The Practice of Cultural Dakwah Among the Bagelen Muslim Community
Fitri Yanti Yasin1* Khairullah Saibi1

1 Faculty of Dakwah and Communication Universitas Islam Negeri Raden Intan Lampung Bandar Lampung, Indonesia
*Corresponding author. Email: fitriyanti@radenintan.ac.id

ABSTRACT
Members of the Bagelen community practice Javanese traditions including rituals, arts and ceremonies, ones that are highly influenced by Hinduism and Buddhism, even though they considered themselves as Muslims. This study analyzes the practice of cultural dakwah (Islamic proselytizing) among Muslim communities in the village of Bagelen. It uses a qualitative method, and focuses on selected key informants in order to gain the data. This study shows that the use of cultural dakwah among Muslims of the Bagelen community is pervasive. As such can be described as an attitude that tries to link Islamic teachings with wisdom of the local tradition. The practice of cultural da'wah in Bagelen appear as an interesting approach of doing dakwah as it keeps the dynamic of local tradition with ritual practices of the religion: here Islam does not discard the prevailing cultural traditions in society, but re-introduce them in a new cloak of Islamic values.

Keywords: Cultural dakwah, Javanese transmigrants, Javanese Muslim in Lampung

1. INTRODUCTION
Lampung is one of the provinces in Indonesia where the majority of the population are transmigrant people and come from the Javanese ethnic group. Multiculturalism [1] has become a part of the daily lives of people in Lampung, in a sense that both migrants or local communities live side by side. Lampung was one of the provinces designated by the Dutch colonial government in 1905 as a transmigration area because of its vast and fertile land. Bagelen village is one of the oldest transmigrant villages in Lampung, now consisting of 155 families and 815 inhabitants, most of which are Javanese family who came from Java [2].

In the daily life of the Bagelen village, people still use Javanese customs or traditions both in terms of communication and their daily activities. Even, Javanese traditional ceremonies and rituals are passed down by their ancestors to their descendants to this day, such as ritual beliefs, traditional arts and ceremonies. Culture is an identity formed through inheritance and innate, but culture can be diverse and integrated because it is driven by the number of newcomers more than the number of indigenous people. The Bagelen people, who still strongly identify themselves as Javanese, still adhere to the Javanese custom, that is traditional ceremonies and ritual practices which are highly influenced by the teachings of Hinduism and Buddhism, even though by these practices, they convict themselves as Muslims. But what is always crucial and interesting to study is the following: local culture that still contain elements of the animism-dynamism mythology [3], [4]; ritual activities based on the mythology of animism-dynamism or syncretism; and cultural products of religious symbols, in this case, local culture with a religious pattern, Islamic dialectics and culture, which in turn gives birth to a syncretic form of Islamic rituals and culture.

Dakwah activities are the accumulation of the process of transformation and actualization of the values of faith carried out by a Muslim or Islamic institution that embodies Islam as teachings, views and needs of life in personal and collective life, through certain channels and media in accordance with the chosen propaganda variety, in order to achieve Islamic life from various aspects [5]. In order to achieve the desired dakwah goals for the Bagelen community whose existence is locally patterned in religion, it is necessary to promote intensive application of cultural dakwah in the form of synergy and dynamism in the activities of preaching. For preaching with a cultural approach means propagation dynamically in line with dynamics people's lives. Thus many researchers want to further examine how the dynamics of efforts made in the implementation of cultural propaganda, and whether the implications will be good or not for the effectiveness of the dakwah [6]. Based on this background, this study aims to analyze the practice of cultural dakwah in Muslim communities in the village of Bagelen, Pesawaran, Lampung.

2. RESEARCH METHODOLOGY
This study uses a descriptive and qualitative approach, because this study describes a certain object according to what it is, in order to provide an explanation and answers to the subject being studied. The subject of this research is the Bagelen community. Data for this research is gathered from traditional, religious and cultural figures in Bagelen. A qualitative research prioritizes a whole descriptive data
This research also
f cultural propaganda. But because of his
ltural context,
ong
chmark for
ts play,
ning attention to the
agers also speak in Javanese for daily
, it can be seen from the village
been spread through Indonesia.
neumatic works such as pictures and song lyrics, Islam has
coaching, marriage, family, infrastructure
plied by KH. Ahmad Dahlan is what we must take as an
example. This includes preaching with works of arts,
ase, games, cadre
aching, marriage, family, infrastructure [10]. It was from
artistic works such as pictures and song lyrics, Islam has
been spread through Indonesia.

1.1. A Brief on the Bagelen Community
Bagelen is a transmigrant village located in Gedong
Tataan, Pesawaran, Lampun. The origin of the name was
taken from the name of a village located in Purworejo,
entral Java [11], the village where the Bagelen residents
came from. The existence of the Javanese diaspora
community in Bagelen village can be seen from the origins
of their arrival in Bagelen and their current life, by looking
at the patterns of settlement, the social interaction between
the Javanese diaspora community and the local community
and the dominant identity and culture. Settlement in
Bagelen is formed according to ethnicity of the Bagelen
people as they live in groups with their fellow ethnic
groups. This happened because the Javanese community in
Bagelen felt safer when living with fellow Javanese ethnic
groups, as well as local residents such as the local
Lampung people who lived next door to fellow ethnic
Lampung people. Even though in the settlement pattern of
the Lampung local community and the Javanese
community lived in groups, there were no ethnic conflicts
in Bagelen, and this village was one of the settlements
where the Javanese community could live in Lampung
peacefully.

