

Integration of Islam And Local Culture In The Art of Shalawat Ngelik In The Village of Mlangi Yogyakarta

Sasadara¹, Badrun²

¹Sunan Kalijaga Islamic State University of Yogyakarta
21201021019@student.uin-suka.ac.id

² Sunan Kalijaga Islamic State University of Yogyakarta

INFORMASI ARTIKEL

Submit: April 30, 22
Revision: June 15, 22
Publish: June 30, 22

KATA KUNCI

Integration of Islam and Culture, Art, Shalawat *Ngelik*

ABSTRACT

Religion and culture both influence each other and cannot be separated. When religion entered the cultural sphere, religion became the heart of culture. Islam began to try to incorporate elements of the values of its teachings into Javanese culture without losing its original elements to create the integration of religion and local culture. One manifestation of the integration of Islam and local culture is in the arts. Art is one of the elements of culture which is the result of the creation of human creativity as an expression of feelings of the heart. Shalawat Ngelik is art with Islamic breath that has been acculturated with Javanese culture in Mlangi Hamlet. Shalawat Ngelik is the recitation of the Prophet's Shalawat by using the rhythm of the Javanese style with a shrill voice or high intonation. This study uses the historical method as the method of analysis. The author is interested in studying and analyzing the integration between Islam and Javanese culture in the art of Shalawat Ngelik. Through this research, the writer knows that Shalawat Ngelik is a new culture resulting from a cross between Islamic and Javanese culture; besides that Shalawat Ngelik also has a deep meaning for the life of the Mlangi Community.

ABSTRAK

Agama dan kebudayaan keduanya saling mempengaruhi dan tidak dapat dipisahkan. Ketika agama mulai memasuki lingkup budaya, agama menjadi jantung budaya. Islam mulai mencoba untuk memasukkan unsur-unsur nilai ajarannya dalam budaya Jawa tanpa menghilangkan unsur aslinya, sehingga tercipta integrasi agama dan budaya lokal. Salah satu wujud adanya integrasi Islam dan budaya lokal adalah dalam bidang kesenian. Kesenian sebagai salah satu unsur kebudayaan yang merupakan hasil penciptaan kreativitas manusia sebagai ungkapan dari perasaan hati. Shalawat Ngelik merupakan kesenian bernafaskan Islam yang telah diakulturasi dengan kebudayaan Jawa di Dusun Mlangi. Shalawat Ngelik adalah pembacaan Shalawat Nabi dengan menggunakan irama langgam Jawa dengan suara yang melengking atau intonasi yang tinggi. Kajian ini menggunakan metode sejarah sebagai metode analisisnya.

Penulis tertarik untuk mengkaji dan menganalisis tentang integrasi antara Islam dan budaya Jawa dalam kesenian Shalawat Ngelik. Melalui penelitian ini penulis mengetahui bahwa Shalawat Ngelik merupakan kebudayaan baru hasil dari persilangan antara Kebudayaan Islam dan Jawa, selain itu Shalawat Ngelik juga memiliki makna yang mendalam bagi kehidupan Masyarakat Mlangi.

Pendahuluan

The Indonesian nation is a nation that has a regional culture that lives and develops in all corners of the country. Each of these cultures has different styles and characteristics from one another. According to Koentjaraningrat, human culture consists of seven universal elements, namely religious systems and religious ceremonies, social systems and organizations, knowledge systems, language and literature, arts, livelihood systems, and technology systems and equipment. Art is one of the universal elements of culture and is seen as being able to highlight nature and quality. (Koentjaraningrat, 1990) .

As an element of culture, art is an activity created from human creativity as an expression of mood, feelings, and soul. Art is born from the deepest side of human feelings to express beauty, truth, and goodness. Art is a form of human activity in its development that always cannot stand alone. The growth and development of art cannot be separated from the lifestyle of the community itself as its supporters. Almost every region in Indonesia has an art form that describes the local area and has different historical backgrounds and social contexts (Gazalba, 1977). The arts consist of various kinds, such as fine arts, dance arts, literary arts, vocal arts, music arts, and dramatic arts. Talking about the integration of Islam with local culture, especially Javanese culture, we will think of vocal art acculturated between Islam and Javanese culture, namely Shalawat Ngelik.

Shalawat is a prayer devoted to the Prophet Muhammad in the hope of getting grace and glory. Shalawat in the Arabic dictionary, has the meaning of prayer, blessing, glory, prosperity, and worship (Ma'luf, 1986). The reading of the shalawat is intended to ask for blessings and fulfill Allah's commands as outlined in the Qur'an to always pray to the Prophet Muhammad SAW. The reading of shalawat becomes a religious tradition where there is a meeting point between teachings and culture. This tradition then develops in people's lives and becomes a usual pattern in the community's religious life.

