

Islam Nusantara And Traditional Practice Art: Tembang Cigawiran In The Sundanese Islamic Scientific Tradition

Indrawan Cahyadi¹✉, Ahmad Yunani², Bobon Ripan Mardlotillah³

National Research and Innovation Agency^{1,2}

Master's Student of the Department of History of Islamic Civilization, Faculty of Islam Nusantara, Nahdlatul Ulama University of Indonesia³

✉ *Corresponding author email: indr054@brin.go.id*

Abstract:

This article examines the relationship between Islam Nusantara and the traditional art practices of Tembang Cigawiran in the context of the Sundanese Islamic scientific tradition. This study aims to explain how local art not only functions as a cultural expression, but also as a medium of transmission of Islamic values that are educational, ethical, and Sufistic. Using a qualitative approach based on literature studies and historical-cultural analysis, this article traces the process of integration between Islamic teachings and local culture that takes place in an adaptive and persuasive manner in Sundanese society. The results of the study show that Tembang Cigawiran is a concrete form of the cultural da'wah strategy developed by scholars in spreading Islam in the archipelago. Through the structure of the song that is full of symbolic meanings and religious narratives, the values of monotheism, morality, and spirituality are conveyed in a subtle and contextual manner. This tradition also reflects the continuity between the aesthetic dimension and the scientific dimension in Sundanese Islam, where art is an integral part of the educational process and the formation of community character. In addition, the existence of Tembang Cigawiran emphasizes the importance of preserving local cultural heritage as part of the Islamic identity of the archipelago in the midst of the challenges of modernization and g. globalization. This article argues that Islam Nusantara through the medium of traditional art offers an inclusive, adaptive, and contextual model of religiosity. This model is not only relevant in strengthening religious moderation in Indonesia, but also makes a significant contribution to the global Islamic discourse that respects cultural diversity without ignoring the fundamental principles of Islamic teachings.

Keywords: Islam Nusantara, Tembang Cigawiran, cultural da'wah, Sundanese Islam, scientific tradition.

Abstract:

This article examines the relationship between Islam Nusantara and the traditional art practice of Tembang Cigawiran in the context of the Sundanese Islamic scientific tradition. This research aims to explain how local art not only functions as a cultural expression, but also as a medium of transmission of Islamic values that are educational, ethical, and Sufistic. Using a qualitative approach based on literature studies and historical-cultural analysis, this article traces the process of integration between Islamic teachings and local culture that takes place in an adaptive and persuasive manner in Sundanese society. The results of the study show that Tembang Cigawiran is a concrete form of the cultural da'wah strategy developed by scholars in spreading Islam in the archipelago. Through the structure of the song, which is full of symbolic meaning and religious narratives, the values of monotheism, morality, and spirituality are conveyed in a subtle and contextual manner. This tradition also reflects the continuity between the aesthetic dimension and the scientific dimension in Sundanese Islam, where art is an integral part of the educational process and the formation of community character. In addition, the existence of Tembang Cigawiran emphasizes the importance of preserving local cultural heritage as part of the archipelago's Islamic identity in the midst of modernization and globalization. This article argues that Islam Nusantara through the medium of traditional art offers an inclusive, adaptive, and contextual

model of religiosity. This model is not only relevant in strengthening religious moderation in Indonesia, but also makes a significant contribution to a global Islamic discourse that respects cultural diversity without neglecting the fundamental principles of Islamic teachings.

Keywords: Islam Nusantara, Tembang Cigawiran, cultural da'wah, Sundanese Islam, scientific traditions.

Research Summary:

This article examines the relationship between Islam in Nusantara and the practice of the traditional art of "Tembang Segawiran" in the context of the Sundanese Islamic tradition. This research aims to illustrate how local art works not only as a cultural expression, but also as a means of transmitting Islamic educational, moral, and Sufi values. Using a qualitative approach based on the study of literature and historical and cultural analysis, this article traces the process of integration between Islamic teachings and local culture, which occurs adaptively and persuasively in Sundanese society. The results show that Tembang Segawiran is a concrete form of the cultural advocacy strategy developed by scholars to spread Islam in the archipelago. Through the structure of the song, which is rich in symbolic meanings and religious narrative, the values of monotheism, morality, and spirituality are conveyed in a precise and contextual manner. This tradition also reflects the continuity of the aesthetic and scientific dimensions of Sundanese Islam, where art is an integral part of the educational process and the formation of the character of the community. Furthermore, the presence of the Tembang Segawiran Temple highlights the importance of preserving local cultural heritage as an integral part of the Indonesian archipelago's Islamic identity in light of the challenges of modernization and globalization. This article argues that Indonesian Islam, through traditional art, offers a comprehensive, adaptive, and context-sensitive model of religiosity. This model not only promotes religious moderation in Indonesia, but also makes a significant contribution to the global Islamic discourse that promotes cultural diversity without losing sight of the fundamental tenets of Islamic teachings.

