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The Presentation Form of Sholawat *Ya-lail* to The Serang City People, Banten Province

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Abstract: The problem discussed in this study is about the presentation of the art of sholawat *Ya-lail* in the community of Babakan Gelam Village, Cipocok Jaya District, Serang City, Banten Province. The purpose of this study was to describe the presentation of the art of sholawat *Ya-lail* in the Babakan Gelam Village, Cipocok Jaya District, Serang City community. The approach used in this research is descriptive qualitative. The object of research is the presentation of the art of sholawat *Ya-lail*, which includes the form of presentation and the meaning of the art. Collecting data by observation, interview, and documentation. The data analysis stages are data reduction, (2) data presentation, and conclusion. The results showed that the presentation of the art of sholawat *Ya-lail* in the community of Babakan Gelam Village, Cipocok Jaya District, Serang City, is the art of sound, because it uses seven games, namely (1) Balam Bayati, (2) Lalam Hijaz, (3) Lalam Ros, (4) Lagam Nahawand, (5) Lagam Shoba, (6) Lagamjiharkah, (7) Lagam Sikah.

Keywords: the form of presentation, *Ya-lail*, traditional art

1. INTRODUCTION

Banten Province was once part of the West Java province but has been a regional division since 2000. With the decision of Law Number 23 of 2000. Since 2000 Banten has been in a new province, but Banten remains one culture with the West Java region. This can be seen from its arts that still follow or parent West Java, namely Sundanese culture. According to Rizal (2019), Banten society has a variety of art and cultural forms that still exist and develop today. Among them are the art of rampak bedug, angklung buhun, debus, terbang gede, patingtung, dog dog lojor, dzikir saman, rudat, calung renteng, sholawat dalailan, sholawat *Ya-lail* and other traditional Banten arts that have not been explored and exposed thoroughly.

According to Bumi, Putri Intan Candra (2017), in its development, art will become a distinctive and traditional identity that also grows in an art environment that differs from each other. Art can also be said to be an ancestral heritage that must be preserved; therefore, traditional art is a very interesting thing to be researched (Rahmawanto, 201: 1). Banten itself is spread in various regions and regions and from each region and the area has its own characteristics and culture, even in Serang City which is famous for its traditional arts, one of which is the art of sholawat *Ya-lail*.

The art of sholawat *Ya-lail* developed in the community. It became a tradition in a wedding ceremony because the lafadz in Arabic, with its melodious, high-pitched song and long breath Kesenian sholawat *Ya-lail* as a whole, has the meaning of mutual welcome between the bride's family and the groom's family. After the chanting of the *Ya-lail* prayer is finished, the barrier cloth is

opened, and the bride shakes hands with the groom. Until now, the art of sholawat *Ya-lail* still exists and develops in Banten, one of which is in Gelam Village, Cipocok Jaya District, Serang City, Banten, there are performing arts that have a considerable attraction, and these arts utilize the typical arts of the region. The art is called sholawat *yalail* in general, the people of Gelam Village have known this art for quite a long time from the descendants of ancestors and during certain events, but the introduction that is only cursory causes a lack of understanding of the community about the art of sholawat *Ya-lail*, both from the performance and the art form.

Sholawat comes from the term prayer, and its plural form becomes sholawat, which means prayer to remember Allah continuously (Supriyatun, 2014). According to Aini, Adrika Fitrotul (2014: 222) Sholawat of believers is a prayer that Allah SWT bestows mercy and welfare on the Prophet Muhammad SAW.

Traditional art is an interesting subject because it can be considered a cultural heritage that must be preserved. Banten has several different regions and regions, each with its unique culture and characteristics. Similarly, Serang City is famous for its traditional arts, especially sholawat *Ya-lail*. Art is a culture whose existence is determined mainly by how the ruler of a group of people who support him thinks about his work. As a result, the community plays an essential role in cultural preservation, especially art (Soedarsono, 2010: 16).

