



Indang Tagak Dance as a Medium For Proselytizing Islam in South Solok

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ABSTRACT

This research will explain about Indang Tagak Dance which has a function as a medium for da'wah in South Solok Regency, West Sumatra. This can be seen from the costumes used in the performance, the venue, the poems sung in the dance to the floor patterns displayed by the Indang Tagak dancers. This research uses two types of research combined by researchers, namely observation and descriptive analysis. The observation method is a direct action taken by the researcher to witness the Indang Tagak dance performance directly. The purpose of this method is to obtain data directly to know the history of the dance from the source. The descriptive analysis method is a method used by researchers to explain and analyze the data that has been obtained, so that it can describe in detail the existence of Indang Tagak dance as a medium of preaching in Islamic teachings. The results showed that Indang Tagak dance is a dance that also functions as a preaching medium for Islamic teachings in South Solok. This can be seen from several aspects of the dance which also explain the existence of religious elements in the form of clothing, dancer movements, place and time of performance as well as music and poetry in the Indang Tagak Traditional Dance.

Keywords: Indang Tagak; tradisional dance; proselytizing

ABSTRAK

Tari Tradisional Indang Tagak sebagai Media Dakwah Agama Islam di Solok Selatan. Penelitian ini menjelaskan Tari Indang Tagak yang memiliki fungsi sebagai media dakwah di Kabupaten Solok Selatan, Sumatera Barat. Hal tersebut terlihat dari kostum yang digunakan dalam pertunjukan, tempat pertunjukan, syair yang dinyanyikan dalam tarian tersebut, hingga pola lantai yang ditampilkan oleh para penari Indang Tagak. Penelitian ini menggunakan dua jenis penelitian yang digabungkan oleh peneliti, yaitu observasi dan deskriptif analisis. Metode observasi merupakan tindakan langsung yang dilakukan oleh peneliti untuk menyaksikan langsung pertunjukan Tari Indang Tagak. Tujuan dari metode ini adalah untuk memperoleh data secara langsung hingga mengetahui sejarah tari tersebut dari narasumber. Sementara itu, metode deskriptif analisis merupakan metode yang digunakan oleh peneliti untuk menjelaskan dan menganalisis data yang sudah didapatkan, sehingga dapat menguraikan secara terperinci dalam melihat keberadaan tari Indang Tagak sebagai media dakwah dalam ajaran agama Islam. Hasil penelitian menunjukkan bahwa tari Indang Tagak merupakan tari yang juga berfungsi sebagai media dakwah untuk ajaran agama Islam di Solok Selatan. Hal tersebut terlihat dari beberapa aspek dalam tari yang juga menjelaskan adanya unsur religi yang ada berupa busana, gerakan penari, tempat dan waktu pertunjukan, serta musik dan syair yang ada di dalam Tari Tradisional Indang Tagak.

Kata kunci: tari tradisional; Indang Tagak; media dakwah



1. Introduction

Dance has been an integral part of human culture since prehistoric times. Dance is seen as a unique and complex cultural expression, combining body movements, music, costumes, and historical context to convey deep cultural messages. According to Soedarsono (in Gustia, 2016: 2) states that dance is an expression of the human soul expressed through rhythmic and beautiful movements. Therefore, many dances appear and develop as part of culture or as a clear form of art form. Even from several definitions of dance, it is increasingly developing as part of communication that uses motion as a medium of communication. This is reinforced by Soerijodiningrata in Sukijo (1986: 197) who explains that dance is a whole body movement accompanied by sounds arranged according to the rhythm of the song, adjusting facial expressions (and movements) to the content and purpose of the dance.

Traditional dance is a cultural expression that is a manifestation of the collective ideas and social behavior of the owner's community, which becomes the identity of the supporting community. Traditional dance in its development has been very developed from time to time and even from generation to generation. Some regions in Indonesia, traditional dance in the existence of community life has been felt and recognized as belonging to the community. This always arises because traditional dance is based and centered on patterns that have been agreed upon by the community. According to Indrayuda (in Anggi R, 2018: 15) states that traditional dance is a dance that has become a culture for certain ethnic groups and this dance becomes an identity that can state the community that owns it. This explanation explains that traditional dance is part of the identity of local communities that cannot be separated from their culture. In Minangkabau, there are many traditional dances in various villages that still maintain traditional patterns. Traditional dances in general are developed with various versions. Each illustrates the values of local traditions with distinctive beauty. The existence of traditional dance that grows in the village is able to popularize the village itself to the outside world, which is the pride of the village community and is responsible for the traditional dance itself.

