

# DZIKIR ZAMAN IN LOMBOK: CULTURAL DA'WAH OF THE SASAK COMMUNITY

Nazar Naamy\*, Hayatun Nupus\*

\* State Islamic University of Mataram

**Abstract:** This paper aims to reveal the internalization of values in the dzikir zaman tradition which is used as a means of cultural da'wah of the Sasak community of Lombok. This research question is how the process of delivering da'wah messages in the culture of the Sasak community of Lombok, how the practice of dzikir zaman as a medium of da'wah, how to internalize the value of the era dzikir tradition in the Sasak community. This research uses qualitative methods and data collection techniques through interviews with several figures involved in the dzikir zaman. The theory used in this study is the internalization theory of James P Chaplin. The results of this study revealed that the process of delivering cultural da'wah messages of the Sasak Lombok community by conducting dzikir zaman sitting, pencak silat, using the language of local community speakers and readings containing Islamic nuanced advice. The practice of dzikir zaman is carried out with four processes. First, the opening by sitting cross-legged while listening to readings containing the life of the Prophet Muhammad, genealogy, childhood, youth, youth, until being appointed as an apostle. Second, the degree of randomization. Third, the stage of dzikir. Fourth, the core stage for the staging of the dzikir zaman. While the process of internalizing dzikir zaman through culture and also carried out as a medium for da'wah in the community to improve the behavior of adolescents in the Sasak community of Lombok.

**Keywords:** Dzikir Zaman, Cultural Da'wah, Message of Da'wah, Sasak Community.

## I. INTRODUCTION

The social phenomenon of modern society today can be seen from various ways of achieving goals, both religious and social goals. This is due to the modernization that occurs in society. People who were once busy talking about how to believe and muamalah, worship and uphold Islamic values. So what happens today these things are very far from the community, because of the many foreign influences, one of which is global culture which is often referred to as modernization, this distances people from things that smell of religion, tradition, and culture.

The spiritual aridity in contemporary society that causes modern society today tends to get closer to spiritual values that they have almost left, now modern society seeks to live the return of these spiritual values by carrying out religious rituals. This is certainly an important phenomenon

when it comes to religion, tradition and culture, especially Islam. Because we all know, Islam is a religion of da'wah, therefore every Muslim is required to preach.. Because the best work is da'wah work, whether it is orally, deedly or in writing. The purpose of da'wah is essentially to attain the highest truth, which is to have faith and then surrender oneself totally to the will of Allah. Islam in its essential sense is an attitude of life in favor of truth and noble ethics. (Ilyas Ismail dan Prio Hotman, 2011)

However, we often misunderstand da'wah itself, we consider da'wah as if it were only a lecture on the podium in front of the congregation, so that not a few people feel bored and tend to choose not to follow it. This is very unfortunate considering that in Islam, da'wah is a commendable act that is highly recommended and even obligatory for every follower of Islam. Da'wah is a series of joint efforts to provide a path to happiness in the world and the hereafter for Muslims. Da'wah is an attempt to convince others of the truth. In this case, da'wah can be done with various media in accordance with the development of science and technology. Da'wah is not just the sound of words, but a psychological invitation that comes from the soul of Da'i. Da'wah will be effective if a da'I is able to utilize various kinds of media to preach. One of the da'wah media that is often used is through art. Art was originally a human process, and is therefore a synonym of science. Today, art can be seen in the essence of the expression of human creativity. Art can also be interpreted as something created by humans that contains elements of beauty. (Nashir, n.d.)

However, today human civilization has experienced development in all aspects of their lives. The reason is the spread of technological and sociological phenomena that are currently starting to shift human habits, especially Indonesian society. This development has brought changes to society in the way of thinking, behaving and behaving. These changes have greatly affected people's tastes and ways of carrying out their daily activities, including shifting patterns of time utilization from waking up to returning to sleep. (Asep Saeful Muhtadi, 2012)

Therefore, this phenomenon has an impact on all aspects of community life. No exception in the aspect of art that has become a tradition in every region in the archipelago, as well as Lombok regional art which is slowly starting to shift its aesthetic value with the entry of westernized elements that increasingly override the values or norms that apply in society. Of course it is very

unfortunate considering that art is one of the important elements in the cultural system. Through art people are able to obtain channels to express experiences and ideas in their brains. In Islamic da'wah, art is part of the da'wah media which can be a special attraction for da'wah targets. The method of da'wah through art is reminiscent of the ways that Wali Songo once did which is known in the history of the development of Islam.

The large amount of public interest in art makes all forms of art as a medium for delivering da'wah messages that are quite effective. One of them is the art of Dzikir Zaman which is widely used by the subjects of da'wah in spreading Islam. The art of Dzikir Zaman is one of the regional art forms that has Islamic nuances because it contains the content of aqidah, morals, muamalah and shari'ah. Many regional arts whose existence has begun to be eliminated with the entry of cultures from outside, but the art of Dzikir Zaman until now can still maintain its existence among modern society. This is evidenced by the many Dzikir Zaman art groups that we encounter, especially in the Lombok area. In each region there are many differences and characteristics of the art of Dzikir of the Era. However, there is one group of Dzikir Zaman that attracts the attention of researchers, namely the Dzikir Zaman group from Mesanggok Village, Gerung District, West Lombok Regency. Because in addition to the Dzikir Zaman tradition as the focus of researchers, the most interesting thing for researchers is the Dzikir Zaman tradition in Mesanggok Village, which is closely related to the history of da'wah from TGH. Muhammad Arif Al-Musangkawi, and also is the origin or early milestone for the tradition of Dzikir Zaman on the island of Lombok, especially in West Lombok Regency, Gerung District, Mesanggok Village.

