



CATHARSIS 11 (1) 2022
85-95

p-ISSN 2252-6900 I e-ISSN 2502-4531



Catharsis: Journal of Arts Education

<http://journal.unnes.ac.id/sju/index.php/chatarsis>

Religious Aesthetic Expressions of Theatrical Dato' Ri Bandang at the Friday Sermons in Gantarang Lalang Bata Village Selayar Regency

Almaida Hamka[✉], Agus Cahyono, Udi Utomo
Email: almaidahamka27@students.unnes.ac.id

Universitas Negeri Semarang, Indonesia

Received 28 December 2021, Accepted 22 February 2022, Published 31 May 2022

Abstrack

Currently, many media are used to spread religion, one of which is theater, but it is still very rare to use theater as a medium for spreading religion. It is different in the Gantarang Lalang Bata Village in Selayar Regency, which uses theatrical as a medium in spreading religion through the Friday sermon process. The people of Gantarang Lalang Bata village know this theatrical as Tatrikal Dato' ri Bandang. Therefore, this study used descriptive qualitative research with a research design using a performance studies approach that focused on the aesthetic expression of Dato' ri Bandang's theatrical religion. Dato ri Bandang's theatrical religious expression occurs in three ways: before, during, and after, related to things that are prepared, done, and returned. This research data collection used observation, interviews, and document studies. After analyzing the data, the researchers found that the life of the people in Gantarang Lalangbata Village highly upholds cultural values and ancestral heritage through Friday sermons. They do use not only monotonous audio-visual media but also use more visual media that emphasizes the aesthetic experience of society.

Keywords: Theatrical, Dato ri Bandang, Friday Sermon, Gantarang Lalang Bata

DOI : <https://doi.org/10.15294/catharsis.v11i1.58071>

INTRODUCTION

There are various ways to spread religious teachings, including through lectures and using art as a medium (Wahyudi, 2010). Art is considered the most easily absorbed and understood method by the audience compared to the lecture method in conveying religious messages. In the art world, there are several characteristics, one of which is freedom. Freedom in the art world is defined as free expression and thought (Sumindar A, 2012). Art and religion are present as aspects of forming culture and have an important meaning in people's lives (Anggoro, 2018). Based on historical records, art and religion are closely related in Indonesia (Habibi, 2016). History has proven that there is no society without art because art is always present in human life and has a significant role, especially its influence on religion and other aspects.

Human life is inseparable from the need for art. One is that humans cannot be separated from drama (Wijaya, 2021). In life, either directly or indirectly, consciously or not, it is always related to art (Cahyono, 2006).

Islamic values are translated into various art forms (Anam, 2021). Several regions in Indonesia use music as a supporter to broadcast their teachings because music can also be used as a medium or symbol of human spiritual emotionality (Ekwueme, 1974). Currently, there are many media used in the spread of religion, one of which is theater, but very few people use theater as a medium for propagandizing religious teachings (Gambles, 2010). One of the supporters of the religion spread in the form of theater art is the Friday sermon which is held every week using the narratives of Dato' ri Bandang with a theatrical concept in the Tua Gantarang village of Lalang Bata.

Gantarang Lalang Bata is an old remote village far above the hilltop of Bontomarannu Village, Bontomanai District, Selayar Islands. Gantarang Lalangbata comes from the word '*gang*' (alley), which means road,

'*Tarang*' means light; so Gantarang is a bright path, while lalang means deep and bata means fence, and it is referred to as an area that is fenced off by a fort (Pampang, 1993). The name of this village was probably taken as many piles of stones arranged to form a fortress surrounding this Gantarang village.

Gantarang Lalang Bata Village is located in a rocky area and is still affected by the coastal ecosystem. Therefore, it creates a harmonization of space between human and natural elements (Sahabudin & Surur, 2018).

