices, and *Gending* is built by percussion instruments, each of which has its name. The names are *kempring*, *indung*, *bangsring*, and *pasieup* or *dog-dog pangrewong*. Each musical instrument has its certain function and characteristic in *Terebang Sejak*, namely *kempring* as a basic beat, *indung* as the one to answer *kempring* every two beats, *bangsring* as the largest instrument with a circle circumference of 120 cm, 19 cm length, and 29 *paseuk*, and *pasieup/dogdog Pangrewong* with a circumference of 87 cm and 46 cm length and 19 *paseuk* serving as the rhythm giver (Figure 1).

The Art of *Terebang Sejak* of Dukuh Traditional Village is currently led by Kang Yayan bin Isan (Fig.1). The previous generation was held by Mad Tasik around the 9th century, *Aki Iyin* (1999), and *Aki Ahromi* (2007). For the performance, this art consists of six married men aged between 35-70. The clothes worn during the performance carried out inside the Dukuh Traditional Village environment were white *taqwa* clothes. Some of them also wear *kampret*. However, as an identity during performances outside the village, the players wear *kampret* and *ikat*.

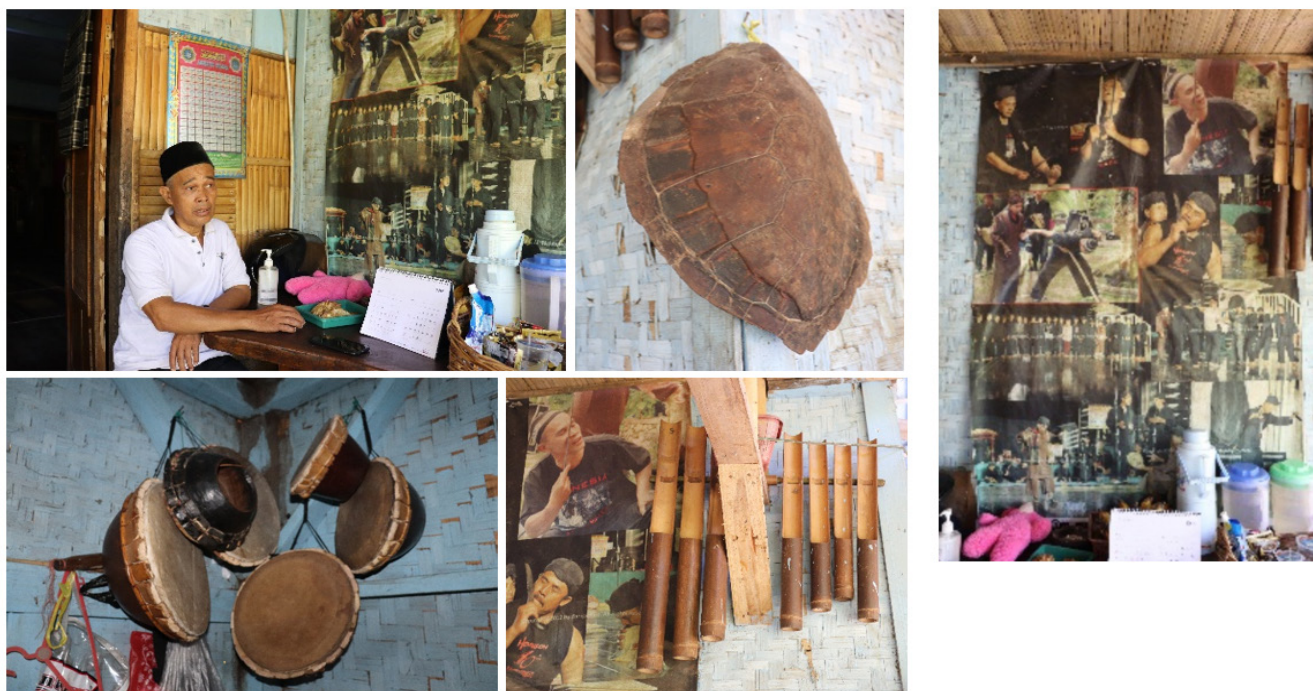


Figure 1. The figure of *Terebang Sejak* art: Kang Yayan bi Isan and his musical instruments.

