

THE SYMBOLIC MEANING OF THE GREAT FLYING PERFORMANCE AT THE LONG MULUD CEREMONY AT THE TEAK PANGGUNG, TAKTAKAN, SERANG CITY, BANTEN PROVINCE

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ABSTRACT

Based on the data that is managed in the study, the involvement of Art Terebang Gede on Panjang Mulud a ceremony in the Panggung Jati teak, has an important role. Therefore, art Terebang Gede in these activities are integrated in the social structure that involves the community to jointly interpret its symbols, so that through these symbols can be found meaning, acceptable and mutually agreed anyway. Through symbolizing the birth of Prophet Muhammad Solallohu Alaihi Wasalam, strung in the form of Panjang Mulud ceremony and expressed in musical activities, has been able to raise the collective consciousness. So through these symbols can influence and shape social life. Thus, the existence of the art Terebang Gede in a ceremony in the Panjang Mulud identity and not merely a form of aesthetic representation,

Keywords : symbolic Meaning, Art Terebang Gede, Long Mulud Ceremony in Panggung Jati.

A. PRELIMINARY

The form of representation of social norms and community ideologies in symbolic thought of aesthetic expression, is always related to the fulfillment of human needs related toart.

In relation to the function of art, Soedarsono (1998: 57) says:that basically every time period, ethnic group, and community environment, the form of performing arts has a different function. The primary functions in the performing arts are: (1) as a means of ritual; (2)

as a means of personal entertainment; and (3) as an aesthetic presentation.

As a symbolic expression, religion is understood by the people as an unlimited value that is capable of evoke a high-value tradition. So that it is able to arouse enthusiasm in the attachment to carry out rituals and ceremonies so that the symbol of the ceremony is also a symbol of society. The ceremonial tradition carried out by a community in mutual cooperation, symbolizes togetherness and becomes a means of communication for all members of the community. One of them is seen

in a series of ceremonial activities in a cultural event known as Panjang Mulud.

The Long Mulud ceremony is a ritual activity of the Prophet's Birthday Muhammad Solallohu Alaihi Wassalam, understood by the people as having unlimited value. Through awareness from all levels of society, these activities are regularly held every year, to be precise in the month of Mulud on the 12th of Rabi'ul Awal.

The Long Mulud ceremony in Panggung Jati Village, Taktakan District, Serang City, Banten, has the same commemoration as the ceremony *Savings Length* in Cirebon but the implementation of the ceremony is different, lies in the community that supports it, Panjang Jimat is carried out in the Kasepuhan and Kanoman palaces. The completeness of the ceremony was only prepared by the palace community, although the implementation was attended by the community, but the people around the palace only came to witness it. While the Long Mulud ceremony from the completeness of the ceremony to the performers of the ceremony is carried out by all levels of society.

Representation of the community in understanding the meanings of art that functions as a ritual ceremony, is carried out through concrete actions in the form of activities in carrying out ritual activities which are expressed through symbols.¹ whether it is interactional, interpersonal, or relationally which is done repeatedly which is inherently very influential on people's behavior.

In essence, symbols cover all aspects of human life, what humans do is a symbol for

themselves, as well as for others, is no exception in the performing arts.

The presence of performing arts, including events and actors in various abilities and creativity, reflects an effort to symbolize. Likewise with the way art works as a form of symbol it becomes clearer by distinguishing the ways in which the arts convey meaning, as seen in Terebang Gede in his involvement in cultural events carried out in Banten society.

Terebang Gede is an art activity with an Islamic spirit, using the media in the form of 5 waditra terebang or tambourines in various sizes, whose main function is as an accompaniment to the song. Most of the songs that are sung are songs whose lyrics are Islamic, although there are also songs that use the Javanese language of Serang, in the form of verses of praise to Allah SWT and to the Prophet Muhammad Solallohu Alaihi Wassalam. Therefore, since his birth, Terebang Gede has always been used by scholars as a medium of da'wah in the spread of Islam in the Banten region.