When religious teachings are included in the cultural sphere, then adopted by the community, they indirectly become the core of the culture of that society. The community will easily accept religion if its teachings are in harmony with the culture of the community (Yusuf et al., 2005). Therefore, when Islam began to enter, especially in Java, where the people already had a culture that was in contact with Hinduism and Buddhism, Islam had to adapt to the existing culture. Islam tries to incorporate its teachings through the existing culture in society without eliminating the existing cultural elements through the acculturation route to form integration between religion and local culture.

The integration between Islam and local culture, especially Javanese culture, results from intensive interaction between the two. Many Islamic values are slowly acculturating with Javanese culture. Through the process of integration between Islam and Javanese culture, many new cultural products have been created, one of which is in the field of vocal art. In Islamization in Java, the missionaries gave rise to various vocal arts in the form of Javanese songs known as macapat. Tembang Macapat is an oral or written literary work that is usually delivered in the form of poetry or verses containing moral teachings. There are 11 macapat songs, namely, Maskumambang, Pucung, Megatruh, Gambuh, Mijil, Kinanthi, Durma, Asmarandana, Pangkur, Sinom and Dhandanggula.

One of the preachers who uses art as a medium of da'wah is Kiai Nur Iman; he created the art of Shalawat Ngelik. Shalawat Ngelik art is the result of the acculturation of Javanese culture with Islam. This can be seen from its two main characteristics: shalawatan is an Islamic culture, while the intonation in Shalawatan Ngelik uses high notes, as is often used in reading Javanese songs. Shalawat Ngelik, as one of the media for da'wah, has become a unique and exciting art that is still preserved today. It is then interesting to study in-depth Shalawat Ngelik in Mlangi Hamlet, especially in terms of its uniqueness.

Literature Review

Shalawat Ngelik, as one of the arts acculturated with local Javanese culture, is especially important in this study. In the tradition of reading Shalawat Ngelik, born and developed in Mlangi Hamlet, there is cultural acculturation between Islam and local culture, namely Javanese Culture. (Rokhim, 2020). Javanese culture is the culture that is considered the most accommodating to external elements. This is inseparable from the open nature of Javanese culture and the missionaries' tolerant attitude in conveying Islamic da'wah amid Javanese society, which also has its own culture.

Geertz's book *The Religion of Java* divides Javanese society into three variants: abangan, santri, and priyayi. (Geertz, 1964). Prayer is a social group or class that still has descendants of the Javanese kings. Santri is representative of Islamic groups and is part

of the Islamic education system. In comparison, the abangan is a group that is part of Javanese syncretism and is usually a Javanese farming community. By grouping these three variants, Geertz explained that the Islamic religion that developed in Java was an expression of faith, rituals, and other religious practices which, in their development, were adapted to the local culture of the local community.

According to (Pongsibanne, 2017), The interaction of Islam with Javanese culture resulted in a synthetic and harmonious process. Suppose religious values become the basis for the lives of individuals and society. In that case, a religious value will undoubtedly be a guide and color the behavior of a person and society. A religious concept is said to be ideal if religious values succeed in animating and entering into local cultural values. After religion has entered the scope of local culture, this process can be said to be the success of the integration process between religion and local culture through acculturation.

Acculturation is a blend of cultures where the two cultural elements meet, live side by side, complement each other, and do not eliminate the original elements of the two cultures. Acculturation between Javanese culture and Islam has experienced a dialogical form. The acculturation of Javanese culture with Islam with a dialogical pattern means that Islam and Javanese culture communicate in the form of a socio-religious structure. In practice, the influence of religion on culture in society impacts the results of the processing of foreign cultures that are adapted to the culture in a society. The acculturation process occurs when a group of individuals from different cultures comes to an area, and intensive interaction occurs between community groups so that it will slowly lead to cultural diffusion.

Method

A science requires methods and strategies to see the social reality before it can finally be used to construct a rational explanation. Methodology or approach has a significant position in the structure of science because an approach is tasked with establishing and testing the methods used or which science must use to produce actual knowledge. It can be seen from which side we look at, what dimensions are considered, and what elements are to be expressed through an approach.

This study uses qualitative research methods with literature review, library research, and field studies. This research is a knowledge that examines library sources in the form of books, journals, articles, and other sources. The method used in this study is a historical method that seeks to reconstruct past events based on the data obtained. After the data is obtained, it is used as a source for analysis, and the results are described in an article. In

addition, a field study was also conducted in Mlangi Hamlet by conducting interviews with related sources. After conducting interviews, I collaborated data from the field with library sources. From this data, it is then compiled and presented in a systematic written form.

The method used in this study is a historical method that seeks to reconstruct past events based on the data obtained. The historical method has four stages: heuristics, verification, interpretation, and historiography. According to (Abdurrahman, 2011) explain the stages in historical research, namely as follows:

1. Heuristics (Source Collection)

Data collection or heuristics is the initial stage of a researcher to search for, obtain, collect, and record sources related to previous works, such as books and articles. By paying attention to this, researchers will find it easier to formulate the problem to be studied. In this study, the researcher chose the topic of the integration of Islam and local culture in Shalawat Ngelik in Mlangi Hamlet, Yogyakarta.