TGH. Muhammad Arif Al-Musangkawi uses the Dzikir Zaman Tradition as a medium of da'wah with the aim of inviting the people of Mesanggok Village to get closer to Allah swt. Starting from a group of recitations in which contains the teachings of Sufism, Dzikir Zaman is an attraction used by TGH. Muhammad Arif to invite the community to participate in dzikir to establish God. Given that Mesanggok Village was an area that did not escape the influence of the Balinese kingdom with its Hindu culture, the role of TGH. Muhammad Arif is very important to erode that influence by thickening faith through dzikir.

In terms of the existence of an art, it will not be enough if its value is lost. Today there are many traditions and cultures that are empty of value, meaning that implementation in physical form alone such as art performances and the like does exist, but not many know about the content of value it has. The public or the general public only enjoys the performance regardless of the essence of the performance. not only viewers or viewers who do not know more about the purpose or essence of the performance, even the performer sometimes does not know. For example, like a container without contents, that's what happened recently. As a result, it is easy for society to be displaced or shift the value of an art that should exist. (Observation, Friday, 3 September 2021).

Like the tradition of Dzikir Zaman in the Mesanggok Village Era, in its periodization it is clear that there is a decline. Initially, the tradition of Dzikir Zaman of this era was born because considering the people of Lombok Island, especially West Lombok in Gerung District, Mesanggok Village, the community was still influenced by Hindu culture from the Balinese kingdom that controlled Lombok Island at that time. However, the efforts made by TGH. Muhammad Arif succeeded, although not all of the influence was lost, but there was no significant influence on the people of Mesanggok Village specifically. But today what happens is that the traditions passed down from ancestors are starting to erode. Many people underestimate this tradition as just entertainment, because the chain of inheritance of the essence of this tradition is broken, so many people do not know deeply about the content of the Dzikir Zaman tradition of this Age.

For a cultural tradition, such as the art of Dzikir Zaman, the main emphasis should be on its integrity which is always sought so that the art of this tradition for modern society finds the same value as what was found by previous people. Therefore, internalization of values in an art or tradition is very important, especially the tradition of Dzikir Zaman should be widely used as a way of da'wah. In the modern era where everything feels easy and people in their contemplation find a state that thirsts for religious values due to the crisis of religiosity is the main reason for Dzikir Zaman to show its essence to the public, because in terms of existence there is no doubt about its existence, the internalization of the value Dzikir Zaman of the Mesanggok Age is the main thing for the running of da'wah through the media of this art tradition.

The following are some previous studies that according to researchers have relevance to what researchers study, this for researchers is considered very necessary, in order to emphasize and clarify the differences and similarities in meaning from research that has been studied by previous researchers and the research that researchers will review. Among them are the following:

First, Dhedy Nur Hasan, Student of Maulana Malik Ibrahim State Islamic University entitled: "Internalization of Religious Character Values in Improving the Quality of Religious Culture through the Islamic Da'wah Agency (BDI) at SMA Negeri 1 Kepanjen" The focus in this study includes the cultivation of religious values instilled through the Islamic Da'wah Agency (BDI), then the strategy used by the Islamic Da'wah Agency in internalizing religious character values and internalization models religious character values are instilled through BDI or Islamic Da'wah Agency. The result of this study is the cultivation of religious or religious values such as divine and human values in the activities of BDI or Islamic Da'wah Agency through an approach to students with 46 formal and non-formal activity program planning and providing examples for students. The model used by the Islamic Da'wah Board 1 Kepanjen is a mechanical, and organizational structural model. (Dhedy Nur Hasan, 2013)

The similarity of this study with the research that the researcher will do is to focus on internalizing values,

da'wah strategies or planting religious values and the da'wah model used. However, although some aspects of this study have similarities, there are differences that seem very clear. Can be known from research locations that are not the same or different. From the title of the research that the researcher will study, namely about internalizing the value of the Dzikir Zaman tradition as a medium for da'wah.

Second, Sukarta's research entitled "Internalization of Multicultural Da'wah Values in Al-Islam Learning at the University of Muhammadiyah Mataram." From the Islamic Broadcasting Communication Study Program, Faculty of Islamic Religion, University of Muhammadiyah Mataram. In this study, the method used is a qualitative method with a descriptive analytical approach, as for the findings, the researcher emphasized how the multicultural concept found in the academic community of the University of Muhammadiyah Mataram in one sampling there are diverse ethnicities such as Sasak, Samawa, Mbojo and Javanese ethnicities, students in one class related to their diverse origins such as students from Lombok, Sumbawa, Bima, Dompu, NTT, even Java. Interestingly, from all students from different backgrounds, to some whose religions are different such as Christianity and Hinduism in the dominance of students who are Muslims, but still get to follow Al-Islam courses and during that time there has never been inequality even so far it has been monitored conductively.