(Nani, March 2021)

In his performance, *Kang Yayan* learned three songs for the art of *Terebang Sejak* he led, namely 1) *Assalamu Alaek*, (2) *Jaenul Anbiya*, and (3) *Beluk*. The following are the lyrics and meanings of the songs sung in *Terebang Sejak's* performance;

Table 1. The lyrics and meanings of the songs

No.	Jenis Lagu	Makna
1.	<i>Assalamun Alaik, (laras madenda / tone ladder from West Java)</i> <i>Yaa Salamun'Alaik</i> <i>'Alaikaa Yaa Jaenul Anbiyaa</i> <i>Allahanbiyaii....</i> <i>Rodhiassalaamun Alaik.</i>	It is the opening sentence of the gathering for all attendees, then ask permission from the Lord of the Universe to give salvation and blessings to all.
2.	<i>Jaenul Anbiyaa (laras Madenda).</i> <i>JaenulAllahanbiya.</i> <i>AssalamunAlaik...</i>	Explanation that Allah (God) has given greatness or superior knowledge to the prophets, and a prayer asking for their blessing to provide safety for all of us.
3.	<i>Beluk</i> is a typical art tradition of West Java, rooted in <i>huma</i> community. <i>Beluk</i> in the context of <i>Terebang Sejak</i> performance uses a narration taken from the oral tradition of " <i>Elmu Dukuh</i> "	Affirmation of the correlation of narratives, songs and aspects of spirituality. In this round, <i>debus</i> players began to act. The text of <i>elmu Dukuh</i> performed by being sung (through <i>beluk</i>) has a relationship of spirituality.

In general, the structure of *Terebang Sejak* art presentation is divided into four parts; the first part is the pre-show preparation, consisting of the preparation of musical instruments by first tightening the skin of the instruments, called *ngajeujeul* in Sundanese, continued by praying. The second part opens with the "*wawayangan*" beat using a simple rhythmic pattern played with all the instruments repeatedly in the same tempo. The third part is the presentation of the song, starting with the song of *Assalamu'alaik*, continuing with the song of *Jaenul Anbiyaa*, and ending with the song of *Beluk*. When the *Beluk* song is started to be sung, automatically in this section of the session, *debus* players enter the show arena and immediately perform a *debus* attraction. However, this *debus* session is excluded from the performance on big days such as *Muludan* in Dukuh Traditional Village.

The Spirituality of *Terebang Sejak* Art of Dukuh Traditional Village

Art is one way of showing expression, from expressions of admiration, sadness, and happiness to expressions of gratitude. Kusuma in bin Yahya et al. (2020:243) state that expressions must come from the heart. Moreover, art working in harmony with Islam, according to Bahri & Shirazy (2021:1-3), is an activity integrated into human life. It can be expressed through diverse, beautiful creativity by using various media as long as it aligns with human nature and noble values. Nature is referred to as beauty with no external elements prohibited by God's laws to accompany the art.

The art of *Terebang Sejak* is an art with an Islamic sense presented through praises sung during the performance. This art originated in Dukuh Traditional Village, with people holding tightly to Islam with Quran and Hadith as guidance. It can be said that this art comes from the life of the people. Following Bahri's statement (2021: 8), the Qur'an and Hadith are referenced in creating this art, and the source of inspiration for the Islamic art applied can come from the lives of the people embracing the spirit of Islamic teachings as a guide generating the beauty of this art.

The community life in Dukuh Traditional Village is carried out based on the Qur'an and Hadith, adheres to Shafi'i school, and follows Sufism teachings. Through the teachings of Sufism, quality humans can be generated with a level of *ma'rifat* to achieve monotheism. This Sufism aims at lust control to be persistent in noble behavior. It also aims at *ma'rifatullah*, a self-recognition system and approach to God (Sagala, 2018: 104-112). This is displayed during the community life of Dukuh Traditional Village. Their behavior is based on acts of worship, limiting themselves to avoid disputes, equating perceptions to achieve goals, persevering, and being persistent. The Sufism teachings are first spoken, followed by the body moving consciously to carry out them, and practiced by the heart (Sagala, 2018: 104-105). The behavior agreement is based on religious guidance reminding each other not to violate rules. This gives the people of Dukuh Traditional Village strength, trust, and confidence to become quality human beings performing everything based on the intention of getting closer to Allah and sincerely for Allah.