This art has a certain uniqueness when played. The performers chant the prayer for twenty to thirty minutes without musical instruments. They only played or chanted by the voice of players consisting of two to eight people. So that people who listen or watch will be amazed by the melodiousness and beauty of the sound sung by the players. Of course, art has a form in its performance. According to Aina, J. (2017: 162) that, form is something that all human senses can capture. This means something can be seen or heard (Sedyawati, 2002). The art of *Ya-lail* has an interesting and unique form of presentation in a performance, which uses a composition of verses from sholawat and idholussurur hadith using a melodious voice so that it becomes an identity of *yalail* art in the Babakan community, Gelam Village, Cipocok Jaya District, Serang City, Banten.

The art of sholawat *Ya-lail* has different forms of content in each performance presentation, but the purpose is almost the same: to deliver prayers that breathe Islamic. Sholawat *Ya-lail* art performances in each Banten area have different names and performance styles according to the culture or customs in the area.

2. METHODS

The research was conducted using descriptive method analysis in a qualitative paradigm with an ethnomusicological approach. According to Sugiyono (2011) qualitative research is

research sourced from natural research subjects. This method was chosen because it is considered more suitable for researching a phenomenon in natural object conditions. Interview techniques collected data by interviewing sholawat *Ya-lail* art actors, community leaders in Galam Village, Cipocok Jaya District, and Culturalists in Serang City. In addition, data collection techniques are obtained through direct conservation during training. Subsequent data collection documentation. Data from this art is quite difficult to obtain through digital traces; therefore researchers are trying to obtain important documents related to this research, such as archives owned by related agencies, relevant studies that previous researchers have carried out, and photos or videos of sholawat *Ya-lail* art at the time of performance. Data analysis techniques, according to Patton (Meleong, 2010: 280) are the process of organizing data affairs, organizing them into patterns, categories, and in basic descriptions. He distinguishes it from interpretation, which is to give significant art to the results of the analysis, explain the pattern of description, and look for relationships between the dimensions of the narrative. The data collected for each study follows the formulation of the problem, namely how the form of presentation of sholawat *Ya-lail* in the Babakan community, Gelam village, Cipocok Jaya district, Serang city, Banten province. The steps taken in this study are as follows: Identifying data; Conducting data inventory; Performing data classification; Performing data analysis following the referenced theory; and Summing up the analysis results.

3. RESULTS AND DISCUSSION

3.1 Result

The art of sholawat *Ya-lail* of the Babakan Community of Galam Village, Cipocok Serang District, Banten is estimated to have existed since the historical period of query is around 1962-1967 BC. The art of sholawat *Ya-lail* that developed in Banten, especially in the Babakan Community of Gelam village, Cipocok Jaya District, Serang City, Banten, was initially led by the late Mr. Syamsi died in 1989, then continued by descendants of the Babakan village community, such as: (1) Mr. Subhi 2nd generation, (2) Mr. Munir 3rd generation, (3) Mr. Nakih 4th generation until now the leader of sholawat *Ya-lail* art in the Babakan community, it has stepped on the 5th generation, which Mr. Muslim leads. Although terus changed leadership, there was absolutely no change in the art of sholawat *Ya-lail*, specifically the Babakan community.

The art of sholawat *Ya-lail* was originally chanted by query from Banten. The art of sholawat *Ya-lail* in the past was carried out on the night of the wedding ceremony; after the marriage contract was carried out, the bride and groom went home and came to the bride with a torch parade to visit the bride's house, after returning to the bride's house the bride did not enter

immediately but only sit at the door to listen to voice of *Ya-lail*. Its chants and verses contain many meanings and meanings addressed to the bride and groom; therefore, the performance of the art of Sholawat *Ya-lail* is carried out solemnly. In line with the times, the art of sholawat *Ya-lail* is carried out melodiously with voices chanted by local qori and nationally so that it develops into a special performance art and is enjoyed with a distinctive tone and clove.

