

Islamic educational values reflected in the traditional sandur dance: A case study in gentansari

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ABSTRACT

The background in this article is the application of traditional Islamic boarding schools. Learning methods. The purpose of writing this article is to explain learning methods. Traditional Islamic boarding schools, explain the various learning methods in traditional Islamic boarding schools and explain the advantages of the methods used by these Islamic boarding schools. This article uses library research methods so that in this article the researcher takes data from related literature For this research. The data in this article is presented descriptively, namely presentation in form Writings that have been studied in depth. The results of this research explain the application of learning Methods used in traditional Islamic boarding schools. There is a need to develop The learning model in Islamic boarding schools is by using a better learning method, namely using. More effective method in the classroom, planning and implementing activities in such a way continuously and Also through group work.

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Introduction

Pesantren is an Islamic educational institution aimed at educating students (*santri*) to become individuals who understand Islamic teachings and serve as transmitters of those teachings. A pesantren functions as a place for Islamic religious education where prominent scholars (*ulama*) and future scholars (*santri*) gather to continue the divine teachings passed down from the Prophets. All pesantren share a common goal of deepening religious learning, although each has its own unique characteristics, including the role of producing distinguished scholars in Indonesia. Every pesantren upholds three core principles: action (*amal*), knowledge (*ilmu*), and sincerity (*ikhlas*). Additionally, it emphasizes the foundations of faith (*iman*), Islam, and excellence (*ihsan*), or in another formulation: creed (*aqidah*), Islamic law (*sharia*), and ethics (*akhlak*) (Ifendi, 2021). Pesantren is considered the oldest Islamic educational institution in Indonesia that continues to preserve values based on traditional Islamic learning.

The traditional methodologies and the preservation of these values are what define this model as a traditional pesantren. These values can be clearly observed in the daily lives

of santri, who live with contentment (qana'ah), simplicity, independence, a strong sense of responsibility, selfless learning, and a high sense of solidarity. The lifestyle and personality development that students undergo in pesantren becomes the foundation for their future interaction within society. One of the most influential factors in shaping a student's character is the kiai or ustadz, who is the central figure and role model whose daily behavior is observed by the students (Andrianto, 2022). The importance of the kiai in a pesantren lies not only in their knowledge and exemplary character but also because the kiai is often the founder and main driving force behind the establishment of the institution. Many kiai dedicate everything they have – not only their knowledge, energy, time, and thoughts but also their land and personal wealth. This makes the kiai a central and essential figure within the pesantren (Mochammad Mu'izzuddin, 2019).

In principle, the learning process in Islamic education shares similarities with general educational processes (Sumarjoko, Braham Maya Baratullah et al., 2023). However, what distinguishes Islamic learning is the process, orientation, and expected outcomes that are deeply rooted in Islamic values and principles. The learning system in pesantren is not a standalone process; instead, it is interconnected with all elements of education within the institution, creating a holistic educational experience. Although the process is fundamentally similar to other educational systems, it carries its own strengths and weaknesses.

In discussing instructional activities, terms such as strategy, method, and technique are often used interchangeably with model, though they differ in meaning, purpose, and implementation in practice. Therefore, an operational definition is required to determine the precise meaning and application of these terms (Kamal, 2020).

Islamic religious instruction in traditional pesantren employs a variety of teaching methods. These methods are essential for educators in conveying religious knowledge to students, as engaging approaches facilitate better understanding. Moreover, a teacher's level of competence greatly influences the selection and use of teaching methods. Teachers who are proficient in various teaching methods are usually those who have strong mastery over the subject matter. Using effective and interesting methods helps students grasp the material more easily. Therefore, teachers must be skilled in multiple teaching techniques, as mastering them ensures that they can deliver knowledge in accordance with the intended learning goals (Al-Ghazali, 2003:171).

According to Fathurrahman (2010:15), there are five factors that influence the use of teaching methods:

1. Learning objectives and the appropriate method for achieving them,
2. Students' varying levels of ability and maturity,
3. Differences in students' living environments,
4. The availability and quality of educational facilities, and
5. The diverse personalities and competencies of teachers.

Based on the above background, the aim of this study is to explore the teaching methods used in traditional pesantren across Indonesia. These methods include sorogan, bandongan, halaqah, tahfidz, and muzakarah or bahtsul masa'il. Although these methods are rooted in traditional pesantren systems, it is crucial to preserve them to maintain the authenticity and distinctiveness of traditional Islamic boarding schools.