2. Verification

After the data is obtained, verification or source criticism is carried out to obtain the validity of the source. Criticism is divided into two, external and internal criticism. External criticism is seen from the external appearance of the source, such as the author and his socio-historical writing style, sentences, words, letters, and so on. Internal criticism is carried out by comparing one document to another in terms of its content to find data sources that can be used as sources for this research. After the data is obtained, the source test is carried out to find out whether it is original or not by comparing one data source with other data sources to find data sources that can be used as research sources.

3. Interprets

The next step is an interpretation or often referred to as data interpretation. Interpretation is an attempt by historians to interpret historical data found to synthesize a number of data obtained and, together with theory, form a new fact.

4. Historiography

The final stage of historical research is historiography or historical writing. Writing history should be able to provide a clear picture of the research process, from planning to concluding. The flow of data presentation is also presented chronologically and systematically so that the reader quickly understands it. The result of this historiography is a journal titled *Integration of Islam and Local Culture in Shalawat Ngelik in Mlangi Hamlet, Yogyakarta*.

Result & Discuss

Kiai Nur Iman and Overview of Mlangi Hamlet

The establishment of Mlangi Hamlet cannot be separated from the role of Kiai Nur Iman and also the history of the Islamic Mataram Palace, which at that time had its capital in Kartasura. Kiai Nur Iman, or Treasurer of Prince Hangebehi Sandiyo, is an important figure in the history of the founding of Mlangi Hamlet. He was a preacher and aristocrat who spread Islam in the western part of Yogyakarta. Kiai Nur Iman is the son of Amangkurat IV, King of Mataram Kartasura. Before becoming king Amangkurat IV was named Raden Mas Suryo Putro. In 1703 AD, after the death of Amangkurat II, the Mataram Kingdom experienced an internal conflict over the power struggle, which allowed the Dutch to interfere in the Kingdom's affairs (Hendriatmo, 2006). With this conflict, there was a prince named Raden Mas Suryo Putro, the son of Prince Puger, who decided to leave the palace and wander. Raden Mas Suryo Putro went east to Surabaya and stopped at the Gedangan Islamic Boarding School, which Kyai Abdullah Muhsin raised; then he stayed there and changed his name to Muhammad Ichsan.

One of the activities at the Pesantren is a routine recitation once every 35 days (selapan dino); the recitation was also attended by the Duke of Pasuruan named Adipati Wiranegara. Adipati felt that he recognized Muhammad Ichsan and called to ask further questions. Finally, the santri admitted that he was a Prince of the Mataram Palace and begged to be kept secret. After that, Prince Suryo Putro was married to the daughter of the Duke, Raden Ayu Retno Susilowati. Meanwhile, the condition of the Mataram Kingdom was getting worse after the Prince left him. Later, the King of Mataram learned that Raden Mas Suryo Putro was staying at the Gedangan Islamic Boarding School and sent his envoys to pick him up and return to Mataram. The Prince also agreed and returned to Mataram. He entrusted his pregnant wife to Kiai Abdullah. He ordered that if a boy were born, he would be given the name Raden Mas Sandiyo. If a woman were given her name, it would be handed over to Kiai Abdullah. (Pujo, 2012).

After arriving in Mataram, the Prince was crowned King with the title Amangkurat IV; he ruled from 1719-1726 AD. Before he died, he remembered his wife and child, who had been entrusted to Kiai Abdullah and sent an envoy to pick him up, then Raden Mas Sandiyo went to Mataram. He has a high knowledge of Islam because, since childhood, he lived in a boarding school. Arriving in Mataram, he was given the title of Bendara Pangeran Hangabehi; BPH Sandiyo, like his father, also wandered west until he reached the Kulonprogo area and then moved north to the east of the Progo River, namely, Kerisan Village. The situation of the Mataram Kingdom was increasingly precarious due to the conflict between the Dutch and the Dutch, causing a civil war between Prince Mangkubumi, Raden Mas Said, and Paku

Buwono III. This situation was finally ended with the Giyanti Agreement on February 13, 1755, which contained the division of the Kingdom or Palihan Nagari. (Adrianto, 2014).

In 1756 AD, Prince Mangkubumi founded the Sultanate of Yogyakarta and held the title Sultan Hamengkubuwono. Sultan Hamengkubuwono then gave an area outside the palace as wide as the sound of a drum when it was beaten to Kiai Nur Iman, who was none other than his brother, to spread Islam. This is because Kiai Nur Iman prefers to be a kawula or ordinary person and devotes himself to spreading Islam in Mlangi Hamlet. The status of the land given is fief land, which is land that has been freed from tax levies. The area came to be known as Dusun Mlangi, which was founded in 1757 AD Mlangi comes from the word mulangi or teaching, which gradually became the name Mlangi. (Mallany, 2016).