.Keywords: The Word, Islam Nusantara, Sejaviran Song, Cultural Preaching, Anvil Islam, Scientific Tradition

Introduction

Islam Nusantara is one of the important paradigms in Islamic studies in Indonesia. However, the archipelago has a long history in the development of Islamic science as a region rich in culture and tradition. Islam Nusantara shows a harmonious relationship between Islam, local culture, and the history of the people of the archipelago. Islam is not present as an element that negates tradition, but rather it is present to interact dynamically with the local culture so as to give birth to a distinctive, contextual, and deeply rooted expression of Islam in the social life of the people of the archipelago. There are many factors that make the spread of Islam in the archipelago very solid, one of which is the inheritance of values brought by scholars in the spread of Islam.

The ulama play a very strategic role in integrating Islamic values into the local culture.(Ilyas, 2023). Over time, Islam began to develop more rapidly and spread more widely throughout Indonesia, so the term Islam Nusantara appeared. Islam Nusantara shows the existence of local

wisdom in the archipelago that does not violate the teachings of Islam but instead synergizes with the customs that exist in Indonesia. (Moeflich Hasbullah, 2012). The long process of the entry of Islam into the archipelago made adjustments to the local traditions of the archipelago, which was then called cultural syncretism, which is the mixing of Islamic values with local culture that was already inherent. (Lestari, 2025).

The archipelago, as an area located between two continents and two oceans, is a meeting place between cultures. Its strategic position makes it a meeting space for dialectics and ideas from various parts of the world. Before Islam came, the people of the archipelago already had religion and culture as a strong foundation for the surrounding community. (Sunyoto, 2017) (Badri Yatim, 2010). The culture that developed in this community then became a cultural movement of the people of the archipelago, not only in the palace environment but also spread to the wider community.

The history of the spread of Islam in the archipelago cannot be separated from the context of cross-cultural interactions that occurred in the Southeast Asian region, including the influence of Chinese civilization, Cambodia, and the surrounding region. The process of the entry of Islam into this region is not only a matter of da'wah and trade, but also a complex form of social construction. At the same time, traders, scholars, and Sufis came from the Arabs, Chinese, Persians, and Indians and spread the teachings of Islam through trade, da'wah, and marriage. They expressed Islamic values to the community and established institutions such as mosques. (Scott, Scott, 2023).

The encounter between Islam and local culture resulted in unique forms of art and culture. Islam entered the archipelago faced with the condition of the people who were already cultured at that time. The art of gambus music and zapin dance, for example, has its roots in Arab and East African cultures, but it was accepted and modified by the Malay community to become part of the regional arts. Scholars and Sufis from India also brought the tradition of Sufi stories and tarekat teachings, which later influenced classical Islamic literature in the archipelago, such as "Hikayat Amir Hamzah" or "Suluk Wujil" (Muasmara & Ajmain, 2020). In this historical process, art and literature serve as important tools for preaching, spreading values, and internalizing Islamic teachings into local culture.

In West Java, especially in Sundanese society, literary arts play an important role in building and maintaining Islamic identity. Since the beginning of Islamization, Islamic scholars and leaders have

conveyed Islamic teachings through language, symbols, and local art forms. The art of song, pupuh, guguritan, and other types of literature has developed not only as entertainment but also as a tool to teach religion and morality. This tradition shows that Islam is present through the path of persuasiveness, peace, and flexibility to local wisdom.

One of the art traditions that developed in local wisdom is the cigawiran song, which comes from Cigawir Village, Selaawi District, Garut Regency. Cigawiran is known as a tembang that lives in the life of religious communities and has an attachment to Islamic boarding schools. The lyrics contained in the cigawiran are full of moral messages, invitations, and religious advice in the Sundanese dialect. Budiawati said that the Cigawiran song has meaning, symbol, role, function, philosophy, elements of art, and moral values. (Dewi Suryati Budiawati, 2003) In the historical perspective of Islamic civilization, science is not always manifested in the form of written texts such as turats (yellow books). In many Muslim communities of the archipelago, especially in the Islamic boarding school environment, the inheritance of knowledge is also carried out through the medium of art and literature. This shows how Islamic values are articulated into the local cultural treasures of the archipelago. In Sundanese Tatars, for example, a figure named Haji Hasan Mustofa emerged as a Sundanese writer with dozens of baiy Sufistic dangding poems in Sundanese. (Rohmana, 2015). In this case, it can be considered a type of science that serves to spread social ethics, Islamic teachings, and religious perspectives to the wider community. Through art, it can help Islamic values to be taught and appreciated.

Pesantren as a center of Islamic science does not only function as an Islamic institution; more than that, pesantren is a space for local cultural production. Cigawiran can be seen as a catalyst between Islamic teachings and local culture. Cigawiran functions as a medium of Islamic da'wah because it contains religious advice, such as death, invitations, and fatwas based on kubutbut turats. Through Cigawiran, Islamic teachings are conveyed in the local language, local aesthetics, and a sense of local culture, so that they are easily accepted and practiced by the community. This is in line with the concept of cultural da'wah, which is the main characteristic of Islam Nusantara, where the spread of Islam is carried out through cultural and artistic approaches.