At this location, there is a monumental building in the form of an old site called the Awaluddin Mosque. This historic site is classified as unique because the mosque building was built on a cliff and occupied by several residents on it. It is necessary to climb several stairs when visiting the place to get to the mosque. Furthermore, it is the oldest mosque site in the Province of South Sulawesi. Every Friday, a Friday sermon routine with a theatrical concept is shown to the mosque congregation. However, no one has said it is a performative or a theatrical performance. This theatrical model has been preserved till now and is different from the general lecture as we know it today, such as the lecture model conducted by NU and Muhammadiyah.

Meanwhile, the lecture in Awaluddin mosque contradicts the model and rejects the lecture models usually carried out by NU and Muhammadiyah. If we take a look from a theatrical perspective, the Dato' ri Bandang theatrical lecture deserves to be called theatrical because there are already performance and theatrical elements. The theatrical narrates and scenes Dato' ri Bandang.

Dato' ri Bandang was the first propagator of Islam in South Sulawesi. His real name is Abdul Makmur with the title of Khatib Tunggal, and he is a cleric from Kota Tengah, Minangkabau, who spread Islam first in the kingdoms in the eastern region of the archipelago, namely the Luwu Kingdom, Gowa Kingdom, Tallo Kingdom, and the Gantarang Kingdom of Sulawesi (Ilyas, 2014).

Therefore, the implementation of the Friday sermon in the old village of Gantarang Lalang Bata was investigated using the discipline of performance studies. The implementation of the Friday sermon is a context of performativity that has meaning in society so that it has a certain and distinctive form.

According to (Soedarsono, 2003), a performance study is a multidisciplinary approach that can be applied to qualitative research. (Schechner, 2006) revealed that performance studies are very concerned with four things: 1) human behavior as an object of study, 2) artistic work practices as the main part of the study, 3) field research such as anthropological research, and 4) actively involved in social life practices.

Performance studies emphasize the importance of studying experience or appearance as a process in which appearance manifests in space, time, social context, and the culture of the supportive community (Guntaris, 2018). When viewed from the time and space sequence of performances, a performance process consists of before, during, and after the performance (Ciptiningsih et al., 2017).

In this case, the performance study approach is used to analyze this research because no one has stated that Dato' ri Bandang's theatrical is a performative or a theatrical performance.

METHODS

This study used descriptive qualitative methods aims to understand the object studied in depth (Gunawan Imam, 2015). Qualitative research is an experimental type of intervention study (Babu et al., 2013, Sugiarto, 2015). The main focus of the problems in this research is descriptive descriptions of aspects of theatrical events of Dato' ri Bandang before, during, and after the Friday sermon in the village of Gantarang Lalang Bata as a religious, aesthetic expression using a performance studies approach. When viewed

from the time and space sequence of performance, a performance process consists of before, during, and after the show (Aprilia, 2021).

Many cultures do not have words, terms, or categories called art, even though they create performances that demonstrate a high aesthetic touch (Yuniar, 2019).

Based on the explanation above, this study utilized primary and secondary data on Dato' ri Bandang's theatrical process at the Friday sermon in the old village of Gantarang Lalang Bata. Primary data is the actual source at the time of data collection events, such as informants or respondents. The primary data in field research can be in the form of interviews, surveys, or observations. This study was obtained through observation and interviews with actors, practitioners, and academics. Secondary data is obtained indirectly or second-hand through documentation studies of phenomena in Bontomarannu village, Bontomanai sub-district, and Selayar islands. Furthermore, the data was obtained from activity records, archives, books, news, and documents. It was from observations and deepened by interviews to be conducted in Gantarang Lalang Bata, Selayar Islands, South Sulawesi.

RESULTS AND DISCUSSION

Aspects of Religious Aesthetic Expression Before Dato' Ri Bandang Theatrical Events

For Muslims, a mosque has a special position. In the mosque, people can find peace, coolness, togetherness, and noble values in life. It is not only a place to carry out special worship but also a means of empowering the people such as a place for coaching and spreading Islam. The mosque, in its history, has an important meaning in the life of Muslims. It is because the mosque since the time of the Prophet has been the center of the activities of the early generations of Muslims. It is the same as the implementation of Friday prayers from the time of the Prophet Muhammad to this day.