Indang Tagak Dance is one of the traditional dances originating from South Solok Regency, West Sumatra, Indonesia. This dance has a rich background in cultural, historical and Islamic values. In addition to being entertainment and artistic expression, Indang Tagak Dance has also become an important medium of da'wah in South Solok Regency. The history of Indang Tagak Dance can be traced back to the 14th century, when the Kingdom of Pagaruyung in West Sumatra was in its golden age. This dance was originally considered part of traditional ceremonies and religious rituals performed by the Minangkabau people. Indang Tagak dance has a long history and has become an integral part of the life of the people of South Solok. This dance is usually performed in various traditional events, religious ceremonies, and local community celebrations. Through beautiful dance movements and distinctive music, da'wah messages can be conveyed more effectively to the community. Along with the development of time, Indang Tagak Dance began to be performed in various events such as weddings, welcoming guests, cultural festivals, and religious ceremonies.

In the digital era and globalization, the existence of traditional dance as a medium for da'wah is becoming increasingly important. In addition, traditional dance can also be a means of education and character building for the younger generation. One of the reasons why Indang Tagak Dance is a popular media for da'wah in South Solok Regency is because through dance movements, Islamic religious messages can be conveyed more effectively to the community. The beautiful and rhythmic movements in this dance are used to tell moral values, Islamic teachings, and religious stories. The messages are conveyed symbolically through facial expressions, hand movements, and a harmonious blend of music, singing, and body movements. In addition, Indang Tagak Dance also involves collaboration between dancers, musicians and singers. This creates a magical and mesmerizing atmosphere for the audience, so that the da'wah message conveyed can be more easily accepted and understood.

Indang Tagak traditional dance for the community in Koto Parik Gadang subdistrict in Ateh, South Solok Regency is a cultural heritage, and at the same time as the identity of the supporting community. Indang Tagak dance developed in the Koto Parik Gadang at Ateh sub-district studio as a driving force, the traditional Indang Tagak dance. Indang Tagak dance is a form of performance consisting of oral literature conveyed through Islamic-flavored poems, and supported by Rapa'i and shawl games. The poems that are chanted or drummed in Indang Tagak dance are more in the form of majesty or praise to Allah, the prophet's salutation, and saga about the Prophet. Indang Tagak dance is performed by sitting and standing in rows by chanting verses while moving the body left to right, front to back while hitting the indang (rapa'i) and playing the shawl. Indang is traditionally used as a medium of da'wah to spread Islam delivered from surau to surau, on religious occasions such as: the commemoration of Eid al-Fitr, Eid al-Adha, Maulid Nabi, Isra' Mi'raj, Nuzul Qu'ran and the Islamic New Year.

The importance of Indang Tagak Dance as a medium for da'wah in South Solok Regency is also reflected in its role in maintaining and preserving the cultural identity of the Minangkabau people. This dance is a symbol of pride and characteristic of the region, thus strengthening the sense of solidarity and togetherness among the local community. Through continuous dance performances, the younger generation is invited to maintain and appreciate their cultural heritage, and take inspiration from the religious messages contained in the Indang Tagak Dance. This is in line with dance as an art. Art as one of the elements of culture has a close relationship and cannot be separated from the environment of the supporting community where the art was born. It is not independent, but melts closely with local customs, outlook on life, community order and religion or beliefs that have been recognized for generations by the people in the environment where the art was born, (Suharto, 1999: 38). Overall, Indang Tagak Dance has a rich and complex background as a medium for proselytizing in South Solok Regency. Through beautiful dance movements and Islamic religious messages conveyed symbolically, this dance has succeeded in conveying cultural and religious values to the community in an interesting and captivating way. Indang Tagak dance is not only entertainment, but also plays an important role in preserving cultural identity and strengthening the togetherness of the Minangkabau people.

Based on the explanation above, the preservation of traditional arts is crucial—not only for their aesthetic value but also for their educational and religious functions. Tari Indang Tagak is a traditional Minangkabau dance rich in Islamic values and has been passed down through generations as a subtle and cultural means of conveying religious messages. Amid the challenges of globalization and modernization, which pose threats to local cultural heritage, this study becomes essential to explore how the dance remains relevant and functions as a medium for transmitting Islamic teachings, particularly to younger generations. By examining the form, meaning, and performance context of Tari Indang Tagak in Solok Selatan, this research is expected to strengthen the position of traditional arts as a medium of da'wah that adapts to contemporary developments.