This article aims to include the Cigawiran song in the study of Islam of the archipelago and the scientific tradition of Sundanese Islam. This article looks at Cigawiran not only as an art product, but also as part of the long process of forming a local Islamic civilization in West Java in particular. It is hoped that this research will help develop the study of Nusantara Islam, especially in

understanding the role of traditional arts in the formation of the archipelago's Islamic civilization.

Based on this background, in this article we will try to unravel how the position of this cigawiran is in the practice of Islamic art in the archipelago. Thus, this article will analyze the Cigawiran song as a traditional art practice within the framework of Nusantara Islam, as well as explain its role in the scientific tradition of Sundanese Islam.

RESEARCH METHODS

This research is a qualitative research with a type of library research. Literature research is understood as a research method that uses written sources as the main data, such as books, journal articles, and other relevant documents. (Zed, 2004). Sugiyono explained that qualitative research methods are research methods that tend to be used to research the condition of natural objects (as opposed to experiments) (Sigh, n.d.). Research data were obtained from journal articles, books, and documentation relevant to the cigawiran language. Data analysis was carried out descriptively by referring to the qualitative analysis model of Miles and Huberman (1994) (Matthew B. Miles, 1994).

DISCUSSION

Cigawiran as a Practice of Sundanese Art Tradition

Sundanese Song is a legacy from ancestors that grows and develops as part of social and religious expression. Tembang itself is a type of vocal art with a free rhythm. (Dessri & Ghaliyah, 2017) Tembang is not just an entertainment medium; more than that, it acts as a medium for imparting values, advice, and moral teachings of money passed down from generation to generation. In West Java itself, there are several songs that have spread in the community, including Cianjuran, which comes from Cianjur Regency, Pageurageungan (Ciawian) which comes from Tasikmalaya Regency, as well as Cigawiran which comes from Garut Regency.

Cigawiran is taken from the name where the art was born, namely Cigawir Village, Selaawi District, Garut Regency. The nomenclature based on the name of the place shows that there is a close attachment between art and the place where it was born, as well as the social and cultural space of the local community. Cigawiran was born from and developed in the religious Sundanese community, so that from the beginning this tradition could not be separated from the Islamic values embraced by the local community.

Initially, this Cigawiran was created by KH. Rd. Muhammad Jalari. The people around him are

famously called Eyang Jalari. (Muhyiddin, 2022). In its history, Cigawiran was born in 1823 AD. He was one of the scholars from the village of Cigawir, and also a caretaker of the Islamic boarding school. This indicates that Eyang Jalari is not only a scholar who is proficient in religious science, but his mastery of kutubut turats is able to be internalized in the art of tembang cigawiran. Thus, the noble messages of religious teachings were able to be absorbed by the Sundanese people at that time easily. The art of Sundanese tembang is used as a medium of da'wah; Islamic values are manifested in the form of guguritan or pupuh, which is patterned in pupuh 17, including asmarandana, kinanti, and sinom.

Cigawiran was initially taught and distributed to the students after the students finished reciting. Furthermore, cigawiran began to be taken outside the external Islamic boarding school and spread in the community. Then, this art came out of the pesantren space through art actors who continued the tradition. During this process, the cigawiran tembang developed in its social function and spread to various areas around Garut. Cigawiran songs are not only performed in a religious context, but are also used in various social rites and cultural activities of the community at the local and cross-regional levels. In its social function, cigawiran began to be performed at various community events, such as circumcision, festivals, and sawer mayit (mourning situation) (Astriani & Kosawara, 2017). This phenomenon shows that Tembang Cigawiran has changed from an art centered on the pesantren community to an inclusive public art. This shift in the performance space marks the transformation of the role of religious art into a tool of cultural expression that is in accordance with the social context of contemporary Sundanese society.

The art of Sundanese song cigawiran is an art that has been inherited from generation to generation. Furthermore, R. H. Muhammad Djalari bequeathed the Sundanese Cigawiran song to his sons, namely R. H. Abdullah Usman, R. Memed, R. Idik, R. H. Ibrohim, R. Muhammad Isya (descended to his sons, namely R. Agus Gaos, R. Iyet Dimiyati Mamun, and Ki Amin Ciputat), and R. Siti Rohmah. This art is also transformed to his students who become students at his pesantren (Astriani & Kosawara, 2017). Rd. Abdullah Usman has one son named Rd. Muhammad Isa. One day, Rd, Muhammad Isya was invited by Dalem Sumedang to a meeting of figures, including the Regent of Limbangan at that time. In this meeting, Muhammad Isya appeared to perform the Cigawiran song with pupuh sinom in front of the figures and the public who were present at the meeting. The performance of the Cigawiran Tembang art made a deep impression on the people who were present at that time. Thus, Cigawiran began to be widely known by the community and continued

to be developed and preserved by the next generation. (Firdausya et al., 2024) These facts show that the Cigawiran Sundanese Tembang has, since its inception, served as an artistic expression as well as an effective tool to spread social messages in the region. Pupuh Sinom used to convey religious messages shows an adaptive cultural strategy, where art is used as a means of communication across social layers. This tradition continues through genealogical paths and religious authorities, showing that Cigawiran is part of the archipelago's Islamic cultural heritage that survives to this day.