An example is two rak'ahs on Friday in congregation after the Friday sermon at dzuhur time. Friday prayers are only followed by men, while women pray at home with a total of four rak'ahs. This activity also occurs in mosques in the Selayar Islands. It can be seen in several places in Selayar. However, a Friday sermon is different from the Friday sermon in general, namely the Friday sermon at the Gantarang Lalang Bata mosque.

This mosque is located in the north-northwest of the Selayar Islands. The mosque in the village of Gantarang Lalang Bata is in a high mountain area. At the foot of the mountain is a blue sea with white sand and a famous Islamic tourist attraction in the Selayar Islands. Several people have visited it to see the Friday sermon procession directly in the old village of Gantarang Lalang Bata because it is unique and different from the others and filled with the history of the arrival of Dato' ri Bandang to broadcast Islam directly. The old mosque in the old village of Gantarang Lalang Bata is known as *Uru masigi Ri Silajara*, which means the Awaluddin mosque, Pangali Sultan Patta Raja.



Figure 1. The Old Mosque in Gantarang Lalang Bata

The condition of the surrounding community is very friendly. The people entertained the guests, and when we stopped by one of the residents' houses, they offered food and cakes. Something in the house will never be hidden, especially related to food. Everything in the kitchen will be shared, which is how the researchers feel when observing the field. Researchers and the team have visited the house of the Imam of the

mosque to find out the activities of the Imam before the Friday prayer. The activities of the Gantarang Lalang Bata community are farming, gardening, and farming. The gardens are planted with vegetables and fruits. The results from the garden are sufficient for their daily life. If there is an excess harvest, it will be sold to the seller in the market. The harvest is sold to collectors (who collect and concentrate the harvested produce at primary sources). In addition to the things described above, the people in the village apply the cooperation concept in their social life. One example of cooperation in religious events is the implementation of preparing things by helping each other and making donations selflessly, both material and non-material. Another example is when someone moves house. The tradition of moving houses in this community always works together to lift a house on stilts from its place of origin to its destination.

Community life in Gantarang Lalang Bata village upholds cultural values and ancestral heritage because culture is a self-identity that contains emotional values for ancestral heritage (Spencer-oatey, 2012). In addition, the values contained in culture are appropriate and have been agreed upon by the community; they are such as things that are considered good, right, or appropriate (Septiana et al., 2016). It is the same as the tradition in the religious sphere. Culture also has values that can influence a person's view of his life in socializing (Juwita et al., 2017). In the previous discussion, religion and culture is something different. The context of culture and religion in the Gantarang Lalang Bata environment is one. It means that the inherited culture is religiously oriented.

Inheritance activity is a cultural problem in the dynamics of human life. The inheritance process is considered one of the activities of transferring, passing on, and choosing between generations to preserve continuous and continuous traditions (Zakiyati et al., 2020).

The Islamic religion initiated this cultural construction. Therefore, when you see the culture of this society, the impression that

that can be felt and seen is the practice of socializing based on the Islamic religion. The most visible case of inheritance based on religion is the practice of carrying out Friday prayers along with the Friday sermon tradition. The sermon at the mosque presents a religiously oriented cultural construction. In addition, it is passed down from time to time by the stakeholders of this culture. This culture and tradition of cooperation are elaborated to color the religious practices carried out at the Awaluddin Gantarang Lalang Bata Mosque. For example, cultural stakeholders perpetuate the traditions that are part of the life cycle in the Gantarang Lalang Bata community, namely the implementation of religious worship.



Figure 2. The Researchers Visited Mr. Ibrahim's House (The Preacher)

One of the informants told things about implementing Friday prayers in the village. Pak Ibrahim stated that the community had worked together to prepare the equipment used for Friday prayers. The equipment needed to hold Friday prayers is the most urgent and has been done for decades. Mr. Ibrahim answered the questions about the form of inheritance as a mosque imam; Mr. Ibrahim explained as follows.