2. Literature Review

Indang dance is one of the traditional Minangkabau art forms that not only holds aesthetic value but is also rich in religious functions, particularly in the context of spreading Islamic teachings. This art developed alongside the arrival of Islam in the Minangkabau region in the 13th century through trade routes and religious education in suraus (traditional Islamic assembly places). Practically, Indang dance became a cultural da'wah medium used by scholars to convey Islamic teachings through lyrical poetry, structured movements, and performances involving collective community participation (Ministry of Education and Culture, 2021). In Solok Selatan, a variant known as Tari Indang Tagak has emerged, evolving from the surau tradition into a form of public performance that retains moral and Islamic messages (Permata Sari & Astuti, 2023).

Structurally, the movements in Tari Indang Tagak reflect educational and spiritual values, with harmonious bodily motions symbolizing submission to God and communal unity. Research by Handayani, Erlinda, and Mukthi (2023) reveals that although this dance plays an important role as a local da'wah medium, its sustainability faces challenges due to limited attention from the community and cultural institutions, causing its presence to decline. This situation indicates the necessity of preservation and revitalization efforts through academic approaches that consider not only the aesthetic but also the social and religious functions of the dance.

As Ratna (2010) explains, cultural approaches in qualitative research allow researchers to uncover hidden values and symbolic meanings within cultural practices. Therefore, in the context of Tari Indang Tagak, this study aims to explore more deeply how movements, lyrics, and performance contexts function as effective and relevant da'wah strategies, especially for younger generations in the modern era. The acculturation between Islamic values and local culture found in Indang dance proves that da'wah does not always have to be verbal; it can be packaged in the form of subtle and touching artistic expressions (Kholis, 2018). Hence, exploring the meaning and role of Tari Indang Tagak as a da'wah medium in Solok Selatan is crucial for preserving cultural heritage while strengthening Islamic propagation through a cultural approach.

3. Methods

In scientific research, research methods are a very important aspect to organize the researcher's work steps. It is also a reference so that the work carried out by researchers can be structured and systematic. The research method used by researchers is descriptive qualitative. In this case, the analysis carried out by the researcher is the result of the researcher's understanding and interpretation of all sources that have been obtained, both material and non-material. This explanation is in accordance with the definition of descriptive qualitative which is a study with data collected in words or pictures not numbers (Moleong, 2007: 11). In the data collection stage, the method used by researchers is observation. The observation described in this research is the direct involvement of researchers when the object to be studied is shown directly. According to Mills (in Amalia, 2020: 3) states that observation is a planned and focused activity to see and record a series of behaviors or the course of a system that has a specific purpose, and reveal what is behind the emergence of behavior and the foundation of a system. This means that in the observations made by researchers of the Indang Tagak dance performance, it is not only seen as an artistic aspect, but there are other values that are raised by observing other things in the Indang Tagak dance performance.

This opinion is further emphasized by Creswell, who states that observation is a data mining process carried out directly by the researcher himself (not by research assistants or other people) by making detailed observations of humans as objects of observation and their environment in the research scene (in Amanda, 2020: 3). To complete the work mechanism in this research, data processing is carried out using analytical descriptive methods. According to Ratna (2010: 336) the analytic descriptive method is a method by describing and analyzing. This means that in data processing, the researcher first describes the important variables involved, after which an interpretation is given in analyzing the objects that have been collected. In this study, researchers conducted interviews with local artists, indang tagak dancers, musicians, local people, religious leaders and cultural figures. Researchers immediately went into the field to collect as much data as possible.

4. Results and Discussions

Indang Tagak Dance is one of the traditional dances originating from South Solok Regency, West Sumatra Province. If studied more deeply, this dance has deep cultural values and has become one of

the media for da'wah that can be said to be effective in the surrounding community. The effectiveness emphasized in this case is to use art as a way to convey values such as religious values through an activity that is attractive to the surrounding community. This is in accordance with the statement about the position of Indang Tagak dance as one of the traditional arts in South Solok. According to Bustanul Arifin (in Gustia, 2016: 11) states that traditional art as a performing art in people's lives is not a game that stands alone, but has a relationship with aspects of the socio-cultural life of the community, both the relationship between members in the group, actors and audiences, as well as group relationships with other groups outside the group. Even in its development, dance is not only concerned with how to see a community relationship, dance also transcends the function of social values and even religion. Society really needs dance, not only as a means of aesthetic satisfaction, but deeper than that as a means of religious and traditional ceremonies (Soedarsono, 1977: 02). The statement above indirectly explains that Indang Tagak dance as a traditional dance is not only bound to cultural values or social values of society, but can also be seen as a medium to maintain and spread religious values. This is in accordance with the explanation by Dahuri who explains that an art performance is not only an expression of art, but an art performance must function as a means of spreading religion, in this context is Islam. (Dahuri, Irianto et al., 2004:11).