The study of Cigawiran song shows that this art is included in the category of religious oral literature and serves as a tool to preach and teach morals to the Sundanese people. For example, as stated by Astrani and Koswara (2019), Cigawiran has a strong ethnopedagogic content in addition to having a special musical and literary structure. This is mainly related to the delivery of Islamic values and social ethics. This result is in line with the previous perception of Cigawiran as an art originating from Islamic boarding schools and ulama. Cigawiran has similarities with other Islamic literature of the archipelago, such as macapat in Java. (Rohmana, 2016). Cigawiran is also usually called mamaos or the ritual of tembang which is recited when attended by many people.

The long history of Sundanese literature in his time was carried out by many Sundanese scholars such as Rd. Haji Muhamad Musa, the head of Limbangan Garut, who was the first to publish a work of wawacan literature (Rohmana, 2016). The publication of the discourse by Rd. Haji Muhammad Musa marks the process of codifying oral literature into written form, a process that also occurs in other Islamic traditions of the archipelago, such as the writing of suluk in Java or religious stories in Malay.

The Shape and Character of the Cigawiran Song

As part of Sundanese religious oral literature, the Cigawiran song has a unique shape and characteristics. In addition, according to Ahmad Ginanjar Sya'ban in the Encyclopedia of Islam of the Archipelago (2018), the uniqueness of this cigawiran is due to its embryo born from a pesantren, which incidentally is the basis for the spread of religion in the archipelago (Kamarudin Amin, 2018). Cigawiran is arranged in the form of pupuh and has relatively standard meter rules, number teachers, and song teachers. The Cigawiran song has characteristics that distinguish it from other forms of Sundanese songs, both in terms of musicality and socio-cultural context. This art is classified as Sekar Merdeka (not bound by rhythm). This Sundanese song developed in the pesantren environment and was used as a medium for preaching (Aprily et al., 2024). This freedom

of rhythm provides a wide space for freedom of expression, so that the message conveyed can be adjusted to the circumstances, audience, and context of da'wah.

The character of the independent sekar of Cigawiran cannot be separated from the Islamic boarding school, the place where Cigawiran was born and raised. Tembang is considered a tool of religious communication and not just a performing art in the local environment. So, the aesthetic aspect of Cigawiran helps to refine, strengthen, and facilitate the message of Islamic da'wah among the Sundanese people. This shows that Cigawiran is somewhere between art, education, and religiosity. Since its inception, Cigawiran has indeed departed from practical and relevant Islamic themes. The messages delivered are not abstract, but focus on things that happen in daily life, such as the need to pray five times, the importance of doing good to others, and suggestions to share as much as possible. This delivery pattern shows that Cigawiran da'wah is a persuasive and humanist art form rather than normative-dogmatic.

One of the forms and characteristics of cigawiran is the absence of music that accompanies it. Cigawiran is sung vocally without being accompanied by musical instruments, so the main focus lies on the strength of the text, the intonation of the voice, and the appreciation of the meaning conveyed by the singer. The absence of this music also makes the kwlwbihan of the cigawiran song different from other songs. Oman Resmana (2016) said that cigawiran is characterized by a high, shrill sound, because this tone is its distinctive form. (Oman Resmana, 2016) The sound of musical instruments is not only technical, but also reflects the ascetic attitude and simplicity that are a strong characteristic of the pesantren tradition.

In addition, the performance of the Cigawiran song is usually preceded by the recitation of tawasul, which is a prayer addressed to Allah SWT through the intermediary of the Prophet Muhammad SAW, guardians, scholars, and ancestors. This practice suggests that cigawiran is considered part of a sacred religious ritual and not just entertainment. Before the chanting of the song, the recitation of tawasul serves as a marker ritual that distinguishes the profane space from the sacred space. It also serves as a way to display the spiritual aspect.

In addition, the presence of tawasul in the performance of Cigawiran shows a strong relationship between the art and religious traditions of Islam in the archipelago, especially those that develop in Islamic boarding schools and the environment of Nahdlatul Ulama. In this context, Cigawiran can be understood as a cultural practice that is integrated with the belief system of society, where

art serves as a way to enhance the collective memory of Islam and respect the spiritual relationship of the scholars.

Therefore, the model of performing cigawiran, which begins with tawasul and is chanted without music, shows that cigawiran is a religious art that prioritizes spiritual aspects rather than aesthetic aspects. This performance model also emphasizes the role of Cigawiran as a tool to spread Islamic teachings and internalize Islamic principles. In addition, Cigawiran is an expression of Sundanese culture that has strong roots in the tradition of Islamic boarding schools and Islam of the archipelago.