"... this Friday sermon model is hereditary, so when I was little, I often saw my father as a preacher at the Gantarang mosque. As soon as my father passed away, he passed it down to me so that this culture was not lost and preserved until now. Since I am disabled, I leave it to someone more worthy and capable; later, if no one is preaching, then I

will do it. I am only an intermediary through teaching for those who want to be preachers in this village so that the traditions in the village of Gantarang Lalang Bata are maintained, and the model being practiced is not lost...." (Interview Transcript, March 4, 2022).

The continuity of being an heir who preserves the Friday sermon model with a theatrical touch and related to the needs has been going on for a long time. The inheritance here is related to Friday activities in this village. The activities a few hours before the scheduled Friday prayer are also an activity that is continuously carried out and it has been an event that is passed down from generation to generation. It is such the activity of preparing for the needs of Friday prayers and the various elements used during the implementation of Friday that is still valid today.

When visiting the Awaluddin Mosque, it was approximately 50 minutes before the Friday sermon was held. While at the research site, Mr. Ibrahim and several residents were walking from a distance toward the location of the mosque in the middle of the village. Before entering the mosque, they first took ablution water in its courtyard. There is already a mosque shelter which is big enough for taking the ablution water, and it accommodates about five people. Performing ablution is the first thing done and is the initial series of Friday prayers.

After the ablution procession had been carried out, the congregation entered the mosque and immediately prepared the necessities for the Friday prayer. The congregation who entered the mosque first would take a broom and sweep it from the front to the back. It was done so the congregation would feel comfortable and pray solemnly during the prayer. In addition, cleanliness is part of faith for the community and concrete evidence of faith. Cleanliness is a measure of the faith level. After the cleaning activities were completed, the congregation rushed to where the bedug (drum to be beaten for calling the congregation) was located.



Figure 3. Before the Friday prayers, Mr. Ibrahim beat the bedug

Bedug is a tool for delivering messages to the public. When it sounds, the symbol of the sound conveyed is to call the people gathered at the place where the sound is sounded. As what happened in this mosque, the bedug serves as a sign that something will happen. The mosques around this village or even the mosques in the Selayar Islands have no longer used the bedug to inform that the time for Friday prayers will begin. Only this mosque still uses the bedug to deliver the Friday prayer activities. Although this mosque already has a *toa*, it is only used to play the recitation of the Koran. The bedug is large and about ten years old. When the congregation has finished the sweeping activity, there will be a congregation that beats the drum, located at the back of the mosque, as explained by Bahar as follows.

"... the first drum signifies an early warning to carry out Allah's orders and the time for Friday prayers will be carried out immediately, the second beating of the bedug means that you have to hurry to carry out Friday prayers, and the last one is the third beating of the bedug which means leave the worldly work, hurry up to carry out Allah's orders which is your obligation...." (Interview Transcript, March 4, 2022).

The procession of beating the bedug is carried out three times. Based on the explanation above, the first beating of the drum signifies getting ready in the earliest condition, the second beating indicates hurrying up to come to the mosque, and the third beating indicates that all things that are

being done related to the worldly must be immediately left and immediately perform Friday prayers in the mosque. It is done as part of the events before the main event in the procession of sermons and Friday prayers. After the beating in the first session, several people prepared other things related to implementing the main activity.

Some people are preparing religious objects such as a sword. It has a green hilt and sheath and a resemblance to a sword derived from an Arab sword. The shape is straight, and its prestige is inscribed in Arabic script. The blade of this sword is made of a hard metal such as iron. This sword is quite old, judging from the rusted iron on both sides of the blade. It is stored in a standing position on the left front row.



Figure 4. Documentation of the sword used by the Preacher

Swords can be used for various things to sustain human life. In the past, during the era of cultural and religious expansion, the sword was more often used to fight against the enemy. Currently, swords are rarely found for the sake of war between countries. Most swords are used for tribal warfare. Conflicts between these tribes often occur in every region of Indonesia. Individuals own swords only for self-defense and collection purposes. In the context of the Friday sermon in the old village of Gantarang Lalang Bata, the sword was used as the property of Dato' ri Bandang as a protector in the past. Then, the congregation of the mosque would take a white turban stored in a glass cabinet behind the pulpit of the Preacher.