Likewise, the art of *Terebang Sejak*, originating from Dukuh Traditional Village, is inseparable from the people's beliefs and way of life. The artistic spirit emerging from this art is based on the love for Allah (Swt) as they always carry out the worship in the Village. Sumardjo (2000:233) mentions that works of art more or less describe the place where the art was created, from where the artist creating the artwork comes and lives with a particular society. The life of an artist in a community group becomes a stimulus to the work generated. Accordingly, the artists of *Terebang Sejak* come from various backgrounds originating from the lives of the people of Dukuh Traditional Village. *Kang Yayan*, currently leading the art of *Terebang*, was born and raised in Dukuh Traditional Village, and so were all other players. The background of this art is also influenced by its initial function as a medium for the spread of Islam historically brought when Islam entered South Garut, and especially when Sheikh Abdul Djalil as the guardian of the spread of Islam, traveled from one place to another.

In addition, *Terebang Sejak* is also believed to be started from the term '*bangbrang*' aiming to *ngabrangbangkeun* or entertaining circumcised children. The circumcision ritual first existed

in Dukuh Traditional Village. Then, this art was created to entertain the circumcised children, distract their minds, and help them forget the pain. The community life in Dukuh Traditional Village, where the artists live, is mostly related to religious activities. They always carry out both obligatory and optional religious activities. When the time for the obligatory prayer comes, a prayer invitation is always delivered through *bedug* (a kind of large drum) and *adhan* (the call to prayer) from a mosque in the Inner Dukuh Traditional Village. Every morning and evening, there will be Qur'an reading activities for children at the madrasa and at home. Every Friday night, there will be prayer activities at the house of *Sesepuh* (the elders)/*Kuncen* (the leader), continued with a pilgrimage to the grave of Sheikh Abdul Djalil on Saturday, and other religious ritual activities carried out by the artists of *Terebang Sejak* in the village where they live. The artists are closely related to their religious environment.

Religious activities and praises on the greatness of Allah (SWT) and the glory of the Prophet Muhammad (PBUH) are always performed in Dukuh Traditional Village environment. Stimuli in the form of guidance and advice from ancestors passed down from generation to generation are inherent in life as part of the Dukuh Traditional Village community. Based on Furman, quoted by Amir (2016: 70), sometimes spirituality and religion are sometimes interrelated. Religion as a standardized pattern, value, belief, symbol, behavior, and experience directed at spirituality is known together in society and passed down through tradition. The aforementioned rituals, prohibitions, guidance, and advice in Dukuh Traditional Village have become a tradition conveyed, taught, and carried out from generation to generation by the *kuncen* to the community and parents to their children.

The art of *Terebang* is associated with the meaning of a spiritual journey toward God in the Universe, and this art is done by only hoping for a blessing from Allah (SWT) without expecting worldly affairs or self-interest. According to *Kang Yayan* in an interview in Dukuh Traditional Village, in the *Terebang Sejak* art process, the artists admitted that during the performance process, everything must be done sincerely, without prioritizing the amount of the fee of the performance. As in the beginning, the *Terebang Sejak* artists walked around the village to entertain

people by holding an event or celebration without expecting payment. They were sincere even though they only received food in return. During the performance process, they should not feel the slightest bit arrogant because they were well aware that during the process, they always praised the greatness of Allah (SWT). and everything can only be done with the permission of Allah (SWT). They believed it all because, based on Mr. Yayan's own experience, he was injured during his *debus* act because he thought of being arrogant. At that time, he realized, said the prayer again, and then re-started the action that finally went smoothly. This is in line with the Islamic spirit that is embraced only for the sake of Allah (SWT) and implemented with the support of knowledge, skills, and attitudes (Rizali, 2018:5).