One of the forms that is often used in cigawiran is Kinanti. Kinanti is one of the 17 existing pupuh. Kinanti has the meaning of ngaanti-aanti (dimension of lessons and warnings), where the character of kinanti is to provide lessons; it can also be love and worry. (Endang Komara, 2020). The following is one example of pupuh Kinanti in cigawiran:

Tina sangges menang pangkat

A Tribute to Grandpa

No longer being a slave

A Little Boy That Way

Atawana ngora deui

Wine is losing its flavor

Because of his age

Less Than Day and Night

Nyata urang hirup tunggu

Wait for it to disappear

Lost in space.

Sowing the Soil Like a Seed

Her body was tormented

Lalocotan busuk-busik

It means:

Since acquiring a position

Someone will be called a grandpa or grandma

He is no longer a child

especially small babies like before

Even though he looks young

often more forgetful.

as age continues to increase

and day by day it continues to decrease

Indeed, human life is only a waiting

waiting, and finally vanishing

When life has been lost

The body will return to the ground like a seed

Physically Destroyed

decay, and decompose

Thematically, the lyrics of the *cigawiran* provide an overview of how humans will return to eternal life (the hereafter). As in the Qur'an it is stated:

The Creator of the Universe and the Creator of the Universe

That is, it is from the ground that We (God) created you, to Him we will return you, and from there We will bring you out at another time. The phrase "A Man Who Has Lost His Virginity" shows the irreversible changes in human social status as we age. Humans, who used to be often called children or grandchildren, will eventually be in a state of old age. This image reflects the religious values in which human beings are mortal beings, which ultimately leads to the end of a life.

Furthermore, in the next stanza it is said that the increase in senility and age of the narrator shows the deterioration of human physical and memory. In addition, this verse also signifies a warning so that humans do not get caught up in worldly pride. This theme is certainly in line with

the values of zuhud taught in the pesantren, especially with the place where this cigawiran was born, namely at the Cigirir pesantren. Thus, this verse serves as a tadzkirah (warning) of man's dependence before Divine time and destiny.

The peak of reflection occurs in the real expression of living we wait, wait, wait for loss, which implies that life is essentially a wait towards death. This phrase is in harmony with the phase of human life as a mortal being or in a temporary phase towards death. The image of the body in the expression "Suffocating the Soil Like a Seed" emphasizes the nature of humans created from the ground and the return of humans to the soil.

As revealed by Ajengan Aang as the son-in-law of Rd. Iyet Dimiyati that cigawiran is not far from the quotes of the Qur'an, Hadith, Qiyas, and Ijma' of scholars. Thus, Cigawiran not only displays the beauty of the Sundanese language and literary structure through this pupuh Kinanti, but also conveys deep moral and religious teachings. Islamic values are conveyed in a subtle, symbolic, and easily accepted way by the public through writing. This affirms Cigawiran's position as a part of the archipelago's Islamic literature, which uses local art as a way to internalize religion while maintaining Sundanese cultural identity.

Cigawiran in the framework of Islam Nusantara

The Islamic network of the archipelago connected to Haramain has stimulated the occurrence of intellectual traditions that spread in Nusantara. The tradition of Islamic intellectuals is characterized by the presence of a variety of local creativity of the community called Islam Nusantara. This process is then called acculturation. Koentjaraningrat explained that acculturation is a socio-cultural process in which a group slowly accepts elements brought from an outside (foreign) culture without eliminating the identity of that culture. (Koentjaraningrat, 1985). Cigawiran represents the process of acculturation of Islam with Sundanese culture, where Islamic values are not present in a conscriptive manner to existing traditions, but rather absorb and assimilate existing cultural elements. In the archipelago, the process of acculturation can be found in various elements such as art, architecture, and social-cultural systems which are a combination of local culture with influences from outside Islam, Hindu-Buddhism, and the West.

On the island of Java, the community is known to have a very strong wealth of arts, such as puppet art, carving, gending, and many more. The process of Islamization took place gradually and contributed to a change in the religious orientation of the royal elite who had previously adhered

to Hindu-Buddhist teachings. However, in the next phase, there was a process of cultural meeting and mixing, in which elements of Islam interacted and assimilated with the Hindu-Buddhist tradition that had developed earlier (Nur Ali Yasin, 2025). Through this cultural approach, Islamic teachings are present in symbols, narratives, and aesthetics that are familiar to the people of the archipelago. Moral, spiritual, and Islamic messages are incorporated into arts such as puppetry, tembang, and gending, but without eliminating the basic structure of existing traditions. This pattern reflects the flexible and dialogical nature of Islam in the archipelago, where da'wah is carried out through a continuous process of cultural reinterpretation rather than the breaking of tradition.