Figure 5. Documentation of Turban Worn by the Preacher

The turban is a long cloth covering a round head that is considered sacred and should not be used carelessly. It should be used by an educated person (alim) and should not be taken off, like Imam Malik who wore it without a single hair being visible because it is identical to someone who has authority in Islam or a scholar. Similarly, the Friday preacher at the Gantarang Lalang Bata mosque delivered his teachings wearing a white turban and a scarf covering his shoulders. This Preacher characterizes the costume model used by Dato' ri Bandang when he first came to spread the symbols of the Islamic religion, which wore a turban to deliver his sermon. This turban was then handed over to the Friday preacher by saying an Arabic sentence, namely Bismillahirrahmanirrahim. After the turban and white cloth have been handed over to the Preacher, the mosque's congregation takes a piece of paper wrapped in cloth. It was written in Arabic and named the Khutbah Nurung script.



Figure 6. Khutbah Nurung Script

According to Badulu, Khutbah Nurung Script is a teaching or guidance on goodness and daily life taught by the Prophet Muhammad (Transcript of Interview, March 4, 2022). This manuscript is one of the religious scripts brought by Dato' ri Bandang when he anchored and spread religion in the Selayar Islands in the XV century. He had brought several of these manuscripts with different functions and uses. There are six types of scripts used for sermons, namely the Nurung script used on Fridays, the Illahu sermon (Divine Sermon) used at the time of refusing disasters, the Munjili sermon used once a year, the Sarrapa sermon used once a year, the Romallang sermon used during Eid al-Fitr, the Hajj sermon used at the time of Eid al-Adha (Ilyas, 2014:122).

Nurung script is interpreted as a text that is taught or a guide that is passed down to be applied to people's daily lives. It was taken from a cupboard located behind the pulpit. This manuscript is approximately 1 meter long and 20 cm wide. It is wrapped in black cloth and the Arabic writing on it is still manually written. It was handed over to the Preacher before the call to prayer and then sits on the left side of the front row.

The practice before the Friday sermon is carried out is an aesthetic expression that tends to be carried out naturally by the community. Because the area is quite narrow to influence the community activities, any kind of religious expression carried out in this mosque before the Friday sermon activity will be known. People certainly understand what procedures or objects are prepared by the congregation in the mosque for the Friday sermon. However, the mosque's congregation, which has common spiritual values, can prepare matters relating to the Friday sermon. The congregation's activities related to the implementation before the Friday sermon are bound by mysticism and spiritual soul. It can be seen with the objects used and the place in the execution of the Friday sermon is very sacred.

Aspects of Religious Aesthetic Expression During Dato' Ri Bandang Theatrical Events

Generally, the public has known a Friday sermon as a one-way communication model. The speech method delivers a presentation that brings guidance or a treatise of the Prophet Muhammad. Appearing in front of the Muslim audience who sits filling the rows in the mosque, there are even some who listen in the courtyard or around the mosque. Before the sermon, the mosque administrator usually conveys several things related to mosque affairs, such as cash donations, preachers, and the Imam of Friday prayers. These are common styles or models of implementation developing in Indonesia. Almost all mosques carry out Friday prayer agendas as described previously, namely cash presentations, introducing the Preacher, and prayer. It is a commonplace, and there is a different Friday sermon from the one described above. The Friday sermon is carried out with a theatrical model, namely the Friday sermon at the Awaluddin mosque in the old village of Gantarang Lalang Bata, Selayar Islands.

The Friday sermon held at the Awaluddin mosque takes a longer time than the Friday sermon in other mosques. Its duration is approximately 30 minutes. In reality, the Preacher delivers the Friday lectures adapted to developing issues and contextual phenomena. For example, there was a war phenomenon last week, so the Preacher also delivered hadith or guidance related to the theme of war. It means that the Preacher conveys the current situation so that the lecture listeners are not distant from what is conveyed by the Preacher. It is what generally happens when we hear lectures delivered by preachers, but it is different from the Preacher's delivery at the Awaluddin mosque in the old village of Gantarang Lalang Bata.