The urgency of this research is to be part of the treasures of educational thinking in the perspective of Multicultural Education in Islamic education. The importance of multicultural-based education will be used as a foothold and consideration for policy makers in making policies on the development of Multicultural-based educational institutions in the face of heterogeneity of cultures, traditions, ethnicities, mass organizations and religions that were previously narrow-minded to broad. Multicultural education is one form of internalization of values in Islam that is Rahmatanlilalamin.(Sukarta, 2018)

The similarity of this study with the research that the researcher will examine is the relationship between religious values or religious values inherent in people who have strong customs and culture. Because multicultural education as a way or medium of Islamic da'wah is very effective. However, in the research that will be researched, researchers will focus more on internalizing the tradition used as a way of da'wah, namely the Dzikir tradition of the Mesangkok Village Era.(Naamy & Hariyanto, 2021)

Third, Hanif Ghifari, a student of Raden Intan State Islamic University Lampung, entitled: "Internalization of Religious Values through Hizbul Wathan Extracurricular Activities at SMA Muhammadiyah 2 Metro." The focus of this study is to find out how the internalization of religious values through Hizbul Wathan extracurricular activities at SMA Muhammadiyah 2 Metro, this study is based on several objectives, namely (1) To describe the internalization of religious values in Hizbul Wathan extracurricular planning at SMA Muhammadiyah 2 Metro (2) To describe the internalization of religious values in the implementation of Hizbul Wathan extracurricular values at SMA

Muhamadiyah 2 Metro (3) To Describe the internalization of religious values in Hizbul Wathan's extracurricular evaluation at SMA Muhammadiyah 2 Metro.(Hanif Ghifari, 2020)

In this study using qualitative methods with a descriptive approach. The results of the researcher explained how the internalization of religious values in Hizbul Wathan extracurricular planning at SMA Muhammadiyah 2 Metro. This planning seeks to be instilled in materials and learning activities that greatly affect achievement and in instilling religious values. Second, the internalization of religious values in the extracurricular implementation of Hizbul Wathan at SMA Muhammadiyah 2 Metro is instilled in extracurricular opening activities which certainly contain religious values. Materials that contain religious values, as well as in closing activities are always emphasized to keep containing religious values. The coach's efforts in the implementation of extracurricular activities are considered to be maximal in instilling religious values, due to maturity in mastering the material and with a very appropriate approach and allowing students to quickly accept related activity material that is religious. third, Internalization of religious values in the extracurricular evaluation of Hizbul Wathan at SMA Muhammadiyah 2 Metro is used by coaches during the process of internalizing extracurricular activities Hizbul Wathan, the supervisor has made a classification of the results of the extracurricular implementation and divided it into students' religious values divided into 4 aspects including attendance, material, practice, and attitude. The success rate is determined from these 4 aspects.

From previous research, there are similarities from the research that researchers will examine, namely how the internalization of Islamic values is carried out by paying attention to the use of a symbol such as extracurricular. However, the difference is clear where the research that the researcher will examine is how to internalize traditional values used as a means of da'wah or da'wah media. Covering the strategy and meaning content of a cultural tradition rite in Mesangkok Village, Gerung District, West Lombok District, NTB

## II. METHOD AND THEORITICAL FRAMEWORK

This research using qualitative methods has characteristics including a natural setting, in this case humans as instruments or tools of observation, interviews or as document review.(Lexy J. Moelong, 2004) In a general understanding of qualitative methods in a study, it can be concluded that the qualitative method is the collection of data in a natural setting that aims to interpret related phenomena that occur where researchers are the key instruments.(Albi Anggito, 2018)

As for the data collection technique through this interview, it is a process to obtain data such as information for research purposes with a direct question and answer process or face-to-face between the interviewer and the interviewee either using or without guidelines. The goal is to be able to obtain and record opinions, feelings, and other

matters related to people or individuals in the organization.(Muhadjir, 2006)

To get more accurate information or data, the steps taken by researchers in collecting data are to conduct interviews with several figures in Lombok, including: Head of Mesanggok Village, Religious Leaders of Mesanggok Village, Traditional Leaders and Leaders of Dzikir Zaman Mesanggok Village, Members of Dzikir Zaman Mesanggok Village, Mesanggok Village Community

This paper uses James P Chaplin's theory of internalization. States that internalization is a merger or unification of attitudes, standards of behavior, opinions, and the process of uniting values in individuals. In the language of psychology it is an adjustment of beliefs, values, practices and standard rules that exist in a person. Through the above understanding, it hints that the understanding of these values has implications for social attitudes and practices. In the process, internalization has stages of giving value or valuing, emphasizing the level of trust in the value received, then individuals and society feel bound to these values until society and individuals feel attached to fighting for the values accepted and believed.(James P Chaplin, 1975)

Internalization is the process of instilling or fostering values without any coercion and intimidation in order to follow the values taught, acceptance and implementation are carried out voluntarily (sincere) very appropriate when implemented in religious formation. So the technique of religious formation carried out through internalization is deep formation and living religious values (religion) combined with educational values as a whole whose target is integrated in the personality of students, so that it becomes one character or character of students.

Internalization is the appreciation of a teaching, doctrine, or value so that it is a belief and awareness of the truth of the truth or value embodied in attitudes and behaviors. Meanwhile, according to Mulyasa, internalization is an effort to live and explore values, so that they are embedded in every human being.

### III. RESULT AND FINDINGS

#### 1. Da'wah Message in The Form of Staged Traditions

The process of delivering da'wah messages through the Dzikir Zaman art tradition in Mesanggok Village is closely related to the history of a 'ulama' who became the initial milestone or spearhead of the Dzikir Zaman art tradition in Mesanggok Village. A charismatic scholar attached to the people of Mesanggok, he was named TGH. Muhammad Arif Billah Al-Musangkawi. Given the oral tradition that developed in almost all corners of the island of Lombok, from oral information circulating among the elders of Mesanggok village for generations that the grassroots of the establishment of the Dzikir Zaman group is an Aulia' Allah (Wali Allah), namely Tuan Guru Haji Muhammad Arif Billah Al-Musangkawi.(Putrawan, 2018)

This is after the information from one of the elders of Mesanggok Village, namely Mr. H.Abbas, he is also a living witness of the history of the establishment of the

Dzikir of the Mesanggok Era. (Interview with Mahyum, Mesanggok, Monday 17, Mei 2021)He is H. Abbas who is already old ( $\pm 125$  years) and is still alive today.