Method

To collect data for this study, the researcher followed several steps Collecting relevant literature related to the research by reviewing theories concerning teaching methods in traditional pesantren, Classifying all references related to theories on teaching methods in pesantren, including books and journal articles from both primary and

secondary sources, and Quoting references in accordance with the research theme, sourced from various valid and credible literature related to theories on teaching methods in traditional pesantren.

Result and Discussion

The Performance of Sandur Dance in Dusun Gentansari, Banjarsari Village, Kandangan District, Temanggung Regency

The preparations required by Sandur dancers begin with the puasa bleng ritual. Puasa bleng is a form of fasting carried out for at least three consecutive days, intended to seek guidance from Allah SWT. During this ritual, various temptations and distractions may arise, making it a significant test of one's spiritual readiness. Thus, this fasting ritual serves as a benchmark to determine whether a person is capable of performing the Sandur dance. The second preparatory step is the practice of dzikir (remembrance of God). This is done to enhance spiritual devotion to Allah SWT, reinforcing that the Sandur dance is not merely a form of entertainment, but also a medium of da'wah and a means to cultivate piety.

The third ritual is known as lek-lekan, which in Indonesian means staying awake or deliberately avoiding sleep. The term lek-lekan comes from the word melek, meaning to keep one's eyes open. This ritual typically lasts for several days depending on tradition and individual capability. Only certain individuals can perform lek-lekan due to its demanding nature. During this vigil, participants do not simply stay awake but also engage in spiritual practices and draw closer to God, requiring a high degree of focus and sincerity from those preparing to perform the Sandur dance.

As for the performance of Sandur dance itself, it aligns with the theory proposed by Sri Hartanti, who states that one of the efforts to preserve local culture is by maintaining traditional arts. Such activities play a crucial role in supporting the sustainability of traditional cultural expressions (Sri Hartanti and Ramlah Ramlah, 2021). Based on this perspective, Sandur dance performances are not held on ordinary days but are typically presented during significant occasions such as Independence Day celebrations, sadranan (a traditional ritual), and the commemoration of the Prophet Muhammad's birthday (maulid). Additionally, Sandur dance is performed in fulfillment of personal vows (nadzar), which are promises made by individuals seeking the fulfillment of a wish; once that wish is granted, the vow must be fulfilled.

The stage used for the Sandur dance performance is rectangular and decorated with coconut leaves (janur) and other foliage. At the center of the stage, a bamboo pole is erected, topped with a lamp that illuminates the dancers. The bamboo pole symbolizes the foundation of worldly life, while the lamp represents guidance and the hope of enlightenment that leads to the path of truth (Nova Candra Dewi, 2021).

This is in line with the theory of Galuh Haryanti Manunggaling Tyas, who states that several elements must be considered in Sandur dance performances, including stage design, costumes, makeup, musical accompaniment, and songs (Galuh Haryanti Manunggaling Tyas, 2020). The instruments used in Sandur dance are relatively simple but require skill and dedication to play well. Mastery demands hard work and rigorous practice to produce harmonious sounds. The musical instruments involved in Sandur performances include the gamelan, kendhang (drum), gong, slompret (a traditional trumpet), panjak (musical accompaniment), and angklung (a traditional bamboo instrument).

Islamic Educational Values in the Songs of the Sandur Dance

Based on this research, the data reveals various values embedded in the songs (tembang) of the Sandur dance, performed in Dusun Gentansari, Banjarsari Village, Kandangan Subdistrict, Temanggung Regency, Central Java. The Islamic educational

values found within the Sandur dance are reflected in the lyrics of the songs sung during the performance, including:

Tembang Bismillah

Lyrics of Tembang Bismillah:

Bismillahi wa Rahmani wa Rahim

(In the name of Allah, the Most Gracious, the Most Merciful)

Yaa a ala Puno Salim

(O, Most Glorious One)

Mo bismillahi e Yo o we ne wo Rahman

(In the name of Allah, the Most Gracious)

Ne wa Rahmani Rahimiii

(And the Most Merciful)

E yo o we ya la e lo elo ya e ya la lolalo la

(There is no god but Allah)

Iyo madun rasulullah simadun si rasulullah ya la Lola Lo la

(Muhammad is the Messenger of Allah)

The song Bismillah contains *i'tiqodiyah* (faith-based) and *amaliyah* (practice-based) values. The *i'tiqodiyah* value is evident in the phrases Bismillahi wa Rahmani wa Rahimi, which express belief in Allah SWT as the only God, the Most Glorious and Most Majestic. The lyrics Iyo madun rasulullah simadun si rasulullah ya la lola lo la reinforce belief in Prophet Muhammad SAW as the Messenger of Allah (Abdul Mujib and Jusuf Mudzakir, 2006).