In the Friday sermon, the Preacher does not convey things related to current global conditions. It causes the duration and delivery

of the sermon consistently be the same from the past until now. The Preacher is not given a duration limit when delivering a sermon. They usually look at the clock displayed in the mosque. He will immediately finish his lecture when the time has shown the appointed time.

In contrast to the Preacher's delivery at the Awaluddin Gantarang Lalang Bata mosque, the Preacher delivers all the texts written in the Nurung script. He does not omit or add text, which is different from preachers in other mosques. The texts submitted refer to the hadith and the preachers interpret it based on their understanding so that the delivery is contextual to what is happening in society.

As the implementation of Fridays in other mosques, the implementation of Friday prayers at the Awaluddin mosque is not only about playing lectures and the call to prayer. There is an implementation that emphasizes visual elements and theatrical experiences. It is classified as a phenomenon or event with aesthetic value and formed by a story with a structural change in the lecture context. These structured contents have their value and are classified into several stages.

In the context of aesthetic expression during the implementation, the first things that appear are two figures reciting the call to prayer. One person usually performs the muezzin, but there are two muezzins to call for prayer in Awaluddin mosque. They recite the adhan at the same time. In addition, they call to prayer with a unique tone followed by the typical dialect of the Selayar people. They usually stand between the pulpit and their hands cover their ears. After the call to prayer is finished, one of them standing on the left walks towards the left in the second row from the front.

The muezzin, who moves twist to the right and left, walks to the place of the Preacher. The movement is accompanied by the utterance of Arabic sentences as expressed by Mr. Bahar. The distance between the positions of the muezzin and the Preacher, who is wearing a turban, is about ten people from the initial position. After arriving, the

muezzin said, "Assalamu Alaikum Wr. Wb." Then, the greeting is replied to by the Preacher by saying, "Walaikum Salam Wr. Wb." After that, both of them move towards the pulpit.

When they arrive at the pulpit, the Preacher climbs at the pulpit, and the muezzin sits down. After that, he takes something (a kind of paper wrapped in white cloth). The paper contains readings, guidelines, or treatises called Nurung script. The Preacher then reads it. He reads it slowly and solemnly. He slowly removes it from the cloth roll so that the piece of paper stretches to the floor. He reads the entire contents of the text in Nurung script. After the reading of the text is complete, it indicates that the events of the Friday sermon have been completed.

In the next stage, a turbaned person descends from the pulpit and takes a standing position in the top row, directly behind the Imam of the prayer. The prayer procession will begin and it is marked by the call to prayer performed by the two muezzins. Both of the muezzins recite the call to prayer together. The congregation stands up and fills the empty rows. After the shaft is filled, the mosque's Imam proceeds to the next stage, becoming a prayer leader by performing two rak'ahs of Friday prayers. The greeting of assalamu alaikum warahmatullahi wabarakatuh by turning the head from right to left marks the end of the scene from the theatrical event.

When the theatrical event is carried out, the characters that have roles are limited by their respective duties. They are based on what is assigned in a religious context. The actor understands the folk theater in Indonesia, playing more than one character in the show. It is the hallmark of Indonesian folk theater. However, it is completely different from the theatrical presentation at the Gantarang Lalang Bata Mosque. The concept of acting uses mono characterizations, even though this theatrical is born in the community or is classified as folk theatre.

Nevertheless, several theatrical concepts are still guided by Indonesian folk theater. The same as when the audience attends not only as

the audience, but they are also present as the audience as well as players. It is what is enjoyed as an aesthetic at the time of the theatrical at the Gantarang Lalang Bata Mosque, Selayar Islands.

Aspects of Religious Aesthetic Expression After the Theatrical Event of Dato' Ri Bandang

Implementing the Friday prayer is an integral part of the hereditary theatrical heritage, considered a cultural product in the Gantarang Lalang Bata village. After its implementation, the mosque management and several communities returned the elements or equipment used in the theatrical expression. The theatrical expression refers to the scene that begins when the sound of the bedug is heard, and the call to prayer is chanted as the first part. Furthermore, the theatrical part picking up the main character (Dato' ri Bandang) is the middle part, and greetings are the final part of the theatrical event. Therefore, the understanding meant by post or after the theatrical expression is when the mosque administrators return the property or art used during the performance to its original place.

