



# Islamic Art as a Representation of Religious Society

Asti Tri Lestari<sup>(✉)</sup>, Juju Masunah, and Tati Narawati

Universitas Pendidikan Indonesia, Bandung, Indonesia  
trilestariasti89@gmail.com

**Abstract.** Tasikmalaya Regency, which is popular with religious life, is used as the basis for the formation of performing arts so that art cannot be separated from Islamic religious values. For instance, *rudat*, *terbang gebes*, *terbang sejak*, *terbang gembrung*, *Jingkrung* and *Bangreng*. The purpose of writing this article is to describe Islamic art as a representation of a religious society. This research was conducted through a qualitative approach with a descriptive analysis method. Therefore, the attention is focused on actual problems as they were at the time the research was carried out. The technique of collecting data was carried out through observation, interview, and documentation. The results and findings show that there are various types of Islamic art in Tasikmalaya as a description of the perspectives and habits of the local community. It can be seen from the movements that are presented as not erotic, the song lyrics are filled with good advice, prayers, gratitude, and praises to Allah and the Messenger of Allah SWT.

**Keywords:** Islamic Art · Religious Society · Representation

## 1 Introduction

Tasikmalaya is the area with the largest community of Islam in West Java, reaching 99,96% of the total population. In addition, based on information from the West Java Ministry of Religion, Tasikmalaya is listed as the area that has the highest Islamic boarding school in West Java with a total of 1,344 Islamic boarding schools. Therefore, it is not surprising that Tasikmalaya is popular as the *kota santri* [1].

The condition of religious life of the people of Tasikmalaya is full of Islamic nuances and breaths that color all of their lives [2]. Several forms of art that are developing are also inseparable from religious values. Islam through the main source of the Qur'an really appreciates the arts. Islamic studies on art are very broad, because Islam is flexible, which means it can adapt to the times.

Islamic art is an expression of the beauty of form from the perspective of Islami on nature, life, and humans. Then art appears as part of human nature which likes beauty. The arts can also be enjoyed and make humans happier [3]. However, in Islam, if art gives negative things then it will be forbidden, for example, dances that contain elements of erotic movement. Meanwhile, dances that provide benefits and knowledge are still permissible in Islam. Art is beauty as well as a medium for disseminating Islam, so it can create useful and quality artworks but still adhere to religious values.

In Tasikmalaya, these religious values form the basis for performing arts information. These religious values appear implicit and explicit in the elements of the performance, including song lyrics, accompaniment instruments, movements, performers, and costumes. Islamic art that grows and develops in Tasikmalaya consists of *rudat* in *Cikup*, *terbang gebes* in Tanjungjaya district, *terbang sejak* and *terbang gembrung* in Puspahiang and Salawu district, *Jingkrung* in *Manonjaya* district, and *Bangreng* in Kutawaringin. These arts still exist today, even with the condition “unable to live, unwilling to die”.

In the modern era, it is not uncommon for people to have forgotten or abandoned their regional traditions. The cultural behavior of the people, especially the younger generation, is so worrying. The arts that used to develop in society are slowly being abandoned. This is due to changes in people’s mindsets as a result of technological developments [4]. They are more interested in modern art which is easier to find and imitate. Based on the phenomenon above, it is important to study Islamic art articles in order to preserve and reintroduce various types of existing art to the wider community which are cultural assets so that their existence is not eliminated by the rapid developments of the times. The purpose of writing this article is to describe Islamic art as a representation of a religious society.

## 2 Methods

This research was conducted through a qualitative approach with a descriptive analysis method. Therefore, the attention is focused on actual problems as they were when the research was carried out. Thus, the data obtained will be more complete, in-depth, credible, and meaningful, so the research objectives can be achieved. The object of this research is Islamic art in Tasikmalaya, namely *Rudat*, *Tembang Gebes*, *Tembang Sejak*, *Tembang Gembrung*, *Jingkrung*, and *Bangreng*. It is presumed that it has elements of Islamic art in Tasikmlaya. The research data were obtained from direct observations, interviews with group leaders, actors, and community leaders, as well as audio-visual documentation of several Islamic arts that have been studied. The data analysis process was carried out through triangulation by comparing the results of interviews, documentation, and literature studies [5].

## 3 Research Results and Discussion

It can be said that there is no culture owned by humans in this world that does not recognize a form of art. Anthropologists have found that in art, the cultural values and concerns of society are expressed [6]. In other words, the values contained in the art will be in line with the cultural values that develop in the community. The community’s cultural values are expressed in movement, poetry, waditra, clothing, and functions in the arts. These arts include:

### 3.1 *Rudat*

*Rudat* is one of the Islamic arts in Tasikmalaya. *Rudat* was born and developed in Islamic boarding schools which were used as centers for self-defense training, in preparation

for fighting the invaders. Therefore the movements in *rudat* are a combination of the movements of *pencak silat* and prayer accompanied by verses that glorify Allah and the blessing of the Prophet. The song that is used in each of these movements is a prayer or praise to the Prophet who has been attached to the heart of a Muslim as a form of worship. The following is an example of a lyric sung on the Rudat:

The instruments that accompany Rudat are the four *terebang* consisting of *terebang indung*, *terebang bangsing*, *terebang kitimpling* and *terebang kempring*, *bedug* and *kecrek*. The costume used for the performance is a muslim dress that has been modified to the needs of its performance and is not transparent or tight. Women wear trousers, tunics covered by cloth from the waist to the knees, and headscarves and headbands. For men's costumes, they wear trousers, white or black koko or kampret, black caps, and turbans. Rudat is usually performed on Islamic holidays, such as Isra Mi'raj, Mawlid, and the Islamic New Year.