Dzikir Zaman was first brought by TGH. Muhammad Arif Billah Al-Musangkawi.It began when one of the people from Mesanggok Village, H. Usman who at that time met TGH. Muhammad Arif Billah Al-Musangkawi in the holy land of Makkah while on Hajj. At that time he (H.Usman) really wanted to go to Medina to visit the Tomb of the Prophet but it was not conveyed because at that time there was an internal conflict in the Kingdom of Saudi Arabia. H. Usman's love for the Prophet S.A.W caused him to ask Allah for a way to visit the tomb of the Prophet in the Prophet's Mosque. Until one week he (H.Usman) met with TGH. Muhammad Arif Billah Al-Musangkawi in the Grand Mosque after performing tawwaf. TGH. Muhammad Arif Billah Al-Musangkawi conveyed his greetings to him. And at that time H.Usman was certified the book *Dala'il Khairat* by TGH. Muhammad Arif Billah Al-Musangkawi and from the book *Dala'ilul Khairat* it was also the forerunner of the Dzikir of the Mesanggok Village Era.

TGH.M. Arif Billah Al-Musangkawi who is an aulia descendant of Perigi Hamlet, Gerung District, who has lived in Mecca for a long time studying for approximately 20 years. It was from him that most of the contents of the Dzikir Zaman readings came from the book *Dalailul Khairat* which he gave to H. Usman.The content of the movement was the creation of his son, TGH. Mustafa with H. Muhalli from the workshop village of Labuapi sub-district. H. Ridwan says:

Dizikr Zaman was originally introduced by TGH. Muhammad Arif Billah Al-Musangkawi in the form of Ngaji Dalem, Ngaji Dalem is a ngaji tasawuf directly led by him. Because in the past Mesanggok Village was predominantly a Gendang Beleq or Gamelan and the lack of knowledge about Islam made him feel compelled to make an attraction for the people of Mesanggok Village to take part in the study. Collision after impact experienced by TGH. Muhammad Arif Billah Al-Musangkawi in carrying out his da'wah to the people of Mesanggok Village cannot be denied, but he always istiqomah in fighting for the religion of God.(Interview with H. Ridwan, Mesanggok, Tuesday,18, Mei 2021).

Referring to the explanation above, it tells us that the people of Mesanggok Village have a stubborn disposition which in Sasak language itself is called Pagah. Because of that reason people who become Gendang Beleq activists have stopped doing their activities beating drums until now. And this is the origin of the Gendang Beleq not allowed to enter Mesanggok Village. However, this history is not widely known by the current generation, due to the lack of information and interest of young people now to find out about the history of their own hometown.

It cannot be separated from this event, this is also one of the inhibiting factors for the proselytizing of TGH.



Muhammad Arif Billah Al-Musangkawi because after the Gendang Beleq activist group disbanded, they also became part of the Ngaji Dalem group until the time when the term Dzikir Zaman was introduced by TGH. Muhammad Arif Billah Al-Musangkawi and found many contradictions for various reasons such as: how can readings sourced from the book of Allah be mixed with movements such as dance. The Dzikir Zaman at the beginning of its appearance with the Dzikir Zaman that we see today there are some differences in terms of movement. The difference is in the form of adding variations of movements from those previously dominated by dzikir tokol (sitting dzikir) or usually the people of Lombok more often call it the dzikir tokol, which is then added by including elements of pencak silat such as the Dzikir Zaman that we see today.

Where the Dzikir of the Age formed by Tgh. M. Arif Billah Al-Musangkawi is that there is a term of sitting zikir which was previously the identity of the Dzikir of this era. This martial art or pencak silat is the result of creativity or *ijtihad* from two figures and one of them is a native descendant of TGH. Muhammad Arif Billah Al-Musangkawi whose name is TGH. Mustafa is his own son and H. Muhali comes from the village of Bengkel Labuapi District, he is the initiator who has succeeded in marrying the Dzikir Tokol (sitting) movement formed by Tgh. M. Arif Billah Al-Musangkawi earlier with the martial arts that he brought so that the Dzikir of the Mesangkok Age became a complete unity as presented today.

H. Muhali included a typical sasak pencak silat sourced from internal energy known as *Konto pencak silat* (Kempo), this pencak silat art was very famous in his time because the use of internal energy besides being able to be used as martial arts was basically this martial art could be a treatment. The same thing was also explained by Mr. Murdan as one of the two Hadi (Leaders) of the Dzikir of the Mesangkok Era as follows:

The Dzikir of this era at the time of its formation was called the Dzikir of the Musangkawi Era which only focused on reading the book of Barzanji in the activities of Ngaji Dalem which was identical to the sitting Dzikir, but along with the times there was acculturation with *pecak silat konto* brought by H. Muhali Bengkel so that a complete Dzikir was created like the Dzikir of the current Era. Even at the beginning of its appearance where the Dzikir of the Age did not have elements of the silat movement, it also included women, but it only focused on sitting Dzikir which was like Dzikir *طرق* (Tariqah) in general (Interview with Mahyum, Mesangkok, Monday 17, Mei 2021)

In the process of delivering da'wah through the tradition of the art of Dzikir Zaman mesangkok through its history, the Dzikir Zaman group always tried to present da'wah by paying attention to how da'wah was easily conveyed to the public or the general public without rejection, then every leader of the Dzikir group of the mesangkok era from generation to generation always tried to innovate in order to continue the *khittah* struggle of the elders of the mesangkok village in preaching. Until what we

find today, the Dzikir of the mesangkok era is a form of innovation from the leader of today's Dzikir group.

