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The Performance Form of Dzikir Saman, Banjarsari Lebak Banten

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Abstract

Arts is always considered to be related to culture, which becomes a feature. One of the performing arts that continues to exist and develop in Banten is *Dzikir Saman*. The *Dzikir Saman* performance is closely related to religious overtones, and thanksgiving is given with aesthetic wrapping. Therefore this research aims to examine the form of *Dzikir Saman* performances in Banjar Sari, Lebak Banten. This research used qualitative approach and data collection techniques, with observation, interviews, and documentation. From the results of data collection and data analysis, it can be seen that the *Dzikir Saman* art is divided into three performance structures, the first being *tawasul*, *asyrokol*, and *saman*, which contain elements of performance, such as performers, costumes, music, make-up, property of place and time.

Keywords: Form of performance, arts, Dzikir Saman.

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INTRODUCTION

Arts and culture are things that go hand in hand in society. Art and culture in society cannot be separated, and they can compose life together. Art reduces the potential of cultural elements because culture has a function with art and can be a medium of communication and media to meet the needs of life as an inheritance (Sugiarto, 2019; Sugiarto & Rohidi, 2021; Rangga, 2007).

Art is an activity that includes several aspects, including social aspects, entertainment, culture, or maybe even covering areas of belief or religion (Soeprapto and Jirzanah, 1996). So, the position of art is an essential aspect of the Indonesian nation. Performing arts come in many forms and types, such as dance, music, visual, and theatrical arts.

Performing arts is a performance realized in all its aspects presented as a public performance. Performing arts involves several elements, including space, time, actors, and those related to the appreciator. Art and culture become essential aspects and develop in the elements of society and are attached to every human individual.

The performing arts will be familiar with performance, a series of visible activities, whether in the form of a body or thought. The problem of form will not always be intact because of the generation of social changes; another case is if society disappears. To achieve a form, usually go through quite a long journey until it becomes a form. The form of the performance is the relationship between parts as a whole in a performance. A performance consists of several elements that support it. The elements in the performance of art are a unit that influences each other (Lestari, Hartono. and Rakanita, 2015)

A form can be seen, with form meaning concrete reality in front of us, while abstract form can only be imagined (Mahdi, 2014). The performance combines important supporting aspects such as plays, players, costumes, accompaniment, stage, and audience (Subandi, 2011). Kusmayati stated that performances are aspects that are

visualized and heard, capable of underlying an embodiment known as performing arts.

Performing arts is a performance realized in all its aspects presented as a public performance. Performing arts involves several elements, including space, time, actors, and those related to the appreciator (Putra *et al.*, 2019). Art and culture become essential aspects and developments in the elements of society and are attached to every human individual.

As described above, art is very close to the community. Art contributes to people's lives, including the people of Banten. Banten is a new province born in the 2000s known as Banten Kota Jawara. Banten is a province that is still relatively young, but the diversity and culture that exists are very diverse. The arts developed in Banten include *Angklung Buhun*, *Calung Renteng*, *Debus*, *Dog-dog Lojor*, *Patingtung*, *Rudat*, *Pencak Silat*, *Flying Gede*, *Mask Dance*, *Rampak Bedug*, and *Dzikir Saman*.

Dzikir Saman is a practice of dhikr taken from the teachings of Shaykh Muhammad As-Saman. The practice is carried out with several movements, which are fundamental in prayer and are accompanied by beautiful poetry. in Banjar Sari Village, Lebak Regency. Cultural identity is a detailed description of a culture's characteristics owned by a group whose boundaries can be seen with other people's cultures. (Septiana, Sumaryanto and Cahyono, 2016) *Dzikir Saman* performances are often staged at various events, such as local and regional events.

Dzikir Saman, in principle, is a form of expression of people's gratitude to God. This can be seen from the symbolic and philosophical values and meanings contained in the process of the *Dzikir Saman* tradition and the meaning of the poems sung, which contain mentioning the names of Allah and blessings on the Prophet Muhammad SAW.

Dzikir Saman is a performing art that can still be enjoyed in globalization and a culture that is increasingly messaged. However, *Dzikir Saman* is still being inherited today, thus attracting researchers to study the

form of performance in the art of *Dzikir Saman* in Banjar Sari Village, Lebak Banten.

Research gap in this study refers to previous research which adopted mirror objects regarding *Dzikir Saman* entitled "Development of the Art of *Dzikir Saman* in Wanagiri Village, Saketi District, Pandeglang Regency in 1998-2017" (Oktaviani, Maryuni and Putra, 2022). of course this research is not the only research that stand alone, but there is a previous literature review, but it can also be said that this research is a novelty because of the differences in the formal objects studied as information about the form of *Dzikir Saman* performances to date.

METHOD

Descriptive qualitative analysis is used in this research to analyze phenomena, events, social activities, beliefs, perceptions, and thoughts of a person individually or in groups. This study uses interviews, documentation, and observation collection data techniques.