### 3.2 *Terebang Gebes*

*Terebang gebes* is a percussion art that relies more on physical strength, namely hands to play it. It consists of three *terebang* of different sizes. It is made of round wood and cowhide, with the largest weight of around 33 kg. The song is written in *Pegon* Arabic in Sundanese and contains advice, praise, prayers, and the history of the prophet. The costume used is in the form of a black *Pangsi* and a headband.

In the past, *terebang gebes* were often used as a competition for physical strength. At the beginning of its development, *terebang gebes* were called *terebang sered* or *terebang ubrug*, because it was usually done in a *saung ubrug* (a simple building where agricultural tools, firewood, and others were stored). Along with the entry of Islam into Tasikmalaya which was spread by Syekh Abdul Muhyi, the existence of *terebang gebes* was used as a media for Islamic propagation through art by adding song lyrics. *Terebang gebes* performances are usually held at thanksgiving events, rice harvest, circumcisions, weddings, or on Islamic holidays.

### 3.3 *Terebang Sejak*

*Terebang sejak* is one of the Islamic art from Jayanti village, Puspahieng district, and Kampung Naga, Salawu district. The instruments used consist of four *terebang* which has a larger size than in *rudat*, moreover it does not use another instrument. Vocals are played by a puppeteer and followed by *alok* by other players in a sitting position. The lyric sung is in the form of prayer taken from *Al-Barjanji's* book. The costume used in this performance is a white shirt and sarong and a triangular-shaped upward headband. *Terebang sejak* is usually performed during major Islamic holidays such as Islamic New Year, Mawlid, and Isra Mi'raj. Currently, it is also played at circumcision ceremonies, it is played all night the previous day as a prayer for smooth running during the circumcision process.

### 3.4 *Terebang Gembrung*

*Terebang Gembrung* grew and developed in the spread of Islam in Kampung Naga, Salawu district. It has a simple hitting rhythm and consists of four *terebang* instruments,

namely tingting which has the smallest size, *kemprang*, *bangpak*, and *brungbrung*. The way to play is by hitting it, the players sit in a row according to the size of the *terebang* being played. It played to accompany prayers for the prophet and praises that glorify the greatness of Allah SWT. The costume used is *pangsi* and headband. Terebang *gembrung* is performed at a special time such as Mawlid, the commemoration of the mid-month of Hijri at *Jumadil Akhir*, *Eid al-Fitr*, and *Eid al-Adha* at the *takbir* night.

### 3.5 *Jingkrung*

*Jingkrung* developed in the village of Kalapadua, Mannonjaya sub-district. The word *Jingkrung* comes from *ngaji kuring jeung kurungna*, which means cultivating one's sense of self with its content, in this case religion. It is performed by 7 men. The instruments used consist of five terebang with different size, from the smallest to the largest one. The poetry sung is in the form of a proverb in Sundanese language. The costume used are a black *pangsi* and a headband. In the past, this art was used in the spread of Islam and was usually performed during the rice harvest as a form of gratitude for the sustenance that had been received.

### 3.6 *Bangreng*

*Bangreng* in Jayanti and Kutawaringin, originated from terebang sejak performance in its entirety around 1975 by reciting the prophet's prayer accompanied by terebang. However, because the word *Bangreng* itself comes from terebang and ronggeng, the art has changed, with the addition of instruments, dancers and sinden who sing legend song. They are bajing luncat, kembang gadung, karembong kayas. With these additions, *Bangreng* changed its function to become social art and left from the level of Islamic art. Based on the explanation above, the process of analyzing art in Taasikmalaya are as follows:

Referring to Table 1, this art has Islamic values in terms of the movements presented in the performance, the movements are not erotic. Based on the instrument, it used waditra terebang equipped by *bedug* and *kecrek*. Terebang is an instrument music that is identical with Islamic music from the Middle East and has become an icon of Islamic art. Based on the lyric song, it contains praise for the Majesty of Allah SWT and the greatness of the Prophet Muhammad SAW, with the aim of getting closer in the process of spiritualization. The lyric contains good advice, prayers, gratitude, and praise to Allah and the Messenger of Allah, most of which are taken from Al-Barjanji book.