The Gentansari community demonstrates their faith in Allah and His Messenger both in times of joy and hardship. Even during performances and other village activities, the community consistently fulfills their obligations as Muslims, such as performing prayers (*salat*). These practices reflect *amaliyah* values, which are associated with the educational aspect of worship in Islam (Mufidah et al., 2022).

Tembang Eman-Eman

Lyrics of Tembang Eman-Eman:

Eman eman temen wong bagus durung sembahyang

(What a pity, a handsome person who hasn't yet worshipped Allah)

Ya aa lala puno salim

(O, Most Glorious One)

Sun wong bagus golekono surasane

(O handsome one, seek His blessings)

E yo o o we ya la elo

(There is no god but Allah)

Hiyamadun rasulullah ya ke

(Muhammad is the Messenger of Allah)

Sima siro su lullah

(He is the Messenger of Allah)

Eman eman temen sun wong ayu gurung sembahyang

(What a pity, a beautiful person who hasn't yet worshipped Allah)

Sun wong ayu golekono surasane

(O beautiful one, seek His blessings)

This song conveys *i'tiqodiyah* values. The lyrics express concern over individuals who have been perfectly created yet neglect Allah's commands and fail to avoid His prohibitions. The *i'tiqodiyah* aspect is seen in *yaa ala puno salim sunbahyango*, which emphasizes the act of worshipping Allah SWT, and in *hiyamadun rasulullah ya ke* and *sima*

siro su lullah, which affirm the belief that Muhammad SAW is the Messenger of Allah (Muh. Judrah, 2014).

The Gentansari community upholds i'tiqodiyah values in their daily lives. They consistently affirm their belief that Allah is the Most Glorious and worthy of worship, and that Prophet Muhammad is His Messenger. This faith is reflected in their obedience to Islamic teachings and their confidence in receiving divine blessings.

3. Song: Wonten Tangis (There Is Weeping)

Wonten tangis, wonten tangis

(There is weeping, there is weeping)

No ngas layo nangis

(Weeping and crying)

Tangise wong wedi mati

(The weeping of those afraid of death)

Yo la elo elo ya e lolaa

(There is no god but Allah)

Modang sari madun si Madun si Rasulullah

(Seeking help, O Messenger of Allah)

Wonten tangis, wonten tangis

(There is weeping, there is weeping)

Nongas layo nangis, tangise wong nang jero kubur

(Weeping and crying, the lament of those in the grave)

La e Yo laaa Yo la e Lo la

(There is no god but Allah)

This song contains I'tiqodiyah (faith-based) values in the form of piety toward Allah and His Messenger. The lyrics "Wonten tangis, wonten tangis" and "Nongas layo nangis, tangise wong nang jero kubur" describe the lamentation of those crying for help from within the grave. Meanwhile, the lyrics "Ya la elo elo ya e lola" and "Modang sari madun si Madun si Rasulullah" convey the belief that there is no god but Allah and that those in the grave hope for the intercession of Prophet Muhammad (peace be upon him) (Basir, 2022).

In response to death, the people of Gentansari hold tahlilan (communal prayers for the deceased), where they pray together for the forgiveness of the deceased, believing that prayers may help absolve the sins of those who have passed away.

Song: Dandang Gula

Ingsung muji amiwitiinii

(I begin with praise)

Anabut namaning Sukmo...

(Calling the name tied to the soul)

Kang mureng donyo mangkeh...

(The One who gives this world and the Hereafter)

Kang asih a akhirat pinuju dateng pekat...

(The Merciful in the Hereafter who leads to eternal life)

Angganjar kawela ayo sedoyo nyuwun ngapuro.....

(Teaching us to always seek forgiveness)

The Dandang Gula song contains both I'tiqodiyah and Khuluqiyah values. The lyrics "Ingsung muji amiwiti, anabut namaning sukmo, kang mureng donyo mangkeh, kang asih a akhirat pinuju dateng pekat" describe starting everything by praising Allah, the Most Merciful who controls both life and the afterlife (Abdul Mujib & Jusuf Mudzakir, 2006).

People in Gentansari practice these teachings in their daily lives by always beginning things with praise to Allah. They believe that Allah alone determines life and death.