In addition to symbols, aesthetics, and narratives, discussion also plays an important role in the space for cultural and religious negotiations. However, language is a form of discourse struggle in postcolonial contexts, where language becomes an important arena in power relations and the production of meaning. (Neneng Yanti Khozanatu Lahpan, 2021). Language shapes social reality and cultural identity more than just a means of communication. The use of local languages in the archipelago is a way to oppose the dominance of the language of power brought by colonialism and some centers of cultural authority. As a result, maintaining the local language has significant cultural and political significance.

The author believes that the use of language in Cigawiran is not solely because Cigawiran was born in the Sundanese region, but as a cultural strategy in caring for local identity as well as a space for negotiation of Islamic discourse. In the framework of Foucault's discourse by Foucault, discourse functions not only as a means of equalizing knowledge, but also as a mechanism that regulates, limits, and directs social ways of acting. In the context of Cigawiran, this song functions as a tool to spread Islamic values through local cultural media. But at the same time, Cigawiran also serves as a tool to keep the discourse about Islam within the boundaries that are considered reasonable and socially acceptable. This control is done by choosing themes, diction, and symbols that emphasize harmony, ethics, and spirituality while preventing challenging or exclusive religious expressions. Therefore, Cigawiran utilizes Sundanese communication tools that are already grounded in the community.

The Sundanese language in Cigawiran provides value and aesthetics. The vocabulary, expressions, and metaphors used describe the life of the Sundanese people combined with Islamic values. This process shows how local languages play an important role in building the Islamic

discourse of the archipelago, where Islam is conveyed through a language that has cultural legitimacy in the community rather than a language that becomes a hegemonic language. Therefore, the Sundanese language in Cigawiran makes the community closer without any distance. This condition has an indirect positive effect on the community, where kyais or pesantren are the patrons who are obeyed by the community rather than other elements, especially in upholding the value of morality. (Neneng Yanti Khozanatu Lahpan, 2021). This then moved the pesantren as the basis of the community's struggle and resistance against colonialism.

Islam, which has developed for a long time in the religious tradition of the Sundanese people, has a strong relationship with the teachings of Sufism and the practice of the tarekat. It is clear that this has an impact on the way people understand and deal with life's problems, especially in crisis situations. In such a situation, as described by Hasan Moestopa, some people choose to rely on the figure of Ajengan or Kyai as spiritual teachers. (Abdurahman, 2019). Ajengan is considered not only as a leader of religious ceremonies, but also as a spiritual teacher who encourages people to deepen their religious practices. In this relationship, the guidance provided by Ajengan and Kyai is generally not instant or pragmatic, but rather an intake of inner life and Islamic ethics.

Meanwhile, the development of literature in the land of Sunda, especially Sufistic literature, cannot be separated from the strengthening influence of Islam after the collapse of the Sundanese kingdom in the 16th century. (Rohmana, 1991). The process of Islamization that occurred through the Cirebon and Banten routes, as well as their relationship with the Javanese-Mataram power, brought the influence of Javanese culture into the Sundanese literary tradition. This can be seen in the emergence of literary styles such as dangding, guguritan, and wawacan, which marked a major transformation in Sundanese literary expression. Sundanese people do not just imitate it; they process it and adjust it to the local cultural context. This ability to adapt shows the ability of Sundanese people to maintain their identity even though they are influenced by external influences, which causes this literature to be considered part of the Sundanese cultural richness itself.

Therefore, Cigawiran can be considered a typical expression of the archipelago's Islam, which comes from the process of acculturation and negotiation between Islamic teachings and local culture. By using the Sundanese language that has cultural legitimacy, cigawiran conveys Islam in a contextual, dialogical, and grounded manner, while functioning as a medium to disseminate and control Islamic discussions so that they remain in accordance with the values of

social harmony, ethics, and spirituality. This practice is a meeting space with the Sufism tradition, the role of Islamic boarding schools, and the role of *ajengan* as a religious patron of the community who makes art a means of internalizing moral and religious values. Thus, *cigawiran* not only represents the creativity of local culture, but also affirms the Islamic character of the archipelago as a result of the creative fusion of global Islamic traditions with the archipelago that continues to live and develop.

Values in Cigawiran

Cigawiran is not only read as a product of religious art, but also as a medium of transposition of Islamic values that live in the traditions of the community. The beautiful messages found in the lyrics of *cigawiran* contain moral aesthetics, *fiqh*, Sufism, monotheism, and advice. *Cigawiran*, which initially functioned as an entertainment medium for the community, later became a medium that functioned as religious values. (Aprily et al., 2024). *Cigawiran* also has a *dhikr* function. (Nu'man Akbari, 2019). which shows the beauty of nature and human inner experience in addition to containing moral messages and invitations to do good. This fusion of aesthetic and religious themes brings serenity and satisfaction to the wearer and listener. *Cigawiran* is a contemplative medium that allows for subtle and emotional spiritual appreciation through chanting with Islamic nuances.