Kiai Nur Iman then made Mlangi a place to teach and spread Islam in the southwest region of the Sultanate of Yogyakarta. Then Sultan Hamengkubuwono I, under the direction of Kiai Nur Iman built a mosque known as the Pathok Negoro Mosque in Mlangi. The mosque is used as a place of Islamic preaching Kiai Nur Iman. In addition, the Pathok Negoro Mosque formerly functioned as a court institution that became a place for scholars to assist the head of judges in carrying out their duties. (Mallany, 2016).

The development of Mlangi Hamlet is now known as the Santri Village in the Yogyakarta area. Dusun Mlangi is included in Nogotirto Village, Gamping District, Sleman Regency, and Special Region of Yogyakarta. Mlangi got the nickname the Santri Village because of its many pesantren; there is about 17 pesantren there, with the number of students reaching thousands. There is one thing that is unique and different when entering Mlangi Hamlet. In the middle of the entrance is a banner that reads "Santri Areas Must Wear Polite Clothes". This is made to ensure that when outsiders enter Mlangi, they follow the culture of the local community. In their daily life, the Mlangi people always cover the genitals of both men and women. If the men in their daily life wear sarongs and the women always wear the hijab even though they are indoors.

The Mlangi community generally adheres to the Nahdhatul Ulama (NU) ideology, but some belief in Muhammadiyah. Even though they have always lived in harmony, there have never been any problems because of different organizations. They respect each other between organizations because the practice they run is the same. Together they continue to hold tahlilan and also carry out tiered activities every Friday night and so on. Among them, both have residences in different areas; most NU residents live around the Pathok Negoro Mosque to Mlangi Sawahan, while Muhammadiyah residents live around Mlangi Pundung. (Mustafied, 2022).

History of Emergence Shalawat Ngelik

Various kinds of art forms are produced by Islamic cultures, such as painting, literary arts, vocal arts, architectural arts, and dramatic arts. Vocal art is an art that is readily accepted by society in general. Vocal art in pre-Islamic times has developed in Indonesia, especially in Java. Javanese society in the pre-Islamic period had brought up vocal art in the form of Javanese songs. Many poets and kings chose the tembang media as a means of education or messages for the Javanese people so that when Islam enters the songs, they are used as a medium for Islamic da'wah. (Aziz, 2013).

The Mlangi community is a traditional society that still adheres to Javanese teachings and traditions. This is because Mlangi Hamlet still has kinship relations with the Keraton. Hence, the culture of the people is in accordance with the culture of the Javanese people in general. Traditions, rituals, arts, and various other cultural expressions in Mlangi Hamlet cannot be separated from the figure of Kiai Nur Iman as the founder of Mlangi Hamlet. Kiai Nur Iman is a cultural actor and also a preacher for the Mlangi community (Mustafied, 2022). So that makes the culture that develops in the Mlangi community unique and different from the others. The culture in the Mlangi community reflects the integration of Islam with Javanese culture, one of which is in the field of Shalawat Ngelik art, which is still preserved by the Mlangi community until now..

Kiai Nur Iman's background as the founder of Mlangi Hamlet, whose life was spent studying at the Gedangan Islamic Boarding School in Surabaya under the tutelage of Kiai Abdullah Muhsin, and he is also a nobleman of the Kartasura Mataram Palace, making him flexible in dealing with small communities and also able to understand the culture of the periphery. Javanese people generally like Javanese songs, such as macapat. This also happened in the Mlangi community as a Javanese community who liked macapat songs. Seeing this, Kiai Nur Iman created Shalawat Ngelik as a propaganda medium for the Mlangi community and its surroundings.

Kiai Nur Iman, in spreading the religion of Islam, acculturated much of Islamic culture with Javanese culture, both in traditions, rituals, and the arts. In the field of art, Kiai Nur Iman created Shalawat Ngelik, which is still preserved and is a hallmark of the Mlangi community. Shalawat Ngelik is one of the arts that breathes Islam which has been acculturated with Javanese art. As one of the preaching media, Shalawat Ngelik has an essential role in Islamization in Yogyakarta, especially in the western and northern parts of Sleman.

Shalawat Ngelik is a prayer reading in a shrill voice using Javanese style. This prayer is different from other prayers, which usually use the Arabic style. The reading of Shalawat Ngelik is similar to Javanese palace songs. The emergence of various prayer readings is

evidence of the acculturation of Islam and local culture. Koenjraningrat defines a social process as occurs when a group of people with a specific culture meet foreign elements; then, gradually, the foreign cultural elements will be accepted and processed without causing the loss of the original cultu (Koentjaraningrat, 1990). The term Ngelik comes from the sound that comes out of the throat, which sounds good, strong, and also cengkling or a very high and clear voice. This Ngelik prayer was once a way of preaching Kiai Nur Iman. Shalawat Ngelik is usually recited during certain events such as the Prophet's Birthday commemoration and cultural events.