## 2. Da'wah Message From Dzikir in The Language of The Local Community

Da'wah messages are messages sourced from the Qur'an and Hadith, both written and unwritten (oral), namely with messages (Risalah). The invitation or exclamation as a basis for preaching is explained in the Qur'an. (Toto Tasmara, 1987)

The message of cultural da'wah of the Sasak community in Dzikir Zaman uses the language of local community speakers, because they realize the importance of this because it is not enough just to attract the interest of the audience, the most important thing is the delivery of the message of da'wah carried out from the practice of da'wah. So from Hadi formulated a way so that not only in terms of movement, additions also occur in terms of reading where the Dzikir of the Age has now also been inserted several readings containing Islamic nuanced advice. The accompaniment reading of the Dzikir Zaman step is the result of the *ijtihad* of one of the Hadi who until now leads the Mesangkok Era Dzikir group, namely Mr. Murdan.

In my opinion, the Middle Eastern (Arabic) version of Berzanji for most Sasak people is certainly not very feminine, or even understands its meaning and intent. Therefore, departing from this phenomenon, I took the initiative to include poetry in Sasak language with the aim that what I included in the form of a warning about Islamic sharia could be more easily digested and hit people who were still laymen or people who did not understand Arabic at all. And as long as it does not change fundamental values and does not contradict the *jumhur* (opinion) of the scholars why not. As a result, during my performance and reading readings containing Islamic *syiar* which in Sasak language did not get negative comments from either Hadi zikir zaman (leader) or the community, both those who pursue the remembrance of the times and the lay community. (Interview with H. Ridwan, Mesangkok, Tuesday, 18, Mei 2021).

Language is an arbitrary system of sound symbols, used by members of a society to cooperate, interact and identify themselves. (Indonesian, 2002) While local means a certain place or environment. So it can be implied that the local language is the spoken language of a community group in a particular area.

Da'wah that is adapted to choosing alternative languages of the local community is also an important factor in supporting the success of da'wah. Da'wah which means inviting, both to oneself and to others to act in accordance with the provisions outlined by Allah SWT and His Messenger, and abandon despicable deeds (prohibited actions) as well. Da'wah in this case can be identified with *amar ma'ruf nahi munkar*. (Slamet, 1994)

In terms of da'wah, innovation in the aspect of language was carried out and at the same time became an effort to convey the message of da'wah from the Dzikir

Zaman mesanggok, considering that language is an important factor in oral da'wah, the Dzikir Zaman is present with the language of the local community. As stated by Baharuddin as a member of the Dzikir era Mesanggok said that:

The Dzikir of the Mesanggok Era is a forum for da'wah inherited from the elder of Mesanggok Village, namely Dato' Arif, so the effort in da'wah from the next generation is to use the language of the local community, namely Sasak language, this is an effort so that the message of da'wah is easily conveyed, and also the people who watch this performance do not go home with empty heads but ring with the message of da'wah delivered from the performance. (Interview with Baharuddin member of the Dzikir Zaman group, Mesanggok, Monday 1 November 2022.)

Through a long history, we have found that today's Dzikir Zaman has become an artistic tradition that is staged, because according to the successor of the leader of the Dzikir Zaman today, da'wah must follow the needs and currents of the times, so that the Dzikir of the Age of Mesanggok is often invited to celebrations, which according to the term of the people of Lombok in general is Buka 'pilgrimage, this is a term for events for prospective pilgrims who will perform worship to the Holy Land of Mecca, therefore in the final session of the event at every moment of the celebration invitation at the Buka' pilgrimage, Hadi (leader) of the Dzikir Zaman group and all members of the Zaman Mesanggok Dzikir delivered a message of da'wah to prospective pilgrims to serve as a reminder of what activities these pilgrims will do.

### 3. The Practice of Remembrance of The Age in Staging

First, the opening stage. At this stage, all members of the Dzikir Zaman both Hadi and other members sit cross-legged while listening solemnly to the readings chanted by Hadi. The reading is taken from the book of barzanji which contains the contents of Berzanji talking about the life of Muhammad, which is mentioned successively, namely the genealogy of his descendants, childhood, adolescence, youth, until being appointed as an apostle. It also tells the noble qualities of the Prophet Muhammad, as well as various events to serve as an example for mankind. As explained by Mr. Sulaiman as the oldest member of the Zaman Mesanggok Dzikir group, he said:

In the early stages of carrying out activities or staging the Dzikir Zaman Mesanggok, we (members) are already in a neat row position in accordance with the provisions of the Hadi or the head of the Dzikir of this Age. After that we sat cross-legged in our respective rows while listening carefully to the reading of the book Al-Barzanji chanted by Hadi and waiting for instructions from him. At that time the situation was very solemn because in it was also told the story of the journey and struggle of da'wah of the Prophet, where at the time of the Prophet Muhammad SAW, preaching

and facing a lot of opposition but he was still sincere in fighting and fighting for the religion of Allah (Interview with H. Sulaiman Member of Dzikir Group Zaman, Mesanggok, Tuesday, 20 February, 2021)

In accordance with the results of the interview above, in the early stages the steps taken were tawasullan to honor the founder of the Dzikir Zaman Mesanggok which was then continued by reading Berzanji as a message that as a people of the prophet Muhammad SAW, cultivating love for him is something that is needed by all of us as his ummah.