Interviews were conducted with activists and the elders of society, while observations were made based on the experience gained by researchers in observing the environment under study. In addition, documentation comes from archives, photos obtained from the government, art activists, and the public, while for the validity of this research data using triangulation techniques.

RESULTS AND DISCUSSION

A Brief History of *Dzikir Saman*.

The word era has often been heard, especially in the typical art from the western tip of Indonesia, namely Nanggroe Aceh Darussalam, the *Tari Saman*, a dynamic dance played jointly by men or women. However, in this context, the *dzikir saman* art, known as offering Banten, does not mean dance like in Aceh. A ship states that "*saman*" is taken from someone's name, Saman Dulang. He brought art to Banten (Sujana dadan, 2014).

Some think that *saman* comes from the word vague or unclear; this assumption is present because there are words from the poems that are not heard and voiced. After all, the chants use foreign languages in the ear, namely Arabic. Some even interpret that *saman* comes from the word *sam'an*, which in Arabic means to listen.

Dzikir saman is a dance performed by eight dancers with lyrics sung to the Prophet Muhammad SAW and the *Wali*. In the lyrics, the sentence "*ala hadiniyah, Special syehch Saman al. Al Madinati*", these readings are considered cults of worship, believing they can transfer spiritual powers to their adherents.

According to Gazalba, from religious activities, art radiates. Saying prayers and incantations with a voice full of emotion, with a unique tone and rhythm, the art of sound grows. These sayings arrange beautiful sentences to form a piece of literature. The utterances that are voiced with complete sense, move expressions and pantomimes which then turn into dances (Septiana, Sumaryanto and Cahyono, 2016)

Therefore, the art of *dzikir saman* is very attached to the Islamic spirit because this performance is based on gratitude towards the creator.

Hold fast to cultural values and concepts regarding the orientation or guideline for human behavior, regarding what lives in the minds of most of a community group (Verulitasari, 2016).

Form of Performance

Performance is an expression of the human spirit that can be communicated through motion; related to art, and the presentation will become an art form if the form, the weight of the appearance becomes a unified whole so that the underlying elements in a form are art or form, weight, and appearance (Mulyadi, 2013).

Dzikir Saman is a style of folk art from Banten that incorporates media dance steps and lyrics in the form of poetry that are specifically performed to laud the Prophet Muhammad SAW and glorify the names of

Allah SWT. It is clear that this art form has religious aspects. Pray Along with engaging with religious activities, this saman also incorporates martial arts (Suryatin, 2013).

In the *Dzikir saman* performance, there are three interconnected series. The first series is often called the *tawasul*, a series of prayers containing prayers and praises to the Prophet Muhammad SAW and the reading of Syeh saman's genealogy. With the formation of sitting cross-legged and facing each other, the recited poems contain prayers asking for protection and hoping for blessings from the Prophet. This first series is done before starting the show, and what is embarrassing is that most of the dancers are *Dzikir saman* dancers.

After the main sequence is completed, there is a second sequence known as *asyroqol*, which in this section shows a very high vocal pitch, which becomes less apparent over time. In this section, the players begin using a property as a '*hihid*' or a fan-shaped tool from buffalo skin. Furthermore, the stalk of bamboo is then complained about by the opponent.

The final part of this tradition is *saman*. The players move, "*joget*" the movements played by the players simultaneously following the rhythm that resonates with the players, and this event is considered an entertainment program after a day of dhikr calling the names of Allah SWT and praying for the Prophet Muhammad SAW.

The performance displays a series of well-ordered, neat, and beautiful movements. It has various layouts or other elements supporting the appearance, such as Costumes, sound, stage, and lighting (Gupita and Eny, 2012).

Supporters from society who actively participated in shaping the development of an art form cannot be separated (Arbi and Kapoyos, 2019). The idea from Meriam (1964), whose book *The Anthropology of Music* organizes the functions of music into 10 functions, is used in the debate on the function of music. It serves as a vehicle for the expression of emotion, aesthetic appreciation, amusement, symbolism, communication,

physical reactions, social norms, social institution validation, cultural continuity, and community integration.

The forms of *Dzikir Saman* performances include:

Player

Religion spreads art via activity. Grow sound art by reciting an incantation and a prayer in an emotional voice with a unique rhythm and tone. Beautifully written words that are intended to be literary statements. Complete speech, taste, movement expression, and pantomime were further incarnated into performance (Septiana, Sumaryanto and Cahyono, 2016). The beat of sounds, which evolved into the art of music, accompanies dance by synchronizing movements and establishing the rhythm.

Maryono, as stated in 2015: 56) artists are the people who introducing the moves. As a soul's expression source and even as an expression medium, the dancers are the main component of a dance performance (Mustomi, 2017) (Hapsari, Lestari and Sunarto, 2019). Approximately fifteen male players usually play the *Dzikir saman* performance. These players are not only the object of the dancers but also someone who recites the lyrics containing these praises. This player consists of 1 dancer leader, a reading leader, and several others as support.