Usually, the delivery of religious teachings is often carried out in places of worship with very serious and formal conditions. Da'wah linguistically means calling, inviting, inviting, calling out, encouraging Muslims to do good (Warson, 1994: 439). To carry out da'wah in particular, every Muslim can carry it out without certain requirements such as social status or position. The most important aspect in carrying out da'wah is the ability to understand the teachings and be able to take responsibility for the truth of these teachings. The media used also varies, according to the ability and skills possessed. In fact, there are also those who use other formal activities as a means of preaching. However, in this study, researchers see a form of media that is quite different but has a very clear function. The role of art used as a media for da'wah is not only seen as a general display shown to the public. However, there are several aspects that are closely related to the elements of art used, especially dance.

4.1. Use of Symbols and Dance Movements

Indang Tagak dance, as one of the traditional dances in South Solok Regency, uses profound symbols and movements to convey da'wah messages to the community. The use of these symbols and movements provides a rich artistic dimension, while effectively communicating religious values. Motion in dance can be interpreted as a form of spontaneous reaction from the human mind that can form a series of movements, when arranged using the elements of space, time, aesthetics, and supported by the rhythm of music, it can form a dance movement (Mustika, 2019: 33). This means that motion in dance cannot be seen only based on the movements that appear, but there are other factors that also influence so that the dance motion becomes a whole. Indang Tagak dance uses body movements and symbols that have religious and spiritual meanings. These movements are combined with typical traditional music, producing an impressive harmony.

The symbols and movements in this dance are used to convey da'wah messages, such as the values of goodness, morality, and devotion to God. This means that the position of dance as part of the arts is not only limited to entertainment, but also functions as a medium for preaching. According to Novi M (2016: 49-54), dance as religion is dance that has moral values in its movements. In other words, the function of dance as religion can be called the function of proselytizing. Thus, Indang Tagak dance is an effective means of communicating religious messages to the community. This is in accordance with the function of dance in performing arts. To understand a performing art, there are several functions of performing arts: 1). As a means of ritual, 2) as a personal expression that is personal entertainment, 3) as an aesthetic presentation (Sudarsono, 2002: 123). In fact, in the explanation of the growing function of

dance, dance is not just a harmony between the form of whole body movements arranged in accordance with the rhythm of music, but the whole expression must contain the meaning of the “content” of the dance performed (Supriyanti in Yuliana, 2018: 52).

Religious Symbols:

One of the most obvious symbols that can be seen directly in the performance of Indang Tagak dance is a religious symbol. The religious symbols displayed in this dance have a very big impact both in the meaning of the dance and the visualization captured by the audience. Indang Tagak dance uses religious symbols as the main message that the dancers want to convey to the audience.

a. Fashion

Clothing is everything that is worn from head to toe that provides a sense of comfort and displays beauty for the wearer (Jumantri and Trianti, 2020: 11). Clothing in a dance performance has an important role because it also serves to support the theme of the dance. Murgiyanto (1983: 99) explains that a good dance costume is not just a cover for the dancer's body, but is a design supporter in the space attached to the dancer's body. This opinion implies that clothing is not only a protector of the dancer's body, but also plays a role in conveying the theme in the dance. As Suratman said, that clothing in dance has four important roles, namely to strengthen character, characterize characterization, help express content or theme, and characterize based on its type (in Jumantri and Trianti, 2020: 11). In connection with the above opinion, the most prominent theme in Indang Tagak dance is religious value. One of the most obvious religious symbols in the appearance of Indang Tagak dance through clothing is polite clothing (short-sleeved shirts) and using caps. In the habits carried out by Muslim communities, the clothing worn is the clothing used for worship activities to go to the mosque in carrying out prayers and reciting the Koran. The word skullcap comes from the Arabic kufiyah which turns into kopiah/kopeah in Indonesian, while the word peci comes from the Dutch pet which means headgear (Dody, 2019: 32). Not only that, the black cap which is a symbol of religious clothing is also used by the dancers in the performance. This further strengthens the religious element both for the dancers themselves and for the audience who enjoy the performance. If we try to recall the origin of its use, the cap or skullcap was already known during the independence era when Sukarno became the first President of the Republic of Indonesia. In some literature it is said that the use of caps began when nationalists at the time of independence tried to equalize all groups of society.