The strain of *Terebang Sejak* song accompanied by music contains praises of the greatness of Allah (SWT) and the glory of the Prophet Muhammad (PBUH). This is one of the characteristics of art in harmony with Islam, based on monotheism expressing the image of the holiness and greatness of Allah (SWT). Islamic art follows the rules of Islamic law, whose artistic activities refer to the guidance of the Qur'an and the sunnah wisdom of the Prophet Muhammad (PBUH) so that the goal is to worship Allah (SWT). Therefore, its beauty is not only physical but also meaningful (Bahri, 2021:9-20). The song lyric in the art of *Terebang Sejak*, led by Kang Yayan is as follows.

*Assalamun Alaik,
YaaSalamun'Alaik '
AlaikaaYaaJaenulAnbiyaa
Allahanbiyaii....*

RodhiassalaamunAlaik.

This lyric is a greeting and invitation for friends and the audience. This lyric is also a way to start the performance with an intention for the sake of Allah (SWT) and to ask His permission to be given safety and blessings.

*Jaenul Anbiyaa,
JaenulAllahanbiya...
AssalamunAlaik...*

The lyric tells about the prophets as Allah (SWT)'s messengers who were given special knowledge . It also expresses praises asking for blessings to bring salvation to those listening.

Beluk with narration from oral tradition, "*elmu Dukuh*" is as follows.

BUMI SARANGKA 'ELING

*Dukuh matuh dayeuh maneuh,
nya bumi sarangka eling,
sarangka bumi cahaya,
Jagat meunang ngagugula,
Nya taneuh meunang nyucikeun
kyai saur nadati, mas demang panalangsara
ulah weruh tanpa guru
guru silam ing manusa, manusa dinu sajawawa
gunung lindung panglindungan
gunung beber pangbeberan
parahu itu parahu, parahu itu pangeran, pangeran sabudeureuna,
mikaweruh kupanemu, dikamudi iman suci,
dilayaran tingkah selam, dibosehan ku marifat
kaluhur ku ashadu, ngilik-ngi lik para mukti,
ngilo-ngilo para pulo, nengteang para muara,
nutata larang jeng basa,
anceg panceg dimuara larang jati.*

The People of Dukuh Tradisitional Village have always firmly adhered to the tradition, settled in the land of *Karomah*, the land always becoming a reminder for the people,

the place blessed with divine light, the land uniting kinship, the sanctified land

The founder of Dukuh village is a knowledgeable, generous and caring Muslim scholar, a guardian transforming into a human figure, a leader in Nusa Java (Nusantara).

The *Karomah* of Dukuh Traditional Village, the place and its leaders have always been a place to seek refuge, a place to reassure souls for the community.

In the search for meaning and purpose in life, the main control is pure faith harmonizing with *ma'rifatullah*.

The main foundation is *Syihadat*, the testimony to Allah (SWT), the provision for self-discovery in the universe, generating the *istiqomah* (consistent) attitude

"Panceg di Muara Larang Jati"

wallohu'a'lam

The narration gives an overview of Dukuh Traditional Village, telling the history of the village's existence as a sacred land associated with Sheikh Abdul Djalil as the guardian and founder of the Village. The narration also explains the life of the community of Dukuh Traditional Village following the teachings of Sufism with the aim of self-control to be persistent and harmonize with *ma'rifatullah*.

The lyrics or narration in the art of *Terebang Sejak* contain spiritual values whose beauty is not only physical but also meaningful. As stated by Bahri that this art can also be considered as Islamic art (2021:9-20). Concerning the stages of this art performance, the lyrics are gradually sung full of manners, through greetings, and praises to Allah (SWT) and prophets.

Next, the lyrics tell the life of the artists coming from the Traditional Village, which is based on the main foundation, namely *Syihadat*, the testimony to Allah (SWT), glorifying Allah (SWT) as the Creator of the Universe. The spirituality of this art is also a process in the search for meaning or identity to be persistent in getting closer to Allah (SWT) and in doing acts of worship for Allah (SWT). According to Zinnbauer et al.'s statement quoted by Amir (2016:71), four signs of spirituality consist of spiritual processes in the search for meaning, the existence of spiritual experiences such as feelings of closeness to God, a sense of connectedness to the universe and the living creature, and spiritual behavior. These signs are reflected in the art of *Terebang Sejak*, especially in the lyrics of the song.