Solidarity in forming togetherness in the celebration of the Long Mulud ceremony tradition, is still believed to contain teachings that are ordered not only to obey, love and carry out the sunnah of Rasulullah Solallohu Alaihi Wassalam, but it has been proven for a long time that it has succeeded in integrating several groups of people from different backgrounds, containing values the value of friendship in the community, sharing dishes, sending food to each other, inviting each other, not only with fellow Muslims but also involving brothers and sisters of different religions and beliefs.

This involvement will certainly occur, because the Long Mulud ceremony is the intention of the community without exception, anyone as a member of the village community will definitely be involved in the ceremony, to jointly maintain togetherness, harmony and kinship of the community.

In its development, in most areas of the province of Banten, ceremonies *Mulud Length* which since its birth is one of the cultural events in which representation of the expression of prayer which is strung together into several stages of ritual activities which are expressed through symbols, it seems that gradually choose his own path regardless of the substance. One of them is by ignoring Terebang Gede's involvement which since its birth it has always been used by scholars as a medium of da'wah in the spread of Islam in the Banten area.

However, this phenomenon does not seem to apply to other Banten people, especially to people in Panggung Jati Village, Taktakan District, Serang City, Banten Province.

Ceremony *Long Mulud* for the people of the Jati Stage, from the start understood as an infinite value capable of evoke a tradition of high value, which is reflected in the People's behavior as a manifestation of ideological symptoms, then gives rise to a hybrid form of art and culture, where traditions that have existed for a long time and have been rooted for so long are able to acculturate with the culture that came later, so that a syncretism of art and culture is established. Therefore, the Panjang Mulud ceremony in the Panggung Jati community has always involved Terebang Gede as an important part of its activities.

The synergy between Terebang Gede which is always needed by the people of Banten in The Long Mulud event is a representation of the expression of prayer that is strung into several stages of ritual activities which are expressed through symbols, both interactively (humans act and express something based on the meanings or symbols that exist in each of them), interpersonal (interacting with other people to express the meanings and symbols you want to express), and relational (interacting with a group of people to express the meanings and symbols you want to express). So that the Long Mulud event is an event that is highly anticipated by its presence because of its need and significance.

Based on several explanations of these problems, the author formulated a title "The Symbolic Meaning of Terebang Gede at the Long Mulud Ceremony in Panggung Jati Village, Taktakan District, Serang City, Banten Province".

B. RESEARCH METHODS

In this study, the method is understood specifically because it relates to the techniques of conducting research such as methods and techniques of data collection, identification, classification, data reduction, and analysis. Research is basically an interactive process shaped by personal history, biographies, gender, social class, race, and so on. Kutha Ratna (2010: 84), says methods are considered as ways, strategies to understand reality, systematic steps to solve the next series of causes and effects.

In accordance with the nature of the humanities sciences, according to Bogdan and Biklen in Kutha Ratna (2010: 85) states, that: at a

certain level qualitative methods have similarities with interpretation (verstehen), content analysis, natural, naturalistic, case studies, ethnography, ethnomethodology, and phenomenology. However, the most common term is qualitative.

Because this research involves various ways in relation to data collection, including its presentation in the form of scientific works, which concerns the condition of society in general, the ethnographic method is used. According to Lindlof in Kutha Ratna (2010: 86) in ethnography there is a relationship between process and result, so that ethnography is considered to be uniquely textual in nature, for the reasons: a) writing is the key to all phases of research, b) writing has a dialectical relationship between researchers and the community.

In its development, Spradley in Kutha Ratna said that there are characteristics such as integrative holistic, bold description, eclectic, and triangulation, including participatory observation techniques and open and in-depth interviews, so that even this ethnography is considered as the origin of anthropology as well as the beginning of the development of qualitative methods.

This research was designed by collecting data in the form of field data, using a purposive sample (Kutha Ratna, 2010: 508).

Analysis result The data is presented descriptively, namely through words, sentences, and other forms of narrative. Formal presentation, through statistics, diagrams, and tables is only a complement.

In this research, the researcher tries to use literature that is considered relevant to the

object of research to explore research problems, especially literature related to classification, description, analysis of existence and consistency of involvement. Fly Bigin the implementation of the Long Mulud Ceremony.