The art *Ya-lail* (opening the door) comes from the Arabic term *Ya-lail*, which means (hi night). A long time ago, the bridegroom would visit or approach the bride's residence. But to keep up with the times, *Ya-lail* art is now performed after the end of the *ijab qabul* event, and *yailil* is also performed at that time. *Ya-lil* art is a form of music that prioritizes sound rather than accompaniment music in Islamic songs. *Ya-lil* is a Banten wedding custom often done and used at wedding events in the Banten area. The procession of *Ya-lail* activity the bride and groom are restricted or blocked by the cloth until all the songs in the art of *Ya-lail* are recited, after which the cloth partition is removed and the bride kisses the bridegroom's hand. Furthermore, the bride and groom perform *sunken* to both parents. Then the last one is *keroncongan* or *saweran* (to accommodate money from guests). After the *saweran* activity, the bride and groom climbed the chairs to the aisle.

The form of presentation of sholawat *Ya-lail* art is in the form of a group like a choir, a combination of some distinctive sound characters. The distinctive character is added with the verses of the prayer and the hadiths of *idholussurur*, which means to include interest and happiness with a very solemn character. The art of sholawat *Ya-lail* developed in the community and became a tradition in a weddings because *lafadz* spoke Arabic with melodious songs, high squeaky, and long breath. The art of sholawat *Ya-lail* as a whole, has the meaning of mutual welcome between the bride's family and the groom's family. The study about the form of presentation sholawat *Ya-lail* consists of several elements: the number of performers, venue, time of performance, and formation. The following is an explanation of the elements contained in the form of a presentation of the art of sholawat *Ya-lail*:

3.2 Discussion

The form of presentation of each rhythm at each stage of the song is as follows:

3.2.1 The rhythm of the *lagam sikah*

In start with one voice, which is preceded by them (recitation of the sholawat to begin *Ya-lail*), which is appointed as the imam who will echo the rhythm of the match *sikah* as well as close the bride and groom using the batik cloth that has been prepared,

along with the rhythm and lafad of the song Lagam Sikah which is notated into notation:



Figure 1: Rhythm Notation of Lagam Sikah

The meaning contained in the first prayer chanted is to salute, pray for physical and spiritual health to the bride's family so that it can be well received in everything that the bridegroom has given to the bride. This can provide a good prayer for the bride and groom and simplicity in marriage. Here is the chanting of the prayer in Lagam Sikah:

Bismillahirrohmanirrohim Allahuma sholli wassallim wazid wadim wa an'im watafaddol wabaarik.

Ya Allah, may mercy, health, and prosperity always accompany every journey of life and be given pleasure.

Bijalaalika wakamaalika 'alaa zaini 'ubbadika wa asyofi 'ubbadika.

For the sake of your greatness and your perfection give your servant ornaments and glorify your servant.

Asyofil 'arobi wal azami.Wa imami toyyiban walharoom.

For the glory of man and other human beings.

Waman bail ilmi walhilmi wal hikmati walhikaami abil kosiimi sayyidina wamaulanaa Muhammad sallallahu alaihi wssalam.

Science and law is abi qosim sa who is the example of all of us.

Zid syarofaw wakaromaw wata'dhimaw mawahabbatan.

Worship and greatness and glory and love.

Wassalim rodhiallahu tabaaroka wat'alaa an kulli sohaabati rosulillahi ajmaiin.

Give congratulations and blessings from all the friends of the Prophet Muhammad.



Figure 2. Imam chanting Ya-Iail with the rhythm of Lagam Sikah

3.2.2 The rhythm of lagam soba

After the rhythm of the lagam sikah is chanted, then continued with the rhythm of the soba style.



Figure 3. Rhythm notation of lagam soba

The meaning in the second reading is according to the simple sound level. Using a song to soften a reading brings a sense of khusu' and conversion to adjust the verse that indicates a happy or sad verse. Asking permission from the woman's family to convey the bridegroom's purpose in coming to the house of the bride and groom in this stage can sound very sad. Here is the chanting of the prayer in Agaam Soba:

**salam salam assalamu 'alaikum daroobihim murau na'iim, ro
allah ro allahul baitani hamamati yajma'uu...yaliiiiill...
Yaliiiiill...Yaliiiiill...**

Salvation always accompanies you people, namely Muslims and Muslims who have pleasure and blessings, O Allah, may give pleasure to the house that is placed to gather all.... Yaliiiiill... yaliiiiill... yaliiiiill....