The use of peci is also said to be a form of criticism conveyed against the nobility / priayi who use blangkon as a symbol of social class. However, the development of culture, so that peci is also known as one of the attributes of kebangsaan, increasingly emphasizes the existence of Muslims as the majority group in Indonesia. Currently, the use of skullcap/peci among the community and government is not as popular as it used to be, but skullcap/peci is still used in Muslim worship rituals in Indonesia, during the inauguration of government officials, and for fashion purposes



Figure 1: Indang Tagak Fashion (Source: Desfiarni, Maret 2018)

(Dody, 2019: 32). This makes Indang Tagak dance different from other dances, because the clothes used in the Indang Tagak dance performance do not use special clothes like in other dance clothes, but wear simple clothes in the form of everyday clothes but are polite. The definition of clothing in general is everything that is put on the body, head and feet.

Basically, what is called clothing is not only material that is covered on the body (Caturwati in Majid et al, 2019: 70). According to Rustam (interview, September 8, 2018) the selection of Indang Tagak dance costumes has no specific rules, indeed from the past when the scholars who came from Aceh wore koko clothes, and pants wore black caps. Then Rustam and his members agreed that the costumes for Indang Tagak dance still wear green shorts sleeve koko shirts.

Based on the results of interviews conducted by researchers and documentation collected, it can be seen that the existence of Indang Tagak dance is a form of performance that indirectly contains teachings about how to dress according to Islamic teachings. One of the teachings in Islam, both men and women, is that they are required to dress covering the aurat, neat and clean. So that it can protect yourself and people who see from things that are not expected. This is raised in the Indang Tagak dance which requires all performers to wear clothes that cover the aurat and are neat, just like a Muslim man going to worship.

Based on this development, the use of peci in Indang Tagak dance also has a symbol as a thing that can be accepted as art by the general public. However, when associated with the Indang Tagak dance itself, the peci serves to emphasize the religious side of the Indang Tagak dance. So, visually in the performance, Indang Tagak dance gives a more religious appearance within the scope of society in South Solok, where the majority of the population are adherents of Islam.

b. Performance Place and Time

The next variable that supports Indang Tagak dance not only as an art performance, but can also be said to be a medium for da'wah is the place and time of the performance. In the performance of an art, the place and time of the performance have a very important role. Indang Tagak dance performances are held in the arena form. Arena forms such as the field, in the yard of the house, and also indoors. The arena form is a stage that does not have a dividing line between the players and the audience which aims to make communication between the players and the audience run smoothly. In line with the words of Syahrul and Rustam (interview September 8, 2018) that the Indang Tagak dance performance is held in the Mosque, because the dance is about Allah and the Prophet. This means that the Indang Tagak dance performance performed in the mosque shows a very religious manifestation related to the dance. Usually, dance performances are more often performed in open areas or places used in art performances but this is different from the Indang Tagak dance performance.



Figure 2: Place of performance Indang Tagak Dance (Source: Desfiarni, Maret 2018)

Not only related to the place of embodiment, the time of Indang Tagak dance performance also has its own meaning for both the dancers and the audience. The selected performance time is at night or more precisely after the Isha prayer service performed by Muslims. Rustam and Syahrul (interview, September 20, 2018) stated that the Indang Tagak dance performance was held at night after finishing the Isha prayer. The dance performance is quite long and can be until dawn or before dawn. In line with the words of Maksa and Rustam (interview, September 20, 2018) that Indang Tagak dance performances cannot be held at once, because each chapter has several forms of motion, and the chapters performed consist of seven chapters. Syahrul stated that Indang Tagak dance performances can be performed at once in only two chapters, for that every performance of two chapters must take a few minutes break. The dancers are unable to perform at once, because Indang Tagak dance moves while hitting the rapa'i and also while singing.