The mosque administrators clean, reorganize, and turn off the technological tools used when finished praying. At that time, while they were doing it, they were also talking about the conditions they experienced before coming to the mosque. Even though they were tidying things up, they kept talking. They felt that their work was done sincerely and it has made their hearts calm and peaceful.

The logical conclusion is that what they do is not focused on the economic side. It is crystal clear from what they do when the work related to the Gantarang Lalang Bata mosque includes activities and matters relating to implementing spiritual events, which is not valued from an economic point of view. They are doing social work, which is part of their obligation to support cultural activities without any honorarium. According to Daeng Badulu.

"A person who carries out his obligations must be selfless, moreover our life as a person who supports the mosque and becomes a servant must always be done because if it is not done then we will not see people praying in this mosque" (Interview Transcript, March 4, 2022).

It is a huge responsibility for the administrator of the mosque in Gantarang Lalang Bata. When it is not conducted, the practices that have been carried out for years will even die. Its sustainability depends on the care of the mosque management because they are the top fighters or guards in the life of the mosque. Therefore, they swiftly do things related to cleaning, returning tools, sweeping, and so on, especially related to the aftermath of the religious event, including the theatrical Dato' ri Bandang.

In addition, after the theatrical implementation or the implementation of religious events, there is a process of communication between communities. It is to establish a friendship relationship in a noble or great place, namely the Gantarang Lalang Bata mosque. The mosque becomes a connecting medium vertically and horizontally. Mosques are generally seen as a place to worship and stay in touch; such is what happened at the Gantarang Lalang Bata Mosque. After all the series of religious events in which theatrical content has been carried out, communication relations are established. It is considered part of the post-theatrical expression event.

In this case, it is clear that the communication that exists is not only in the form of a person who communicates with his team in terms of talking about the performances that have been carried out. An example of a conversation that occurs at the performance event is the conversation between the dancer and the group after the stage performance ends (M. Rizki Asy'ary, 2020). They talk about something related to the show in order to evaluate the show. Dato' ri Bandang did not discuss the evaluation issue in the context of communication relations after the theatrical event. As mentioned above,

the communication carried out is a matter of building communication on the sustainability of the mosque and its daily agendas.

CONCLUSION

Community life in Gantarang Lalang Bata village has upheld cultural values and ancestral heritage. It has been passed down from time to time by the cultural stakeholders of the village. The religious culture and tradition of cooperation are elaborated to color the religious practices carried out at the Awaluddin Mosque in Gantarang Lalang Bata.

Like the implementation of Fridays in other mosques, Friday prayers at the Awaluddin mosque are not only about giving sermons and the call to prayer. There is an implementation that emphasizes the visual elements and theatrical experiences. It is classified as a phenomenon or event with aesthetic value and a phenomenon formed by a story with a structural change in the context of a lecture.

REFERENCES

- Anam, A. A. dan K. (2021). Moderasi Beragama Berlandaskan Nilai-nilai Islam. 131.
- Anggoro, B. (2018). "Wayang dan Seni Pertunjukan" Kajian Sejarah Perkembangan Seni Wayang di Tanah Jawa sebagai Seni Pertunjukan dan Dakwah. *JUSPI (Jurnal Sejarah Peradaban Islam)*, 2(2), 122.
- Aprilia. (2021). Naskah publikasi sadagale.
- Babu, A., Maiya, A., Shah, P., & Veluswamy, S. (2013). Qualitative research. *Perspectives in Clinical Research*, 4(3), 191.
- Cahyono, A. (2006). Seni Pertunjukan Arak-arakan dalam Upacara Tradisional Dugdheran di Kota Semarang. *Harmonia*, 7(3), 1–11.
- Ciptiningsih, C., Hartono, & Indriyanto. (2017). Nilai Moral Pertunjukan