**salam salam assalamu 'alaikum daroobihim murau na'iim, ro
allah ro allahul baitani hamamati yajma'uu...
yaliiiiill....Yaliiiiill.... Yaliiiiill....**

Salvation may always accompany you all, namely all Muslim Muslims who have pleasure and blessings.

Ya allah ya allah may give blessings to the owners of the house occupying it who are all gathered...Yaliiiiiill... yaliiiiiill...yaliiiill...



Figure 4. Players chanting Ya-lail art

3.2.3 Irama legal ros

After the soba style is chanted, it is continued with the rhythm of the ros style, with links following the structure of the Ya-lail art performance.



Figure 5. Rhythm notation of lagam ros

The meaning of the third chant is to ask the bride's family to open a good door for the bridegroom's arrival, who has conveyed his purpose; in this case, the prayers offered are sourced from the books of al-barjanzi. Here is the chanting of the prayer in Lagam Ros:

Yaliiiiiill...Fala zala ghoibi lilhumuumi mulaziman ida kaana hadal babu laisa yuassana'u yaliiiiiill...Ya hujrotun dhomma jamala muhammadin hawaiiiti kariiman---sayyidan badran mathoola 'umru minnii ya habibi.

Then it will not stop eliminating confusion as long as the door is there and wide open yaliiiiiill... . Ya inhabitants of the room, may Allah grant the greatness of the Prophet Muhammad (peace be upon him) to the glory that is the month of my life, O my beloved.

Yaliiiiiill...An andhuro hujurota makoomaka mahmuudun waanta muhammadun warobbus samaa'l adhoo'u yaliiiiiill...yaliiiill...

and may allah see in the tomb of the Prophet Muhammad SAW and allah SWT which illuminates the sky day and night yaliilll....



Figure 6. Players Joining Forces Following *Ya-lail*'s Art Presentation Structure

The Meaning of Sholawat *Ya-lail*

Sholawat *Ya-lail* comes from the city of Serang, Banten Province. *Ya-lail* itself in Arabic means ya night. This name manifests the long history of attachment of the people of Serang City in this sholawat poem. Historically, sholawat *Ya-lail* is an art that grew and developed during the history of the qori in Banten. Regarding the sound, each community group's art of sholawat *Ya-lail* has its own characteristics but with the same verse or sholawat. The slight difference is only in the clove but does not take away the distinctive sound form. Sholawat *Ya-lail* with its typical guide, namely the rhythm of *lagam bayati*, *lagam hijaz* *lagam shoba* and *lagam nahawan*. Sholawat *yalail* is a sound art. The following is the understanding and meaning of rhythm in the art of sholawat *Ya-lail*:

1) Bayati Song As the name implies, bayati, this song means home. It is called home because this song is usually sung as the opening of song, which becomes the foothold of the house for the next songs. This song was popular among the Egyptians and collected in Hijazi Arabic songs. The nature and use of bayati songs, as stated in the book *Uses of bayati songs*: (1) to provide patterns and sounds; (2) to provide appropriate energy and enhancement; and (3) to give measurements to the song to be read next.



Figure 7. Rhythm notation of *lagam bayati*

2) Shoba Song. The word shoba comes from Arabic, which means longing. This is in accordance with the shoba song, chanted as depicting a feeling of deep longing. This song has the properties and uses as mentioned as for the nature and use of the bayati song as contained in the book "Antiq Rules of Tilawatil Qur'an" as follows: The characteristics of the shoba song : (1). Has light and fast motion (2). Meek and rowdy.



Figure 8. The rhythm of lagam soba

3) Hijaz songs come from the regions of Makkah and Medina. The nature and use of the Hijaz style as contained in the book "Antiq Rules of Tilawatil Qur'an" as follows: The characteristics of the Hijaz Song: (1). Has gentle motion but impressed. (2). Have assertiveness and passion. (3). Can be adjusted to the height and low of the sound (4). More following verses that have instructions/commandments, firm and harsh. Hijaz songs : (1). Provide encouragement in the full opening of the reading. (2). Provide appeal to readers and listeners. (3). Bring more emphasis to the tone and be fluent in reading.