Shalawat Ngelik Reading

Shalawat comes from the Arabic word shalawat, which is then absorbed into Indonesian into salawat or shalawat. In its development, the word Salawat with the suffix '-an' became shalawatan as an activity showing a form of performing art with an Islamic breath generally carried out by the Muslim community. Shalawat readings are usually intended for Prophet Muhammad SAW as a role model for Muslims. In practice, the reading of shalawat has varied forms, only reading the text musically or in combination with other elements, dance, instrument accompaniment, and so on. (Indrawan, 2013).

Mlangi hamlet is known as a santri village in the Yogyakarta area. Santri Village is a village or area in which a santri community and its Islamic boarding school activities exist. The village of Santri is also referred to as a mutihan area, where the population obeys religious orders. The santri villages are usually found in coastal and rural areas as the initial basis for the process of Islamization. Furthermore, according to Geertz, santri are a group that expresses their religion through art, clothing, language, and mysticism. The santri is a religious group that upholds and has adherence to religion. Regarding religious rituals, the students make the mosque or prayer room a place of worship. Educational institutions such as madrasas and pesantren are characteristic of the santri group, which distinguishes them from the priyayi and abangan groups.

As a Santri Village, the Mlangi community is used to holding prayer events in various small events such as circumcision, the birth of children, wedding ceremonies, and significant events such as the celebration of the Prophet's Birthday. The reading of this prayer has been done for generations. The celebration of the Prophet's Birthday in Mlangi Hamlet is celebrated annually. This Ngelik sholawat is usually read during the celebration of the Prophet's Birthday on every 12th Rabiul 'Awwal of the Hijri calendar. The reading of Shalawat Ngelik usually takes place at the Pathok Negoro Mlangi Mosque, which is held from 07.00-13.00 WIB. The reading of Shalawat Ngelik is the Nabawiyah Sirah contained in the book Al Barzanji by Sheikh Ja'far bin Husain bin Abdul Karim bin Muhammad Al-Barzanji. The content of Al-

Barzanji is a summary of the Nabawiyah Sirah, which includes genealogy, birth, morality, characteristics, and various events surrounding the Prophet Muhammad. In addition, this book also contains various prayers and praises.

Kiai Nur Iman also composed a poem that became part of Shalawat Ngelik, which became known as Mbah Nur Iman's Salawat; the poem contains praises to Sri Sultan Hamengkubuwono as Khalifatullah. The background of the poem's creation is the harmonious relationship between the rulers, namely the Sultanate of Yogyakarta and the ulama; therefore, Kiai Nur Iman conveys his praise through the poem. This poem is also usually read repeatedly in a series of Shalawat Ngelik. The lyrics of the poem are as follows:

*Ya Syaykuna Ya Kulluna
Ya Habibi Ya Khayraman
Ya Sayyidi Sayyid Sulthan*
Sultan Syarif Ngabdurahman (Masduqi, 2011, hal. 44-45)

مولى صل و سلم داءما ابد
على حبيبك خير الخلق كلهم
هو الحبيب الذي تر جي شفا عثه
لكل هول من الا هو ال مقتحم
نار ب بالمطفي بلغ مقنا صدنا
وا غفر لنا ما مضى نا و اسع الكرم

In addition to Al-Barpromise and Mbah Nur Iman's prayers, the book of Maulid Syaroful Anam was also read in Shalawat Ngelik. Maulid Syaroful Anam was written by Sheikh Abi Al Qosim and Ibn Jauzi. This book is the basis for reading blessings which also contains the history of the birth of the Prophet Muhammad. The following is an excerpt from Maulid Syaroful Anam, which was read during the Ngelik event as for the verse is as follows:

بسم الله الرحمن الرحيم
الحمد لله الذي شرف الانام بصاحب المقام الاعلى
و كمل السعور د بنا كرم مولود حوى شرفا و فضلا
وشرف به الاءاء والجدود وملا الو جود بجوده عدلا
حملته امه امنة فلم تجد لحمله الما ولا تتلا
و ولد نبينا محمد صل لله عليه و سام بوجه ما برى احسن منه ولا احلى
اشرفت لمولده الحنادس شرقا وغربا ووعرا وسهلا
ونادت الكائنات من جمع الجهات اهلا و سهلا
ثم اهلا و سهلا
الف صلوا على النبي خاتم الرسل الكرام

Maulid Syaroful Anam has the following translation::

O Allah, bestow blessings and blessings upon him. In the name of Allah, the Most Gracious, the Most Merciful. All Praise is only for Allah, who has glorified all creatures with the Prophet Muhammad SAW, who has this highest position. Who completes happiness with the noblest of birth, who gathers glory and virtue. Who has glorified with him, his fathers and grandfathers, who have fulfilled in harmony, all things with his glory. Aminah, his mother, was pregnant with him, and he did not feel the slightest pain or discomfort during his pregnancy. Our Prophet Muhammad SAW was born with a face whose beauty no one has ever seen, nor can it be dimmed. Because of his birth,

all darkness is made clear, thick and dim in the west and the east. All beings from all over cried: Ahlan Wa Sahlan, Welcome!. Ahlan Wa Sahlan, welcome! A thousand sholawat on the noble Prophet closing the Apostles. (Taufiqturrohman, 2022).