- Barongan Risang Guntur Seto BLORA. *Seni Tari*, 6(1), 1–11.
- Ekwueme, L. E. N. (1974). African-Music Retentions in the New World. *The Black Perspective in Music*, 2(2), 128.
- Gambles, C. (2010). Colonialist theatre education in Botswana. *SURG Journal*, 3(2), 3–9.
- Gunawan Imam. (2015). Imam Gunawan. In *PEDAGOGIA: Jurnal Pendidikan* (Vol. 2, Nomor 1).
- Guntaris, E. (2018). Dialektika Ritual Dan Hiburan Dalam Kesenian Barongan Di Kabupaten Blora Jawa. *INA-Rxiv*.
- Habibi. (2016). Peran Ki Dalang Basari (1950-2003) Dalam Perkembangan Islam Di Gegesik Cirebon. *Tamaddun*, 4(2), 111–128.
- Ilyas, H. F. (2014). *Islamisasi Selayar Abad XV: Kajian Naskah*.
- Juwita, D. T., Cahyono, A., & Jazuli, M. (2017). Nilai-nilai Piil Pesenggiri pada Tari Melinting di Desa Wana Lampung Timur. *Journal of Arts Education*, 6(1), 82–90.
- M. Rizki Asy'ary, H. D. (2020). Pemaknaan Komunikasi Panggung Penari Perempuan Pada Tari Ratoh Jaroe. 259–270.
- Pampang, M. A. (1993). Pengelolaan Kawasan Perkampungan Tua Gantarang Lalangbata Selayar Sebagai Kawasan Wisata Budaya. 1–12.
- Sahabudin, W., & Surur, F. (2018). Akulturasi Budaya Pada Pola Permukiman Tradisional Di Kampung Gantarang Lalang Bata Kabupaten Kepulauan Selayar. *Tata Loka*, 20(4), 373–383.
- Schecner, R. (2006). Performance Studies An introduction. Routledge. *Paper Knowledge . Toward a Media History of Documents*, 7(2), 107–115.
- Septiana, O., Sumaryanto, T., & Cahyono, A. (2016). Nilai Budaya Pertunjukan Musik Terbang pada Masyarakat Semende. *Catharsis: Journal of Arts Education*, 5(2), 142–149.
- Soedarsono. (2003). *Characterization And Identification Of Strain Km221, A Novel Mcpa Herbicide-Degrading Bacterium Isolated From Coral Surface, Menjangan Kecil Island, Karimunjawa*. 59.
- Spencer-oatey, H. (2012). What is Culture? A compilation of quotation. *GlobalPAD Open House*, 2.
- Sugiarto, E. 2015. “Kajian Interdisiplin dalam Penelitian Pendidikan Seni Rupa: Substansi Kajian dan Implikasi Metodologis”. *Imajinasi: Jurnal Seni*, 9(1), 25-30.
- Sumindar A. (2012). Model Pembelajaran Moving Class Mata Pelajaran Seni Budaya Dan Implikasinya Terhadap Kemandirian Siswa (Kajian Kasus) Di Sma Karangturi Semarang. *Catharsis*, 1(2).
- Wahyudi, A. (2010). (Kiprah Opick dalam Berdakwah Melalui Musik) Skripsi Diajukan untuk Memenuhi Persyaratan Memperoleh Gelar Sarjana Komunikasi Islam (S . Kom . I) Oleh : Ade Wahyudi Jurusan Komunikasi Dan Penyiaran Islam 1431 H / 2010 M.
- Wijaya, T. A. (2021). Art Counseling: Drama or Psychodrama in Counseling. *SSRN Electronic Journal*.
- Yuniar, R. (2019). Strategi Komunikasi Dalam Penerapan Nilai - nilai Pancasila sebagai Materi Inspiratif Pendidikan Seni Pertunjukkan. 1–23.
- Zakiyati, N. M., Cahyono, A., & Syakir, S. (2020). Inheritance of Cultural Values of Kethek Ogleng Dance at Darma Giri Budaya Dance Studio in Wonogiri. *Catharsis*, 9(1), 28–37.