Cigawiran also includes moral values and social ethics such as humility, patience, harmony, and respect for others. These values are not conveyed normatively, but through symbols, metaphors, and aesthetics that are close to people's lives. The themes of goodness, awareness of the transience of life, and the beauty of God's creation present in the *cigawiran* cannot be separated from the influence of Islamic literature (*kutubut turas*), especially in one *rumpaka* (lyrics) that quotes from the book *Daqa'iq al-Akhhbār*. The book of *Daqa'iq al-Akhhbār* itself is a book by Sheikh Abdurrahim bin Ahmad al-Qadli. This book contains various hadiths and news stories about before and after death. By referring to *Daqa'iq al-Akhhbār*, *cigawiran* shows how classical Islamic texts do not exist literally and rigidly, but rather undergo a subtle process of cultural adaptation into the Sundanese language, taste, and aesthetic.

In addition, the internalization of Islamic values through *cigawiran* shows the function of traditional art as a useful tool for preaching culture. Through aesthetic appreciation that touches the spiritual sense and awareness, *da'wah* is conveyed not through lectures or moral instructions.

This shows that the cigawiran tradition is not only an artistic heritage but also part of the religious practices of the Sundanese people, which emphasizes the balance between social ethics, sharia, and the dimension of Sufism. Thus, cigawiran can be considered as a representation of Islam in the archipelago that is friendly, flexible, and firmly rooted in local culture.

Apart from religious values, of course, the value of art that appears is an expression of the aesthetics of Islam of the archipelago, where musical elements, vocals, and song structures are arranged to build a solemn and reflective inner atmosphere. In addition, cigawiran, which was initially used by families, and students were also taken to the outdoor arena and distributed to the wider community. This can be seen in the cigawiran, which is often chanted in various events of the wider community, for example, weddings, circumcision, sawer corpses, and various existing art festivals. The expansion of the context of the performance shows that Cigawiran not only functions as a spiritual medium and internalization of Islamic values, but also as a social art that bridges the tradition of pesantren with the cultural life of the community more broadly.

Until now, it can be witnessed that the perpetrators of the cigawiran song who still exist are spreading and using it in the media of da'wah, including KH. Rd. Jujun Junaedi, KH. Aang Hidayatusshibyan, and KH. Rd. Saefudin Soleh as the successors and genealogical heirs of the cigawiran muassis. Through their role, cigawiran continues to live as a cultural da'wah tradition that is inherited across generations in the archipelago's Islamic treasures.

CONCLUSION

This article emphasizes that Islam Nusantara is not just a geographical concept, but an Islamic paradigm that emphasizes the harmonization between Islamic teachings and local culture. In the context of Sundanese society, this integration is evident through traditional art practices such as Tembang Cigawiran, which not only functions as a cultural expression, but also as a medium of transmission of Islamic values.

Tembang Cigawiran shows that the process of Islamization in the archipelago takes place culturally and persuasively, not confrontationally. The scholars use art as an effective means of da'wah, so that the teachings of Islam can be accepted more naturally by the community. Thus, art is not positioned as something that is contrary to religion, but rather as an important instrument in strengthening the internalization of Islamic spiritual and moral values.

Furthermore, this tradition reflects the continuity between the aesthetic dimension and the scientific dimension in Sundanese Islam. Cigawiran songs not only contain elements of entertainment, but are also loaded with ethical, Sufistic, and educational messages that contribute to the formation of the character of society. This shows that local traditions can be an integral part of the Islamic scientific system that lives and develops in the community.

In addition, the sustainability of Tembang Cigawiran is proof of the importance of preserving cultural heritage as part of the archipelago's Islamic identity. In the midst of modernization and globalization, this tradition faces serious challenges, so conscious efforts are needed from various parties to preserve, document, and transmit it to the next generation.

Islam Nusantara, through practices such as Tembang Cigawiran, offers an inclusive, adaptive, and contextual model of religiosity. This model is relevant to strengthen religious moderation in Indonesia, as well as an important contribution to a global Islamic discourse that respects cultural diversity without losing the essence of Islamic teachings themselves.

Acknowledgments (Optional)

The authors would like to express their deepest gratitude to the National Research and Innovation Agency (BRIN) and the Master's Program in the History of Islamic Civilization, Universitas Islam Nusantara Indonesia, for their institutional support and academic environment that facilitated the completion of this study. The authors also extend sincere appreciation to all scholars, colleagues, and informants whose insights, discussions, and references have contributed significantly to the development of this manuscript. The authors are further indebted to the editors and anonymous reviewers for their constructive comments and careful evaluation, which have helped improve the quality of this article.