The procession of reading Shalawat Ngelik is also accompanied by strains of a combination of traditional Javanese musical instruments in the form of kempul, beb, gong, kenteng, and dodog. Shalawat Ngelik is sung together following the stages led by a puppeteer so that in the procession, the reading of the prayer is in harmony with the rhythm of the music. Shalawat Ngelik because the reading process has a high level of difficulty, so there are only a few people who are still able to recite it. The puppeteers or readers of Shalawat Ngelik are usually men who are 40 years old and over and already have a highly distinctive voice.

Before reading Shalawat Ngelik, there is usually a gladen or practice first. Gladen is considered an important thing and must be done before the Ngelik prayer reading. In the gladen, vocal technique training is usually carried out so that Ngelik puppeteers can produce a rhythmic sound and also memorize the verses of the prayer that will be sung. In this gladen, the younger generation usually begins to teach the reading of the Ngelik shalawat to keep it sustainable (Taufiqturrohman, 2022).

The Meaning of Shalawat Ngelik for the Mlangi Community

The prayer of the Prophet is an integral part of the Islamic teaching system. In most Islamic rituals, the use of shalawat is a must. Reading shalawat for some Muslims has become a tradition that has been set at specific times both in small and large events. The reading of the Prophet's Shalawat in its development has given rise to many variations in its form and function. For traditionalist Muslims, shalawat is essential in their lives; it can even be said to be the breath of their lives. One of them is the Ngelik prayer, which has become an inseparable part of the culture of the Mlangi people. Shalawat Ngelik, from ancient times until now, is still being preserved by the community. Shalawat Ngelik is an identity for the Mlangi community.

The meaning of reading the Ngelik prayer for the Mlangi community includes:

1. Shalawat is part of Faith in Allah

For the Mlangi community without Shalawat, the value of their faith is reduced or damaged. These views are not born without cause but are based on the values taught in Islam that Allah and his angels always pray to give mercy and ask forgiveness and nobility for the Prophet Muhammad, and believers should always read Shalawat and greetings to the Prophet Muhammad.

2. As Remembrance and Prayer

Reading shalawat for the Mlangi community is a medium for remembrance and prayer because in it there are many praises glorifying the name of Allah and also the Prophet Muhammad; this aims to expect the pleasure of Allah through the intercession of the Prophet Muhammad SAW as the lover of Allah.

3. Expressions of love for the Prophet Muhammad SAW

Many ways can be done to show love for the Prophet Muhammad, one of which is praying to the Prophet. For the Mlangi community, love for the Prophet is expressed in the form of a birthday celebration and prayer. The motivation for prayer that the community believes is according to the hadith of the Prophet, which says that if you pray once, you will be rewarded ten times. (Mustafied, 2022).

In everyday life, religion and culture have an interrelated relationship with each other. Religion serves as a guide for human life that comes from God to live his life. Meanwhile, culture is a habitual way of life created by humans themselves. Religion affects the culture of a society. This also happens in the Mlangi community, which still preserves the reading of Shalawat Ngelik on specific events as a form of collaboration between religion and culture. Shalawat Ngelik's existence results from the dialectic of religion and local culture. Religion as a belief system for the Mlangi community becomes the basis on which local culture is included in the prayer.

Integration of Islam and Culture in Shalawat Ngelik

Religion and culture are two interrelated things. Islam entering Indonesia is identified with the arrival of a new culture that will interact with the old culture. The new culture may also erase the old culture. The community will easily accept religion if its teachings are contradictory and similar to the local community's culture; on the contrary, religion will be rejected if the religion is different from the local community's culture. With the acceptance of a religion, then that religion will automatically change the cultural structure of the community (Pongsibanne, 2017).

The level of acceptance of religion depends not only on time but also on the nature of the local culture associated with Islam. This can be seen, for example, in coastal areas that have a maritime culture and are very open to cosmopolitan life, so Islam enters easier and more profound. However, this is in contrast to areas in the interior with an agrarian culture and a more closed nature, so Islam usually takes a long process to enter (Thahir, 2021).