Based on the information above, it can be seen that the performance of Indang Tagak dance at night is one way to make the religious atmosphere more pronounced and the message in the poem can also be understood by dance lovers. The performance of Indang Tagak dance at night is an effort to make the calmness and seriousness of the performance felt. Nighttime is a time that can be said to be quieter and avoid various forms of crowds around the Mosque. So that very calm conditions are the most appropriate time to convey religious messages to the audience. For the dancers, the choice of performance time at night provides seriousness, solemnity, and the delivery of verses about religious teachings can be done more clearly and conveyed. Thus, the chants delivered by the dancers can be clearly understood by the audience.

c. **Music and Poetry**

An element in dance that also has a role in performance and is also a means of conveying messages such as religious values is music. Music in dance is one of the dance elements whose importance in the dance is very significant. Because music and motion are a harmonious and inseparable combination that is used to revive the atmosphere in dance. As Murgiyanto (1983: 132) explains that dance accompaniment can create an atmosphere because it has elements of rhythm, elements of tone, elements of melody and elements of harmony so as to create emotional qualities that can create the feeling needed by a dance.

Music and dance cannot be separated even though they have their own characteristics. The existence of music in dance is a unity that complements and supports each other. According to (Made Rianta et al, 2019: 391) argues that dance music and motion also have harmony which can be seen from the cohesiveness (reciprocal relationship) between the movements made by dancers on stage with the tones of dance accompaniment music played by musicians in the performance. The accompaniment music in the Indang Tagak dance performance uses internal accompaniment music and external music. According to Syahrul (interview, August 2018) that Indang Tagak dance consists of two forms of music, namely external and internal. According to Sal Murgiyanto (1986: 131) dance accompaniment music consists of internal music and external music. Internal music is music that comes from the dancer himself. While external music is musical accompaniment performed by other people or music that comes from outside the dancer's body. Internal music is in the form of poetry or oral literature, where oral literature from da'wah is transferred in the form of rhyming verses.

However, today the music in dance has undergone a considerable transformation. These changes further complement dance as a unit in the arts. One of the transformations carried out is by providing accompaniment to each of the verses used when the performance begins, namely by combining traditional musical instruments with more modern instruments using musical instruments that are usually used to accompany dangdut music, such as drums, keyboards, drums and flutes (Nur Kholis, 2018: 106). Currently, poetry in the form of rhymes is cultivated as part of the Indang

Tagak dance in Jorong Sampu Nagari Lubuk Gadang Utara. While the second type of music is external, namely the rapa'I property that is played and moved by the dancer, and functions as accompaniment music, as well as functioning as a performance property.

The role of music in Indang Tagak dance performances is to provide an atmosphere that can support dance movements and foster emotional qualities that can create enthusiasm and help encourage the desire to move. Because the dance movements in this Indang Tagak dance performance are very dynamic and sometimes fast tempo. The blows of musical instruments used in Indang Tagak dance also function as a way to tell that certain blows signal that the movement is starting, then to signal a change of motion. According to Syahrul (interview, August 11, 2018), when Indang Tagak dance is performed, it comes from poems or rhymes chanted by the dancer containing Islamic religious teachings revealed by Allah and the prophet Muhammad SAW to the attendees who watch the show. Traditional music that accompanies Indang Tagak Dance has an important role in directing dance movements. Every music and rhythm affects the movements performed by the dancers. In the context of da'wah, the use of appropriate music can strengthen the religious messages to be conveyed through dance movements. For example, slow and soothing rhythms can be used to depict meditation and spiritual introspection, while fast and dynamic rhythms can be used to depict enthusiasm and excitement in worship.

4.2. Dancers in the Indang Tagak Dance

In a dance, dancers have the main function and cannot be replaced with others. The existence of dancers in a dance is useful for displaying beautiful movements, and has a pattern so that it can be enjoyed by the audience. This is in accordance with Sal Murgiyanto's explanation (1993: 17-18) which states that a dancer is someone who has the ability to display continuity in the use of energy with culminations (levels) of motion, so that the relationship between one motion and another becomes clear. The quote explains that dancers not only move according to the form of motion they want to display, but there are small components in a dance that must be understood by dancers. In the case of Indang Tagak dance, these dancers also act as role models for the community and also as objects in conveying important messages in dance, namely the real religious teachings carried out in everyday life. Herbert states that the aesthetic urge (art) is inherent in humans, and the problem of the relationship between art and religion lies in the question that to what extent religion can inhibit or encourage it (Litbang Agama Jakarta, 2015: 12).