The fact that the art of *Terebang Sejak* is full of Islamic art and spirituality is reinforced by Anshari's statement as quoted by Rizali (2018:9), on the art of *Terebang Sejak*. They stated that the lyrics or narration of the *Terebang Sejak* art function as an internal approach through sacred texts to achieve the blessing of Allah (SWT) and as an external approach through religious understanding manifested in Dukuh Traditional Village community's social life related to the grace of the universe. They also explain the relationship between a person and Allah (SWT) (vertical relationship) and also the relationship between persons as well as nature (horizontal relationship). That indirectly describes the life of the community of Dukuh Traditional Village.

In the performance, along with *beluk* narrative in this section of the session, *debus* players entered the arena of the show and immediately performed *debus* attraction. This attraction is the art of showing immunity by cutting the body using sharp objects. Players performing *debus* attractions are not ordinary individuals, they need a strong belief and intense practices. *Debus* players have a fairly long spiritual journey because to reach that stage, they do not only do regular training but also perform various prayers, fasting, and worship. Moreover, their sincerity is also tested before they are finally considered worthy and pass to perform this *debus* attraction. Like *Kang Yayan*, besides being the leader of *Terebang Sejak* art, he is also a player of *debus* attraction. *Kang Yayan* said that he was trained by his predecessors, *Aki Akhromi* and *Aki Iyin*. He initially followed his predecessors' art journey by playing as a musical musician. As time went on, he expressed his wish to participate in *debus* attraction. Before being allowed to practice *debus*, his predecessors gave some conditions including a warning not to use this attraction to brag, a caution to perform this attraction properly, and other conditions such as fasting and other worship. If he was ready, he would be taught and given the full knowledge of *debus* by them. As time passed, *Kang Yayan* graduated and was able to perform *debus* attraction. Every time he performs this attraction, he must always start with careful preparation, praying, and sincere determination and intention for the sake of Allah (SWT), without the slightest thought of being arrogant. The activity of slicing the body using sharp objects is entirely done with the belief that Allah allows it all to happen so

that the incision does not hurt or can heal quickly.

According to Said (2016:124), the history of *debus* includes the philosophy of “*la haula wala Quwwata illa billah al-’aliyy al-adzhim*” or there is no authority nor any power except with the permission of Allah (SWT). This philosophy makes them believe that if Allah (SWT) does not allow knives, machetes, cleavers, or even bullets to injure them, they will not get hurt. There is no doubt nor arrogance in performing this *debus* attraction because it all can be done only because of Allah’s permission. In addition, the performance becomes one integrated unit of the entire *Terebang Sejak* art show because every activity is performed by chanting praises to Allah (SWT) and keeping in mind that it is all done for the sake of Allah (SWT) and only hoping for Allah’s blessing.

CONCLUSIONS

The art of *Terebang Sejak* originated from Dukuh Traditional Village and is inseparable from the beliefs and way of life of the people. The artistic spirit emerging from this art is based on the love for Allah (SWT), as they always carry out worship in the Village.

The artists of *Terebang Sejak* are part of the Dukuh Traditional Village community living in Dukuh Traditional Village environment. The experience of the artists or performers makes the life of the Dukuh Village community a stimulus to the art. Therefore, the art of *Terebang Sejak* becomes an art with a sense of Islam in line with the spiritual habits in Dukuh Traditional Village. This sense of spiritualism through belief and faith has existed in the artists’ minds and souls through the spirit, from utterance and action then practiced by the heart through parts of the Dukuh Traditional Village. They become part of Dukuh Traditional Village. They become part of the quality human beings in Dukuh Traditional Village environment by practicing Sufism and taking part in spreading a sense of spirituality through the art of *Terebang Sejak*.

The teaching of *elmu Dukuh* is informed to the audience of this art through the *beluk* in the chant of *Terebang Sejak*. The information conveyed is in line with spirituality and the existence as well as the life of the people of Dukuh Traditional Village. This spirituality is maintained to remain persistent through various guidance and pieces of advice passed down from generation to generation and repeatedly. One of which is through the art of *Terebang Sejak*. The spirituality of *Terebang Sejak* art of Dukuh Traditional Village can be said to be Islamic art because it is beautiful not only outwardly but also meaningfully. This art activity is done sincerely for the sake of Allah (SWT).

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