The ultimate goal of various sciences must be seen and based on the Qur'an as a guide for Muslims. Islamic culture, both in the arts and other fields, is part of the Quranic culture;

this is because the definition, structure, goals, and methods to achieve these goals are taken entirely from the Qur'an. There are several instructions in the Qur'an about art, including:

1. Islam is a religion of nature that is in accordance with human nature (Surah Ar-Rum: 30). Art for humans is included in their nature; it is the artistic ability that distinguishes humans from other creatures.
2. Allah has good qualities (Surah Al-Araf: 180); Allah has attributes such as Al-Jamal (Most Beautiful), Al-Jalal (Most Great), and Al-Kamal (Most Perfect). It is known that humans carry out missions as representatives of God who must realize God's attributes to the best of their ability. And this is where humans meet art.

Adhering to the above principles makes art permissible according to Islamic law. Art can be used to achieve goodness, and Islam also views art as worship if it is done within an ethical framework. Based on these instructions, they have inspired Muslims to develop arts that have been carried out since the time of the prophet until now. Islam has a concept of art that is in accordance with human instincts that lead to safety and pleasure.

Religion in it contains symbols from socio-cultural systems that provide an understanding of reality and try to make it happen. However, these symbols do not always have to be the same as the realities manifesting in people's lives. In Islam, the understanding of reality comes from the Qur'an and Hadith, both of which are seen as absolute sources. Religion in it contains symbols from socio-cultural systems that provide an understanding of reality and try to make it happen. However, these symbols do not always have to be the same as the realities manifesting in people's lives. In Islam, the understanding of reality comes from the Qur'an and Hadith, both of which are seen as absolute sources (Azra, 1999).

The concept of integration of Islam with culture is not only seen in the context of religion and doctrine. However, it must also be seen as a cultural and social phenomenon. In this context, Islam is integrated with culture and history, giving rise to a new face of Islam with a local pattern and growing in the area (Nurdin, 2016). In looking at the integration of Islam with Javanese culture, what must be understood is how the processes of Islamic teachings enter and come into contact with Javanese culture. The values of Islamic teachings are manifested in the reading of shalawat to the Prophet Muhammad, which is integrated with the macapat song that already exists in the community. The process of integrating Islam with Javanese culture occurs when the Mlangi community, in particular accepts Islam to enter without leaving any pre-existing cultural elements.

The integration between Islam and Javanese culture, especially in the arts, has never been separated from the critical role of the Islamic scholars who spread Islam in Java. The acculturation between Islam and the local culture has produced beautiful, unique, and

different nuances of works, including Shalawat Ngelik in Mlangi Hamlet. Shalawat Ngelik is usually chanted during the celebration of the Prophet's Birthday every year. The commemoration of the Prophet's Birthday, identical to the reading of Shalawat, is an Islamic tradition. The celebration of the Prophet's Birthday is a tradition that developed in Islamic society sometime after the Prophet Muhammad's death.

According to history, there are two opinions regarding the beginning of the birth of the Prophet's birthday tradition. The first opinion is that the Mawlid tradition was first held by Caliph Mu'iz li Dinillah, one of the Caliphs of the Fatimid dynasty in Egypt who lived in 341 Hijriyah. Later, in its development, Maulid was prohibited by Al-Afdhal bin Amir Al-Juyusy and began to be held again during the Amir li Ahkamillah period in 524 Hijriyah. The second opinion, Maulid was held by Caliph Mudhaffar Abu Said in 630 Hijriyah; in that year, Maulid was held on a large scale (Rokhim, 2020).

The development of the tradition of commemorating the Prophet's Birthday began to enter Indonesia brought by Islamic propagators, both traders, and preachers. Kiai Nur Iman, as one of the missionaries, also held the tradition of the Prophet's Birthday to spread Islam. He then created shalawat Ngelik, which combines the reading of the book of Al-Barzanji and the book of Maulid Syaroful Anam using Javanese style, which sounds like a macapat song. The macapat song or song is a local culture of the Javanese people at that time.

As explained above, it is clear that in Shalawat Ngelik, there is the acculturation of culture, namely Islamic culture, and Javanese culture. The reading of the shalawat is identical to Islamic culture. At the same time, the use of the Javanese macapatan style in chanting is the local culture of the Javanese people. In Shalawat Ngelik, these two cultures can unite without losing the original Javanese cultural identity; it can be concluded that the acculturation process is peaceful, not violent.

A work of art is born from a complex process of cultural elements that exist and influence each other. Every work of art is a representation of the soul of its creator. Acculturation is a process of cultural transformation that forms a new culture in contact with religions from outside. A created work of art cannot stand alone but grows with religious beliefs. Artworks are usually created as well as an embodiment of the needs of the local culture and also the people who occupy the area (Sucitra, 2015).