Second, the degree of randomization. At this stage all members from Hadi to other members began to stand up while holding each other. Hadi chanted the Barzanji recitation followed by other members of the Dzikir Zaman group. The reading is still taken from the book of Al-Barzanji, this stage is commonly called serakalan. Serakalan is a worship activity that is usually carried out by Muslims on every occasion, as a hope for the achievement of something better. For example, at celebration events such as akikahan, a nine-day ceremony and usually at the opening of the pilgrimage and usually held one week before leaving for the Holy Land of Makkah al-mukarramah. Serakalan is included in part of the stage as nothing but a form of our love for the Prophet Muhammad (peace be upon him) who became a role model or example in doing good and behaving.

Third, the stage of Dzikir. At this stage the values of worship are very much illustrated in it. Where all members of the group again sit cross-legged and remembrance while moving their heads back and forth to the rhythm of the recitation "Laa Ilaaha Illallaah". The recitation is the calimah of tawhid where لا إله إلا الله, means there is no god of Allah's jam. This tahlil sentence is part of the shahada, which is the principle of the five pillars of Islam, as well as the core and the entire foundation of Islamic teachings. This reading sentence includes Dzikir and according to Islamic sharia has the greatest and foremost value.

Zikr or Dzikir (Arabic: ذِكْر, ḍikr) itself is an activity of worship for Muslims to remember Allah. Among them by mentioning and praising the name of Allah, and Dzikir is an obligation listed in the Qur'an. The most important recitation of remembrance is the phrase "Laa Ilaaha Illallaah", while the most important prayer is "Alhamdulillah". A person who performs Dzikir is called a dzaakir (ذاكِر). The movement contained in this third stage is like the Dzikir movement in general, which is a body movement that bends 180 degrees forward like a half-prostration, this illustrates respect and submission to Allah SWT that we as humans are very small and despicable beings in the eyes of Allah and it is fitting that we prostrate and surrender to Him.

Fourth, the core step. At this stage it has entered into the core of the performance of Dzikir Zaman where all members of the group stand in neat rows or other terms namely bersaf. Members are divided into 2 (two) safs can also be more, one saf consists of 5 (five) people or even

more. The small number of members involved depends on the availability of space provided by the celebration owner. Movement in this stage there are approximately 30 kinds of moves / steps (movements) according to the number of accompaniment readings, because it is the movements that adjust to the readings. However, usually in one stage only ten kinds of movements or readings are displayed, it is due to the limited time and energy of the members of the Dzikir Zaman. Each of his movements reflected the valor of a Muslim officer in defending the religion of Islam. Sooner or later the movement depends on the tempo of the accompanying reading, because the movement must be adjusted to the rhythm of the reading.

At this stage, members will demonstrate martial arts that are neatly adrift and beautifully respected, as one of the attractions of this Zaman Mesanggok Dzikir, as explained by Idham Fahri:

Moving is a characteristic of the Mesanggok Period Dzikir group, its uniqueness is found in the adjustment of movements and readings as an accompaniment to the performance of the Mesanggok Period Dzikir, in which there are symbols that have meanings according to the accompanying readings. That is what I find interesting where today we often find rigid da'wah because of the rampant understanding of heresy and as if da'wah only has to be by standing on the pulpit of the mosque or in recitation alone, even though in my opinion da'wah through art, such as stepping on the Dzikir of the Age is much more effective and easy.(Interview with Idham Fahri, Mesanggok, Friday, October 21, 2022.)

Fifth, the closing stage. At this stage, all members of the Dzikir Zaman including Hadi again sit down and say goodbye to the owner of the celebration by chanting a predetermined recitation. Usually this stage is carried out at the invitation to the opening celebration of the pilgrimage to the holy land of Mecca, both Hajj and Umrah. The reading reads:

(I beg you to say goodbye from your presence Mr. / Mrs. I leave for my own home Maybe until here i can deliver here. May you safely board the ship because your destination is holy land. May you safety go back and forth do not forget each pillar of Hajj, may you have a mabrur Hajj).(Observation, Thursday 15 June 2022.)

The costumes used during the performance are very simple, different from other arts. Clothing is made as realistic as possible, there are no costumes or properties that are symbolic as in other art performances that are absurd or surreal (a school of art that shows freedom of creativity beyond the limits of logic).(Al-Ghazali, 1999)More emphasis is on its function as an aurat cover that has aesthetic value and speed. Malay elements try to be raised although not in striking portions, such as wearing black peci and wearing pajamas with striking colors. The choice of striking

colors aims to make the movement can be seen clearly and good.

The Zaman Mesanggok Dzikir group has a distinctive feature in each performance, where if other Dzikir Zaman groups use other musical instruments, it is the case with the Mesanggok Era Dzikir group which only relies on readings chanted by Hadi (leader) of the Dzikir Zaman. This is certainly not without reason but the Dikir Zaman Mesanggok is not only worth da'wah but in it there is also a very thick element of worship. Although the Zaman Mesanggok Dzikir group does not use musical instruments in its performances, this art group is always well accepted by the community wherever it performs, because this is what makes it very unique and also distinguishes it from similar and unsimilar art groups.

The main reason in my personal opinion is because the remembrance of the Mesanggok era has its own uniqueness, namely the content of the reading and the movement if the Dzikir of the Age of other regions contains readings of the nature of poetry alone and loses its spirituality, unlike the case with the Dzikir of the Mesanggok Era, it emphasizes more on worship so that the nuances created are nuances that besides entertaining can also make the audience solemn and serve in watching the performance.(Interview with Mahyum (Hadi/ Leader of the Dzikir Group, Mesanggok, Monday, March 7, 2022.)