Figure 1. Researcher documentation

Music/ Accompaniment

The music used to accompany the performance is the sound of chanting the lyrics the performers speak together. The lyrics remember mentioning Allah's names and prayers sung by the performers with the rhythm without assistance or supporting

musical instruments (Alwan Hafiz, Hary Murcahyanto, abdullah, 2020). Course of action in music is organizing and complete a melodic creation, tune, or on the other hand melody into a style or configuration new with the innovative hint of the arranger (Harjono and Rachman, 2018)

Make-up

The make-up for a *Dzikir saman* show is quite simple, and even the performers do not use make-up.

Costume

The show's wardrobe must be altered to suit her personal style requirements. Along with serving as a body covering, clothing in dance may also be used to reinforce a subject, emphasize a character, or define roles in a dance performance or dance theater (Ashwan Kailan, Hary Murvahyanto, 2020).

The costumes used for the *Dzikir saman* performance usually use the costumes that have been provided, which consist of player uniforms such as *Koko* shirts, plain pants, and *batik*-patterned headbands.



Figure 2. Reseacher documentation



Figure 3. Reseacher documentation



Figure 4. Reseacher documentation

Show Place and Time

The *Dzikir Saman* performance can be performed at any time according to the request of those who want the *Dzikir Saman* performance. This performance is usually performed when commemorating Islamic tradition and cultural festivals.

Property

Dzikir saman uses a relatively simple property in each performance because *Dzikir saman* music does not require musical instruments other than the lyrics that are sung. However, the property for the *Dzikir saman* dance is a fan of buffalo skin, and the handle is bamboo (Garap *et al.*, 2019). Each player owns the fan; in addition to leading the dancers, there are puppets made of buffalo skin, and the handles are bamboo. This property is only owned by one player, who becomes the leader.



Figure 5. Reseacher documentation



Figure 6. Researcher documentation

The structure of the Dzikir Saman Performance

The performance structure is a very important part of an art performance as well as in the dhikr saman performance. The Dzikir Saman Banjarsari art group which still maintains its existence in the midst of modernity remains in its patron. In the dhikr saman performance there are several parts such as Tawasul, Beluk, Dzikir and Saman. Some of these support structures are the most important elements in the performance before finally praying before the closing.

Tawasul

Tawasul is part of the way or method of praying or begging and facing Allah SWT. In language, tawasul is a derivation of the prefactive verb wasala which means to do good deeds to get closer to Allah. If the base word is derived into an active participle form al-wasil, the meaning is equivalent to al-raghib ila Allah, asking earnestly to Allah SWT

Beluk

Ba and *aluk*, are two words that form the basis of outs. *Ba* in the big Sundanese dictionary means big while *aluk* means the word *gorowok* which means shouting in the big Sundanese dictionary (Sopandi, Atik. 1996). The equivalent of that is *aluk* or *celuk* in Indonesian means to call, in other words *aluk* or *celuk* can be said to be a notification to the neighbors from the same village, that with the presentation of *Beluk* people are

notified that there is a new born baby. The main characteristic of the outs is the strains of a very high scream, reaching 7 octaves. The outs and outs in the presentation are fresh but rhythmic performances using the dynamics of high ornaments that can be heard snaking in the strains.

Dikir

Dhikr (remembrance of Allah) can be done anywhere and anytime, therefore dhikr is used in the dhikr saman performance because the dhikr saman is a performance based on a tariqah. In the performance of dhikr saman, the dhikr used comes from the Barzanji book. The text or book of Al-Barzanji was written by Ja'far Al-Barzanji Ibn Hasan Ibn 'Abdul Karim Ibn Muhammad Ibn Abdul Rasul (Fattah and Ayundasari, 2021).

Saman

The saman in the dhikr saman performance is different from the saman movement in the aceh saman dance, the movement of the aceh saman is dominated by hand clapping and chest clapping movements. There are several positions for the saman dhikr, starting from squatting to standing. There are many hand movements, as Sidik (80 years) mentioned, there are *rangketek* movements and many are based on silat movements, such as salutes, blocks and attacks. Movements that tend to be carried out communally give the impression of being together with one another. There are several stages of the saman in the dzikir saman performance. The first stage is the preamble or opening stage in a crouching position while holding a hand property in the form of a fan made of buffalo skin.

CONCLUSION

Culture and art play an essential role in people's lives. Art is an activity that includes several aspects, including social aspects, entertainment, custom, or maybe even includes the area of belief or religion. In the arts, especially performances, it will be

familiar with the form of the performance and the Dzikir saman art.

The form of Dzikir Saman performance has a performance structure divided into three: the prefix, which contains a prayer and a form of asking permission from God; the second is known as asyroqol; and the third is the closing event or entertainment consisting of players dancing together. The form of the show is supported by the elements of the show in the form of players. Costumes, music, make-up, places, and props.

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