The Khuluqiyah (moral) value is found in the phrase "Angganjar kawela ayo sedoyo nyuwun ngapura," which teaches the importance of asking for forgiveness (Darlis Dawing, 2020). In practice, the people of Gentansari make it a habit to seek forgiveness from both God and others when they have done wrong.

5. Song: Sluku-Sluku Bathok

Sluku-sluku bathok

(Nodding the head)

Bathoke ela-elo

(Head shaking side to side)

Si Rama menyang Solo

(Father goes to Solo)

Leh-olehe payung mutha

(Bringing home a decorative umbrella)

Sluku-sluku bathok

(Nodding the head)

Bathoke ela-elo

(Head shaking side to side)

Si Rama menyang Solo

(Father goes to Solo)

Leh-olehe payung mutha

(Bringing home a decorative umbrella)

Mak jenthit lolo-lobah

(Suddenly moving)

Wong mati ora obah

(The dead do not move)

Yen obah, medeni bocah

(If they move, they scare children)

Yen urip, goleka dhuwit

(If alive, go earn a living)

The lyric "Yen urip, goleka dhuwit" contains Amaliyah values, particularly those related to muamalah (social transactions and livelihood education) (Abdul Mujib & Jusuf Mudzakir, 2006).

Most Gentansari residents work as farmers and go to the fields daily to provide for their families. They hope their harvests bring blessings and sufficiently meet daily needs.

Song: Tetanem (Planting)

Yo podho macul garap sawah dimen subur

(Let's plow and cultivate the fields so they become fertile)

Yo podho kumpul ojo wegah bareng nandur

(Let's gather together and don't be lazy to plant)

Ing pekarangan tegalan ugo lan sawah

(In the yard, garden, and field)

Yen wis pepanenan kanggo

(When harvest time comes)

Mangan turah-turah

(There is an abundance of food)

Aku sing ngrewangi, suket dibubuti

(I help by weeding the grass)
 Rabuk ora lali, omo kabeh mati
 (Don't forget the fertilizer, or everything dies)
 Tanah kito iki pancen loh jinawi
 (Our land is indeed fertile and abundant)
 Yen to di marsudi tansah amberkahi
 (If well managed, it will bring continuous blessings)

This song reflects Amaliyah values, particularly those of madaniyah education, which teaches about human relationships and responsibilities in social life. The song outlines the processes of farming from land preparation to harvest, emphasizing collective effort and structured steps (Ary Ginanjar Agustian, 2001).

The people of Gentansari embody these teachings in their agricultural practices. First, they plow their land. Second, they plant crops. Third, they fertilize their plants. After completing these steps, they care for the crops while awaiting the harvest. Once the harvest arrives, they often share some of their produce with neighbors, hoping this generosity brings blessings for future harvests.

Conclusion

Based on the research findings above, it can be concluded that the implementation of the Sandur dance in Gentansari Hamlet, Banjarsari Village involves several important elements. First, the preparation phase requires the dancer to undergo certain rituals such as fasting, performing dzikir (religious recitations), and lek-lekan, a ritual carried out at night. Second, the performance of the Sandur dance usually takes place during significant events such as the commemoration of Independence Day, sadranan (a traditional Javanese ritual of honoring ancestors), and the Prophet Muhammad's birthday (Maulid Nabi). The Sandur dance is performed on a rectangular stage decorated with coconut leaves (janur) and foliage, with a bamboo pole topped with a lamp at the center of the stage, symbolizing a guide in living life. The musical instruments used in the performance include the gamelan, kendhang (drum), gong, boning penerus, saron, and angklung.

In addition, the tembang or songs performed in the Sandur dance contain various Islamic educational values. The song Bismillah reflects I'tiqodiyah values in the form of faith in Allah and His Messenger, while its amaliyah aspect includes the practice of prayer. The Eman-Eman song conveys I'tiqodiyah values as well, emphasizing faith in Allah and His Messenger. The Wonten Tangis song contains I'tiqodiyah values centered on belief in Allah, the Prophet, and the Day of Judgment. The Dandang Gula song incorporates both I'tiqodiyah values, such as faith in Allah, and khuluqiyah values, particularly in promoting good character like being forgiving. The song Sluku-Sluku Bathok presents amaliyah values related to the field of muamalah (social and economic interactions), while the song Tetanem offers amaliyah values in the form of madaniyah education, focusing on agriculture and the relationship between humans and their environment.

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