The relationship between art and religion can also be seen in a cultural context, which results in the term "religious cultural art" (hereinafter this term can be used interchangeably with religious art which shows the same meaning, namely a form of art as part of religious culture (Balai Litbang



Figure 3: Indang Tagak Dance performance venue (Source: Desfiarni, Maret 2018)

Agama Jakarta, 2015: 12). Thus, Indang Tagak Dance in their social activities not only entertains the audience, but also provides inspiration and motivation both in social values, culture and in religious practices.

The dancers in Indang Tagak dance are not only performers, but also preachers. They have deep knowledge of religious teachings and are able to convey them through dance movements. In fact, the movements performed by the dancers do not only show movements that have patterns or emphasize uniformity. However, through the movement it turns out that the dancer also wants to communicate with the audience. In a sense, movement functions as the most important medium of communication due to the lack of verbal language use. Dance movements performed by dancers in Indang Tagak Dance function as a medium to convey da'wah messages. Through body movements, facial expressions, and hand gestures, dancers can visually depict stories and religious values. For example, hand movements that point to the sky can symbolize devotion to God, while soft and flowing movements can describe the love and peace contained in religious teachings.

Based on the documentation from the researcher above, it shows one form of dance movement in Indang Tagak. If more observed, the dancers stand in a very organized and parallel position. This pattern is a description of how to carry out worship performed by Muslims. Basically, when performing worship or prayer, all Muslims must be in an organized and parallel position. It is intended that all Muslims when carrying out worship, can be carried out with full seriousness. In terms of society, it is also used as a symbol so that it can run life in this world in an organized and orderly manner, thus making humans live in order. The order intended here is useful for one's own life and social life with the community. Regularity towards oneself can mean that each individual is able to regulate themselves, both in language and behavior. It aims to keep mistakes that will arise so that they can live in peace and tranquility. In social life, such regularity is useful for organizing the flow of human life so that it can grow and develop in peace and comfort. In fact, this order also functions as a regulator of society so that it can socialize based on religious teachings. The teachings in religion regulate the community, especially Muslims, so that they can maintain all forms of actions and speech so as not to create or open up opportunities that have the potential for conflict between people.

The documentation above is another movement and floor design in Indang Tagak dance. In this movement and floor design, the dancers sit parallel and face each other. Based on the results of the research conducted, the number of dancers sitting parallel and facing each other is the same between the two sides. This movement can be interpreted as a religious message that all humans have the same and equal position. Not only that, the movements and floor patterns above imply that fellow humans can interact and respect each other. The message can be seen from the floor pattern



Figure 4: Indang Tagak Dance performance venue (Source: Desfiarni, Maret 2018)

that shows dancers facing each other. When associated with religious teachings, the floor pattern implies that humans should live in a situation of mutual respect. This can be interpreted that the differences that exist do not make humans conflict and divide each other, but with the differences in humans making this a reference to protect, respect and appreciate each other.

5. Conclusions

Indang Tagak dance is one of the traditional dances in South Solok Regency which has a function not only as a local cultural identity or part of the existing entertainment. If a deeper understanding of the Indang Tagak dance performance in South Solok is carried out, it can be concluded that the Indang Tagak dance can be understood as a form of preaching media about the teachings of Islam. The da'wah displayed in this dance can be seen from several aspects such as dancer clothing, place and time of performance, and musical accompaniment.

Clothing in Indang Tagak dance has an important role in preaching the teachings of Islam through dance. This is evident from the clothing or costumes used by dancers consisting of caps, shirts, and long pants and shawls. Some of the clothing variables used by dancers are messages and hints to the audience or the public to always wear neat, clean and polite clothes. This is part of the teachings of Islam regarding the rules of dress for all Muslims.

The place and time of the performance also plays an important role as a da'wah process carried out in the Indang Tagak dance performance. Indang Tagak dance performances are held in Surau or Mosque. This implies that the dance performed not only emphasizes the essence of entertainment, but the religious element is very strong and very prominent from this dance. Likewise with the performance time in Indang Tagak dance. The performance time used in Indang Tagak dance is at night after Isha prayer or after 8 pm. The selection of this performance time can be concluded as an effort to maximize the dance so that the verses in the song can be conveyed calmly and clearly without any interference.

Not only that, the music and poetry in Indang Tagak dance are also part of the da'wah media that can be found in this dance. Music that only uses rapa'I drums and poems containing religious teaching sentences are important evidence of the Indang Tagak dance performance as a medium for preaching Islam in South Solok.

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