1.2. Javanese Islamic Tradition among the
Bagelen Community
The Javanese community in Bagelen has a high sense of
ethnic identity [12]. It can be seen from their daily lives,
where they still make Javanese culture as a benchmark for
daily behavior. The language and traditional ceremonies
that they do are still Javanese, although there are still
elements of local Lampung culture that they adapted. The
dominant culture used in the community living in Bagelen
is Javanese culture. It can be seen from the village
government system, where the village heads who have
always been of Javanese men. Because the village leader
were Javanese, as such affected the government system in
the village, since the government system is based on
elements of Javanese culture, such as the practice Syuroan,
or a ritual of purifying the village carried out on the month
of Syuro: this ritual is part of Javanese culture. The art
performances developed in the village are also of Javanese
elements. The villagers also speak in Javanese for daily
communication [13]. Most of the population in Bagelen is
Javanese, so that Javanese arts such as kuda lumping (skin-
made horse dance), wayang kulit (skin-made puppet play),
and angguk, and Syuro rituals, are still popular, and are
preserved from generations to generations in Bagelen.
These artistic performance are still held in Bagelen,
especially during celebrations such as weddings,
circumcisions [14].

1.3. Cultural Da’wa By The Bagelen Society

4. DISCUSSION
The Javanese transmigrants who have lived for years in Bagelen did not eliminate the culture of their ancestors in central Java. Artistic performance is one of the cultural heritages that are still preserved, in addition to several traditions carried by their ancestors. The Bagelen Muslims are known as religious people. That is because, in daily life, they perform religious worships and are active in organizing cultural activities that have religious nuances [15]. More over, culture is not all about religious issues, but also consists of economic, social, political, scientific and social elements. Also, because the cultural system consists of cultural values in the form of ideas that are very valuable for the life process [16], therefore, cultural values can determine the characteristics of a cultural environment. Where these values are adhered by the people, they will be colored by the actions of the community.

The concept of village community religion that is based on cultural systems and traditions does not stop with just one pattern. Yet there are several religious patterns that are owned by rural communities, namely tradition, or religious methods based on tradition. This method follows what has been done by the ancestors, and passed on from generation to generation [17]. In general, for someone who adheres to this way of religious belief, they will be strong, difficult to accept new religious matters or renewal, let alone convert to other religions. Thus the traditional way of religion is less able to improve the science of religious charity. Likewise, the religious purity does not break away from the predecessor’s tradition, that is, the way of religion is based on the use of reason and heart (revelation). Thus, they always try to understand and live the teachings of their religion by understanding, practicing and spreading the dakwah.

The dakwah that can be developed by the Javanese transmigrant community in Bagelen is through artistic and cultural performances including wayang kulit, which is still preserved by the local community. Wayang kulit is used in every implementation of the Bagelen village by using Javanese language, which is inserted with Islamic values [1]. The kuda lumping is a local cultural heritage brought from the land of ancestral origin of the Bagelen people, Java. The performance of kudalumping is accompanied by Javanese chanting songs, which also contain Islamic moral meaning and messages such as Ricik-Ricik Banyumasan, Eling-Eling, Gadril, Blendrong, and Lung Gadung, displayed, at events such as weddings, circumcisions, and commemorations of national holidays and religious holidays, making the accompaniment of music and songs feel inherent in the minds of citizens, especially children who often watch this performance. Javanese rituals that is observed by the Bagelen community is the so-called Syuroan, or the celebration of a new year’s eve according to the Javanese calendar which is, held in the first month of Syuro, considered to be sacred by the Javanese people. The celebration coincided with the commemoration of the 1st of Muharram, called syahrullah, the month of Allah, in Islamic calendar. Therefore, on the night of one Suro, it is usually interspersed with ritual prayers aimed at getting blessings and preventing the coming of distress. Also, throughout the month of Suro the Javanese people believe in continuing to be mindful and alert to misleading temptations.

5. CONCLUSION

Cultural dakwah is a cultural activity that is carried out in accordance to spreading Islamic values: it is a proselytizing that is full of wisdom in addressing and understanding the culture that develops in and is held by the local society. When viewed in terms of interactions with the local social environment, it is included in the compromise dakwah category, a dakwah that accommodates and understands local wisdom. By understanding the concept of proselytizing Islam this way, various cultures that exist in society can be united in the shade of Islamic values, and in turn can give grace to human life. There is an element of local consideration in the context of the application of Islamic teachings, so that Indonesian Islam is not uprooted from its own local context, namely culture, tradition, and others. In practice, a model of cultural dakwah appears in a form that is more inclusive, i.e. an attitude that does not confine Islam into a mere form or symbol of a religious practice, but more importantly is the purpose and mission of the practice. The model of cultural dakwah also appears as a model of dakwah that is more adaptable to the social environment, where Islam is practiced not by discarding prevailing cultural traditions, but by making Islamic values become submerged into the local arts and rituals, passed from their ancestors, thus now are transformed into (part of) Islamic tradition.

REFERENCES