According to the author's view, the integration between Islam and local culture that occurs primarily in the art of Shalawat Ngelik is not something that should be disputed. Islam is present as a religion that comes from God's revelation. At the same time, culture results from human creation, taste, and work. Both can coexist in society and combine to produce new things that are unique and different without losing their elements. Before Islam entered and developed in Indonesia, Indonesia itself had a culture influenced by Hinduism and

Buddhism. With the entry of Islam, Indonesia underwent an acculturation process that gave birth to Islamic culture. However, the existence of a new culture, namely Islam, does not mean eliminating the old culture. However, it is even more colorful because of the acculturation of the culture. Moreover, it is not against Islam itself.

Conclusion

Religion has a relationship with culture, as seen in the Ngelik prayer, which is the meeting point between Islam and Javanese culture. The meeting point was marked by incorporating Islamic values in the form of reading the Prophet's shalawat with the Javanese cultural tradition of the macapatan song. A merging process is a form of acculturation to form the integration of Islam and local culture. Shalawat is a prayer devoted to the Prophet Muhammad in the hope of getting the glory. Reading shalawat has become a hereditary tradition for people in Indonesia. The reading of the Ngelik shalawat is different from the shalawat in general, which is read using the rhythm of the Javanese style and into a high intonation so that it produces a shrill or high-pitched sound. Shalawat Ngelik, as a product of the integration of Islam and the local culture, has a special meaning for the Mlangi community, including as part of Faith in Allah, dhikr and prayer, and a form of love for the Prophet. Therefore, the Mlangi people continue to maintain the tradition of reading Shalawat Ngelik so that it remains sustainable by continuing to read during religious activities.

Reference

- Abdurrahman, D. (2011). *Metodologi Penelitian Sejarah Islam*. Ombak.
<https://onsearch.id/Record/IOS3318.YOGYA-07120000000511>
- Adrianto, S. A. (2014). *Dinamika Kampung Kota Prawirotaman Dalam Prespektif Sejarah dan Budaya*. Balai Pelestarian Nilai Budaya. <http://www.bpn-jogja.info>
- Aziz, D. K. (2013). AKULTURASI ISLAM DAN BUDAYA JAWA | Azis | FIKRAH. *Jurnal Ilmu Aqidah Dan Studi Keagamaan*, 1. <https://journal.iainkudus.ac.id/index.php/fikrah/article/view/543/560>
- Azra, A. (1999). *Konteks berteologi di Indonesia: pengalaman Islam*. Paramadina.
- Gazalba, S. (1977). *Pandangan Islam Tentang Kesenian*. Bulan Bintang.
- Geertz, C. (1964). *The Religion of Java*. PT. Dunia Pustaka Jaya.
- Hendriatmo, A. S. (2006). *Giyanti 1755. Perang Perebutan Mahkota III dan Terbaginya Kerajaan Mataram Menjadi Surakarta dan Yogyakarta*. CS Book. https://library.unej.ac.id/index.php?p=show_detail&id=197564
- Indrawan, A. (2013). Selawatan Sebagai Seni Pertunjukan Musikal. *Resital: Jurnal Seni Pertunjukan*, 11(2). <https://doi.org/10.24821/resital.v11i2.504>
- Koentjaraningrat. (1990). *Pengantar Ilmu Antropologi*. Rineka Cipta.
- Ma'luif, L. (1986). *Al-Munjid: Kamus Bahasa Arab*. Dar el-Massyriq.

- Mallany, Y. R. (2016). *Pathok Negoro Menghadapi Perkembangan Zaman*. PolGov UGM.
- Pongsibanne, L. K. (2017). *Islam Dan Budaya Lokal: Kajian Antropologi Agama*. Kaukaba Dipantara.
[https://repository.uinjkt.ac.id/dspace/bitstream/123456789/43069/3/Islam dan Budaya Lokal.pdf](https://repository.uinjkt.ac.id/dspace/bitstream/123456789/43069/3/Islam%20dan%20Budaya%20Lokal.pdf)
- Pujo, S. (2012). *Sejarah Mbah Kyai Nur Iman dan Berdirinya Masjid Jami Mlangi*.
- Rokhim, N. (2020). Tradisi Shalawat Ngelik di Kampung Santri Mlangi, Sleman, DIY. *Tamaddun: Jurnal Kebudayaan Dan Sastra Islam*, 20.
<http://jurnal.radenfatah.ac.id/index.php/tamaddun/article/view/5951/3116>
- Sucitra, I. G. A. (2015). Transformasi Sinkretisma Indonesia dan Karya Seni Islam . *Journal of Urban Society Art*, 2.
<https://journal.isi.ac.id/index.php/JOUSA/article/view/1446/313>
- Thahir, S. L. (2021). Islam Of The Archipelago: Cosmopolitanism Of Islamic Civilization In Indonesia. *Jurnal Ilmiah Islam Futura*. <https://jurnal.ar-raniry.ac.id/index.php/islamfutura/article/view/5794/4035>
- Yusuf, M., Sodik, M., & Mu'tashim, R. (2005). *Islam dan Kebudayaan Lokal*. Pokja Akademik UIN Sunan Kalijaga.