Figure 9. The Rhythm of Lagam Hijaz

4) Lagam ros or rosta was born in the city of Persia. This style has made some parts of Egyptian songs after being changed by Egyptian qori. This style or song is popular among Egyptian song collections. The nature of this style and the use of the Rosh style are already in the book "Antiq Rules of Tilawatil Qur'an", namely: The nature of the rosh style (1). Have lighter songs. (2). Sounds more agile and vigorous. (3). Can be adjusted at human voice level. (4). variety of verses. Uses of Rosita's song:



Figure 10. The rhythm of lagam ros

5) This Nahawand Lagam song originated in Persia, in the Handam area. This style has also been updated by qori-qori in the Egyptian area so that it is collected in songs in the Egyptian area. The nature and use of the Nahawand style has been contained in the book "Antiq Rules of Tilawatil Qur'an" The nature of the Nahawand style : (1) Has light reading. (2) Gentle that gives specialnees. (3) Same with the simple level of the human voice. Functions of Nahawand style: (1) Gentle in a reading; (2) Give a sense of specialty'; (3) give according to the verse indicating the happy verse; (4) correct and eloquent letter designations.



Figure 11. The rhythm of the lagam nahawand

6) This Jiharkah Lagam song comes from Africa. This song was also changed by Arabic and Egyptian song experts, who later collected it into Egyptian songs. The nature and usefulness of jiharkah songs have been contained in the book "Antiq Rules of Tilawatil Qur'an" The nature of Jiharkah style : (1) has a light and fast reading; (2) very memorable soft; (3) has properties according to simple sound levels. Functions of Jiharkah style: (1) tension in a reading; (2) be gentle in a reading; (3) show sadness and hustle; (4) more tartil to the designation of sentence reading and verse reading read.



Figure 12. The rhythm of lagam Jiharkah

7) Lagam sikah comes from the Persian region. Later it was composed by Hijaz and Egyptian stylists to be collected in songs in Egypt. Like the Sikah style contained in the book "Antiq Rules of Tilawatil Qur'an" The nature and use or characteristics of the Sikah style: (1) have soft readings; (2) have a gentle nature that touches the heart; (3) has a very high sound level. Uses of Sikah style: (1) gentle in reading; (2) provide a sense of satisfaction in the reader and the listener; (3) have verses that indicate seduction and shame; (4) give tartil art voice to the designation of letters and the reading of sentences and verses in the reading; (5) give listeners a sense of particularity.



Figure 13. The rhythm of Lagam Sirkah

Departing from the footing and interview results, this study shows the function of sholawat *Ya-lail* art in Babakan village, Gelam village, Cipocok Jaya district, Serang City, Banten province. The presence of this *Ya-lail* sholawat art brings a solemn atmosphere to the people of Serang City, of course, it provides a special life for the community, especially the people of Cipocok Jaya District. Until now, the art of sholawat *Ya-lail* remains a serene spectacle to hear for the public.

CONCLUSION

The form of presentation of sholawat *Ya-lail* art, a rhythmic and religious song art that is not accompanied by a traditional musical instrument that is commonly used during weddings in Banten, specifically in Serang City. *Ya-lail* in Arabic means ya malam, a sholawat *yalail* art event with approximately 20-30 minutes consisting of 2 to 8 people.

When the art of sholawat *Ya-lail* is chanted and started between the bride and groom is blocked with batik cloth and chanted sholawat *Ya-lail* begins with an imam or head in the art group sholawat *Ya-lail* according to its structure, poetry and style. After the chanting of the *Ya-lail* prayer is finished, then the cloth barrier is opened, and the woman kisses the bridegroom's wrist and then goes to the aisle chair accompanied by the Badar prayer.

AUTHOR CONTRIBUTION

Farhan Fahreza; Idea concept, conducting research, report writing, processing data, and collecting data
Syamsul Rizal; Data analysis, writing paper, paper transcription, revision and finalization of the paper

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