#### 4. The Process of Internalization Through Culture

Internalization of values can be interpreted as a process in instilling normative values that can determine behavior in accordance with the goals of the system that runs in society. One of them is the moral education system. According to Al-Ghazali, internalization in Islamic education is moral affirmation which is a trait embedded in a person, which can be judged as clear and good, with the measure of science and religious norms.(Sofanudin, 2015)

It is undeniable that the development of various aspects of 21st century community life must be faced by the people in Mesanggok Village.The dimension of change almost covers all aspects of life. Changes that occur will indirectly have an impact on lifestyles and attitudes for the community. The impact faced is also not always positive; there are also negative impacts, so in order to face and anticipate the impact of this 21st century phenomenon, one aspect that can be used is to internalize the value of traditions that have prevailed in the Mesanggok community.

Internalization has a purpose, which aims to include establishing values that have been embedded in each individual or group. Internalized values can be moral, cultural, religious and objective values as well as values that are believed to be good in a group with sensory (empirical) evidence. On that basis, internalization as a form or form of inheritance of good and commendable character.(Kama Abdul Hakam and Encep Syarief Nurdin, 2016)

Internalization is a further step in efforts to maintain the existence of the Mesanggok Era Dzikir art tradition, internalizing the value of the Dzikir Zaman tradition as a medium for Islamic da'wah in Mesanggok Village is a must because considering the erosion of modernization with such a complex phenomenon infecting the community that the spiritual crisis or thirst for spiritual values was felt by the community in general, especially in the people in Mesanggok Village. The data obtained from the research conducted that internalized the value of the Dzikir Zaman tradition as a medium for da'wah in Mesanggok Village has two aspects, namely: the cultural aspects of the Mesanggok community and the aspects of the da'wah method in the Mesanggok Period Dzikir art tradition.

As for the process of internalization through culture, this is done so that the values in culture in the remembrance of the times in Lombok NTB are not degraded by global values due to the absence of the ability to maintain self-identity. In the end, the local culture that has been formed begins a long process, over time and starting from habits and from small units (individuals, groups) to large units (tribes, nations), will disappear and be replaced by outside cultures slowly but surely. Global cultural currents with all their pluses and minuses, are a great challenge for structuring cultural values and national character. This is a very serious problem, if you do not want to lose the original values and culture that have been formed since centuries. Increased resilience and commitment must be systematic, integrated and holistic.

In the midst of globalization that enters Indonesia, through certain ways it makes a positive impact and a negative impact on the Indonesian nation, especially in the field of culture. Because of the further erosion of our cultural values due to the influence of foreign cultures that enter our country. Therefore, to increase the resilience of the nation's culture, national development needs to start from efforts to develop arts that are able to give birth to cultural added value.

Value is something that is held in high esteem, something that can color and animate one's actions. Values are more than beliefs, they are always about thinking patterns and actions, so there is a very close relationship between values and ethics. Linda and Richard Eyre also write: "With values we mean the standards of action and attitude that define who we are, how we live, and how we treat others. Of course, good values that can make people better, live better, and treat others better." (Adisusilo, 2013)

Internalization of values in the cultural aspects of society is the most important thing because the recognition of values in an individual is reflected in the community environment in which he lives. In Mesanggok Village, religious culture is in accordance with the findings of data obtained by researchers related to Mesanggok Village which has many Islamic boarding schools and religious educational institutions, this religious category can also be proven by the absence of

religious communities other than Islam in Mesanggok Village, indicating the thick and strong influence of Islam in Mesanggok Village. In line with the explanation of Mr. H.Helmy as the traditional leader in Mesanggok Village, he said that:

In its history, there has never been a single religious person other than Islam after the arrival of TGH. M. Arif Billah Al-Musangkawi to this land, the name of this village is also taken from the title he put himself on his name, namely musangkawi, because the actual name of Mesanggok Village is Musangkawi Village, that's the history I got from my old people.

In the mesanggok community there is a culture of rippling (together) so in addition to the stubborn character of the mesanggok community, they also always do whatever it is together or in groups. However, today this rippling culture has begun to erode, it is because the phenomenon of the 21st century, namely modernization, spreads and even damages the younger generation until the fact that today village youth and even people in Mesanggok Village are too busy with their respective digital worlds until their interaction in the real world is slightly reduced. As explained by Muhammad Zaenul Qomar, namely:

Cultural traditions that take an important role in arranging a group of people as a standard of living are opportunities for da'wah to be easily accepted because if the cultural content is the content of da'wah then we as a cultured society will quickly respond to this because in transforming these values the usur da'wah is mixed and conveyed in it so that the potential for contemplation of the object of da'wah can occur. Considering the Dzikir tradition of the Mesanggok era came and survived with the mission of da'wah where da'wah through the media of this cultural tradition is very fitting so that the community, especially the youth of Mesanggok Village in the formation or even improvement of character will occur very quickly because the process of delivering da'wah through this cultural tradition. (Interview, with Muhammad Zaenul Qomar, Mesanggok Friday 22 August 2022)

The focus of the mission of internalizing the value of the Dzikir Zaman tradition as a medium of da'wah in the culture of the people in Mesanggok Village is to emphasize the effect of da'wah in improving adolescent behavior in Mesanggok Village, because considering that the adolescent phase is a very crucial phase where adolescence is a period that is prone to negative influences, such as drugs, crime and sex crimes. High curiosity can lead adolescents to negative things if they are not given education and direction to them. So many teenagers spend their free time hanging out erratically on the streets, joining friends who often



consume liquor and even fall into the use of psychotropic substances and free sex. All because of the lack of even ignorance of adolescents about values and norms, the unpreparedness of adolescents to face the outside world full of the hustle and bustle of world pleasures, the inability of adolescents to fill their free time with positive activities and the fragility of the teenager's personality. As explained by H. Yakkub:

The performance of the dzikir zaman art tradition is a positive effort in improving the activities of the youth in Mesanggok Village, at least this is a real effort in preventing evil acts in the village youth because Dzikir Zaman is one of the art traditions whose performances are mostly from young people who are members of the mesanggok era dzikir group. (Interview, with H. Yakkub, Mesanggok Saturday 23 August 2022)

Departing from that, the presence of remembrance of the era as a medium of da'wah among Mesanggok teenagers has a good influence on the survival of Masanggok village teenagers. Remembrance of the times has an influence or can be tied to change the behavior and attitude of mesanggok teenagers, as for the positive impacts caused by them. a) Teenagers can use their time into good things by participating in the world of da'wah art. b) Reduced crime rates involving teenagers because there are not many teenagers who often hang out on the street which can trigger fights between teenagers. c) Increase adolescent understanding of moral values taught by Islam. By often doing the movements of the times, it will naturally build the endurance and fitness of the adolescent body.

#### IV. CONCLUSION

Cultural da'wah of the Sasak Lombok community through Dzikir Zaman in expressing the internalization of cultural values involves several processes by conducting Dzikir Zaman sitting, pencak silat, using the language of local community speakers and readings containing Islamic nuanced advice. In the practice of Dzikir Zaman is also carried out by four processes. First, the opening by sitting cross-legged while listening to readings containing the life of the Prophet Muhammad, genealogy, childhood, youth, until being appointed as an apostle. Second, the degree of randomization. Third, the stage of Dzikir. Fourth, the core step stage for the staging of the Dzikir of the times. While the process of internalizing the Dzikir era through the culture of the Sasak community of Lombok, so that the values in the culture of the Sasak community of Lombok NTB are not degraded by global values because of the absence of ability to maintain self-identity. Internalization is also carried out as a medium for da'wah in the community to improve the behavior of adolescents in the Sasak Lombok community.

#### ACKNOWLEDGMENT

We would like to express our gratitude to all parties who have supported the completion of this research, especially the resource persons and those who supported this research data. We also express our gratitude to the State Islamic University of Mataram which has facilitated researchers so that this research was completed on time.

#### REFERENCES

- Adisusilo, S. (2013). *Character Value Learning*. Raja Grafindo Persada.
- Al-Ghazali, M. (1999). *Fiqh al-Sirah: Understanding the Life of Prophet Muhammad*. In International Islamic Publishing House (pp. 199–225).
- Albi Anggito. (2018). *Johan Setiawan, Metodologi Penelitian Kualitatif*. CV Jejak.
- Asep Saeful Muhtadi. (2012). *Communication of Da'wah Theory, Approach, and Application*. Simbiosis Rekatama Media.
- Dhedy Nur Hasan. (2013). "Internalization of Religious Character Values in Improving the Quality of Religious Culture through the Islamic Da'wah Agency (BDI) in SMA Negeri 1 Kepanjen." UIN Maulana Malik Ibrahim.
- Hanif Ghifari. (2020). "Internalization of religious values through Hizbul Whatan extracurricular activities at SMA Muhammadiyah2 Metro." UIN Raden Intan Lampung.
- Ilyas Ismail dan Prio Hotman. (2011). "The Philosophy of Da'wah. Engineering to Build Islamic Religion and Civilization." Kencana Prenadamedia Group.
- Indonesian, C. D. S. T. (2002). *Dictionary of Indonesian*. Balai Pustaka.
- James P Chaplin. (1975). *Dictionary of Psychology*. Dell Publishihng.
- Kama Abdul Hakam and Encep Syarief Nurdin. (2016). *Internalization Method of Values (For Character Behavior Modification)*. Maulana Media Grafika.
- Lexy J. Moelong. (2004). *Metodologi Penelitian Kualitatif*. Bandung: Remaja Rosdakarya.
- Muhadjir. (2006). *Research Methods (2nd ed.)*. Alfabeta.
- Naamy, N., & Hariyanto, I. (2021). *Moderasi Beragama Di Ruang Publik Dalam Bayang-Bayang Radikalisme*. *Sophist: Jurnal Sosial Politik Kajian Islam Dan Tafsir*, 3(2), 41–59. <https://doi.org/10.20414/sophist.v3i2.51>
- Nashir, H. (n.d.). *Reproduction of Salafism in*. Repository.Umy.Ac.Id. [http://repository.umy.ac.id/bitstream/handle/123456789/27923/HN B8.pdf?sequence=3%5C&isAllowed=y](http://repository.umy.ac.id/bitstream/handle/123456789/27923/HN%20B8.pdf?sequence=3%5C&isAllowed=y)
- Putrawan, A. D. (2018). *Agus Dedi Putrawan Sekolah Perjumpaan sebagai...* 1, 207–221.
- Slamet M. A. (1994). *Principles of Da'wah Methodology*. Al-Ikhlâs.
- Sofanudin, A. (2015). "Internalization of national character values through Islamic Religious Education subjects at SMA EEKS-RSBI in Tegal,." *Smart Journal*, 1(2), 154.
- Sukarta. (2018). *Internalization of Multicultural Da'wah Values in Al-Islam Learning at the University of Muhammadiyah Mataram*. *Jurnal Al-I'lam; Jurnal Komunikasi Dan Penyiaran Islam*, 1(2), 30.

Toto Tasmara. (1987). Da'wah Communication. CV. Gaya Media Pratama.

**AUTHORS**

Nazar Naamy, State Islamic University of Mataram,