On the other hand, the actors of the show are performed by only men or only woman. This is in line with Islamic values, where women and men who are not mukhrim may not unite. Islamic values can also be traced from the costume used by performers, who wear clothes that cover their intimate parts, it is not tight and not transparent. In addition, movements, instruments, song lyrics, costumes, and performers, Islamic values can also be seen from their functions, almost all of the existing arts function as a means of spreading the Islamic religion and it is performed during Islamic holidays.

**Table 1.** Islamic art analysis process.

The name of art	Movement	INSTRUMENT		Vocal	Costume	Performance
		Material	Music instrument			
<b>Rudat</b>	The combination of the movements of Pencak silat and prayers that have been distilled	a. Round shaped wood b. The middle is covered by cowhide.	a. Terebang indung b. Terebang bangsing c. Terebang kitimpling d. Terebang kempring e. Bedug f. Kecrek	Shalawat or praise to the Prophet Muhammad	a. Men: TRousers, black or white koko or kampret, kblack cap, and Turban b. Woman: Trousers, Tunic, covered by cloth from the waist to the knees, wearing headscarf and heaadband.	Islamic holidays: Isra Mi'raj, Mawlid, or Islamic new year.
<b>Terebang Gebes</b>	-	a. Round shaped wood b. cowhide c. weight about 33 kg	3 peacies of terebang	The song is written in Pegon Arabic in Sundanese contains advice, praise, prayers and the history of the prophet	Black Pangsi and headband	Thanksgiving events, rice harvest, circumcisions, weddings or on Islamic holidays.
<b>Terebang Sejak</b>	-	a. Round shaped wood b. cowhide	Four pieces of terebang	The lyric sung is in the form of prayer taken from Al-Barjanji book.	a white shirt and sarong and a triangular-shaped upward headband	Islamic New Year, Mawlid, and Isra Mi'raj, circumcisions.
<b>Terebang Gembrung</b>	-		Four pieces of terebangan, consists of tingting kemprang, bangpak and brungbrung	accompany prayers for the prophet and praises that glorify the greatness of Allah SWT	Black Pangsi and headband	Mawlid, the commemoration of the mid-month of Hijri at Jumadil Akhir, Eid al-Fitr and Eid al-Adha at the takbir night.

*(continued)*

**Table 1.** (continued)

The name of art	Movement	INSTRUMENT		Vocal	Costume	Performance
		Material	Music instrument			
<i>Jingkrung</i>	-		Five pieces of terebang	The poetry sung is in the form of a proverb in Sundanese language.	Black Pangsi and headband	during the rice harvest as a form of gratitude for the sustenance that had been received, 40 daily newborn.
<b>Bangreng</b>	-	a. Round shapewood b. cowhide	terebang, kendang, rebab, and gamelan	In ancient time: Shalawat (blessings on the prophet) Nowadays: bajing luncat, kembang gadung, karembong kayas	Men: Black Pangsi and headband woman: Kebaya	Wedding celebration, Independence day of Indonesia

## 4 Conclusion

Islamic art spread across Tasikmalaya is consist of *Rudat*, *Terebang Gebes*, *Terebang Sejak*, *Terebang Gembrung*, *Jingkrung* and *Bangreng*. The art in terms of material, percussion pattern, accompaniment instrument, song lyrics, costumes, and functions is a description of the local community which is adapted to the point of view and habits of the people.

## References

1. Ummah, A. H.: Dakwah Digital dan Generasi Milenial (Menelisik Strategi Dakwah Komunitas Arus Informasi Santri Nusantara). *Tasâmuh* 18(1), 54–78 (2020).
2. Zubaidy, A.: Agama Islam di Tasikmalaya. *J. Huk* 15(3), 426–442 (2008).
3. Akromusyuhada, A.: Seni dalam Perspektif Al Quran dan Hadist. *J. Tahdzibi* 3(1), 1–6 (2018).
4. Wahyudi H. S., Sukmasari, M. P.: Teknologi Dan Kehidupan Masyarakat. *J. Anal. Sosiol* 3(1), 13–24 (2018).
5. Hadiansyah, Y., Masunah, J., Nugraheni, T.: Double Role of Dancers in the Rampak Terbang Dance 519(Icade 2020), 33–37 (2021).
6. Soeriadiredja, P.: Fenomena kesenian dalam studi antropologi. Program Studi Antropologi, Fakultas Ilmu dan Budaya, Universitas Udayana, Denpasar (2016).

**Open Access** This chapter is licensed under the terms of the Creative Commons Attribution-NonCommercial 4.0 International License (<http://creativecommons.org/licenses/by-nc/4.0/>), which permits any noncommercial use, sharing, adaptation, distribution and reproduction in any medium or format, as long as you give appropriate credit to the original author(s) and the source, provide a link to the Creative Commons license and indicate if changes were made.

The images or other third party material in this chapter are included in the chapter's Creative Commons license, unless indicated otherwise in a credit line to the material. If material is not included in the chapter's Creative Commons license and your intended use is not permitted by statutory regulation or exceeds the permitted use, you will need to obtain permission directly from the copyright holder.