REFERENCES

- Abdurahman, D. (2019). Characteristics of the Sundanese People in the Perspective of Islam and Local Culture. Adab Pres.
- Aprily, N. M., Supriatna, M., & Supriatna, N. (2024). Values in Cigawiran Tembang in Cigawir Village, Garut Regency. *Journal of Early Childhood Agapedia*, 8(1), 111–125.
<https://doi.org/10.17509/jpa.v8i1.71769>
- Astriani, D., & Kosawara, D. (2017). Lyrics of the Cigawiran Sundanese Song (Historical,

- Structural, and Ethnopedagogic Studies). *Lokabasa*, 8(1), 12–21.
<https://doi.org/10.17509/jlb.v8i1.15964>
- Badri Yatim. (2010). *History of Islamic Civilization*. PT Raja Grafindo Persada.
- Dessri, B., & Ghaliyah. (2017). Da'wah through the Sundanese language of Cianjuran. *Dewaruci*, 12(2), 40–50. <https://doi.org/https://doi.org/10.33153/dewaruci.v12i2.2519>
- The Goddess of the Sun. (2003). *Tembang Sunda Cigawiran: Socialization of Cultural Values and Functions of Tembang Sunda Cigawiran in the Life of the Cigawir Community*. Semarang State University.
- Endang Komara, M. I. A. (2020). Integration of Local Wisdom Values in Entrepreneurial Learning Contents at SMK Negeri 10 Bandung City. *EDUCATIONAL MIMBAR: Indonesian Journal for Educational Studies*, 5(2), 117–130.
- Firdausya, A., Suryamah, D., & Hidayana, I. S. (2024). The concept of Sundanese life in the lyrics of the song cigawiran. *Journal of Ethnic Culture*, 8(1), 63–82.
<https://doi.org/https://doi.org/10.26742/jbe.v8i1.1645>
- Ilyas, I. S. A. (2023). RELIGION AND CULTURAL RELATIONS IN ISLAM: EXPLORING THE IMPORTANT ROLE OF CULTURE IN THE FORMATION OF RELIGIOUS IDENTITY. *AL-AUFA: JOURNAL OF ISLAMIC EDUCATION AND STUDIES*, 5(2), 113–133.
<https://doi.org/10.32665/alaufa.v5i2.1667>
- Kamarudin Amin, M. A. S. G. (2018). *Encyclopedia of Islam Nusantara Cultural Edition*. Directorate of Islamic Religious Higher Education, Directorate General of Islamic Education, Ministry of Religious Affairs.
- Koentjaraningrat. (1985). *Introduction to Anthropology* (5th ed.). New Script.
- Lestari, S. (2025). Syncretism of Islamic Culture and Local Culture of the Archipelago. *Journal of Contextual Philosophy and Theology*, 10(1), 34–49.
- Matthew B. Miles, A. M. H. (1994). *An Expanded Sourcebook Qualitative Data Analysis*. Sage.
- Moeflich Hasbullah. (2012). *The socio-intellectual history of Islam in Indonesia*. Pustaka Setia.
- Muasmara, R., & Ajmain, N. (2020). Acculturation of Islam and Culture of the Archipelago. *TANJAK: Journal of Education and Teaching*, 1(2), 111–125.
<https://doi.org/10.35961/tanjak.v1i2.150>
- Muhyiddin, K. H. R. A. (2022). *Sheikh Jafar Shiddiq Negeri 1000 Wali*. YKBC Publishing House.
- Neneng Yanti Khozanatu Lahpan. (2021). Nadoman as a Negotiation Space in the Meeting of Islam and Sundanese Culture. *Lopian: Journal of Knowledge*, 1(1), 1–23.
- Nu'man Akbari. (2019). *The History of the Development and Values of Islam in the Art of Tembang Cigawiran in Garut Regency (1960 – 2018)*. Sunan Gunung Djati Islamic University.
- Nur Ali Yasin, P. N. F. (2025). Social Anthropology of the Development of Islamic Traditions, Customs and Arts in the Archipelago: Javanese, Sundanese and Malay. *Sinora*, 1(1), 45–53.
- Oman Resmana. (2016). *Songs of the Sundanese Cigawiran Songs*. Paraguna, 2(1), 93–111.
<https://doi.org/https://doi.org/10.26742/jp.v3i1.1865>

- Rohman, J. A. (1991). Sundanese Sufistic Literature and the Strengthening of Local Islamic Identity: The Contribution of Dangding Haji Hasan. Laboratory of Local Religion and Culture (LABEL) Faculty of Ushuluddin, Religious Studies and Islamic Thought UIN Sunan Kalijaga Yogyakarta.
- Rohman, J. A. (2015). Malay and Sundanese Sufistic Literature in the Archipelago: Bringing Together Hamzah Fansuri and Haji Hasan Mustapa. *IBDA': Journal of Islamic and Cultural Studies*, 13(1), 1–27. <https://doi.org/10.24090/ibda.v13i1.486>
- Rohman, J. A. (2016). ISLAMIC LITERATURE OF THE ARCHIPELAGO: SUNDANESE POETRY IN TRADITION. *Academics*, 21(01), 1–18.
- Sugiyono. (n.d.). Quantitative, Qualitative and R&D Research Methods.
- Sunyoto, A. (2017). Atlas of Walisongo: The First Book to Reveal Walisongo as a Historical Fact. IIMaN.
- Scott, N. N. (2023). Internalizing the local culture. UINSA Press.
- Zed, M. (2004). Literature research method. Indonesian Torch Foundation.