This literature study and field study were carried out as a deepening of the problem and explanation/information on the topic raised. In addition, literature studies and field studies were also carried out to place the position of the researcher in a work area that has never been touched by other researchers so that the results of this study can be maintained in their originality.

The second step is field research. At the time of field research, the data collection techniques carried out by the author included: observation, interviews, shooting. Observations were made to find data related to Terebang Gede in the implementation of the Long Mulud Ceremony.

The approach taken is multi-disciplinary. This method can make researchers better understand the social relations of the community, including the views of the community, especially those who know about Terebang Gede's involvement in the Panjang Mulud ceremony from time to time.

In understanding the subject in relation to the reconstruction of facts and the background of events, it cannot be separated from his involvement with other disciplines, such as history, anthropology, sociology, musicology and psychology. Therefore, a multi-disciplinary approach is more appropriate to use in order to support the data collection process in the field. This multi-disciplinary approach can be described as follows:

Ethnographic methodit requires the principles and procedures of academic studies, so that this research can explain broader cultural works. Therefore, two kinds of approaches are needed, namely the diachronic approach used as a tool to analyze the time aspect, while the synchronic approach is preferred as a tool in analyzing the spatial aspect.

From the initial data obtained by the researcher, the research will be carried out in several places where information has previously been obtained about the Terebang Gede areas or places in the implementation of the Panjang Mulud ceremony, including in the Panggung Jati sub-district, Taktakan District, Serang City, Banten Province. The development of research locations is very likely to occur if in the course of research they find new data and information.

To uncover problems while maintaining the nature of values by paying attention to the data, by utilizing interpretive methods that will be presented descriptively, the qualitative method is very suitable to be used in this research. With reasonIt is hoped that qualitative researchcan peelsystemically to get information thataccurate, thorough,andsubstantial asingredientwriting this research.

In this study, the type of research data is qualitative, which is expressed in the form of words, narratives, descriptions, and various explanations in the form of other understandings. Concretely, the data collected consisted of recordings of the results of (in-depth) interviews with informants. Data were also collected through observation and other documents deemed necessary to obtain the above data. This study used two types of data

sources, namely primary data sources and secondary data sources. Primary data sources are informants, while secondary data sources are various discussions that have been carried out previously, including literature related to Terebang Gede's involvement in the Long Mulud Ceremony.

In data collection techniques, it is necessary to explain that qualitative research will use data collection techniques using participatory observation, in-depth interviews, documentation studies, and a combination of the three (triangulation).

C. DISCUSSION

A. Long Mulud Ceremony

According to Kusnandar, the Muludan tradition, which in Banten Province is called the Panjang Mulud, is a Muludan tradition that has been going on for generations since the time of Sultan Ageng Tirtayasa (1651-1672). The Muludan tradition actually started during the second sultan of Banten, during the Maulana Yusuf (1570-1580). However, the people of Banten, especially in Serang, believe that the Muludan tradition, which began to involve the community en masse, only started during the reign of Sultan Ageng Tirtayasa. (Interview, 10 January 2021)

Mulud Length consists of two words, namely Panjang and Mulud. The term Panjang is not related to the real meaning, but is connoted as an elongated display, namely as a place to display various goods or objects that will be donated. Therefore, in the context of Panjang Mulud, the display is interpreted as

displaying and donating something meaningful to those in need.

While the meaning of Mulud is another name for the month of Rabiul Awal in the Hijri calendar. The word Mulud or Milad in Arabic means birth, so when commemorating the birthday of the Prophet Muhammad, on the 12th of Rabiul Awal, it is often referred to as Muludan. The celebration of the Prophet's Birthday is a tradition that develops in Islamic society. Before Prophet Muhammad Solallohu Alaihi Wassalam Death, in substance this commemoration is an expression of joy and respect for the Prophet Muhammad Solallohu Alaihi Wassalam.

Long Mulud ceremony series, led by an Imam. According to Tihami (1999: 115), that: the leadera ceremony that is able to bind the congregation in one community, so that the symbol of the ceremony also means the symbol of the community. Tihami further stated that: the tradition of the ceremony being held together is regulated based on the division of tasks, namely the priest and the congregation.

Celebration reflection *Mulud Length* centered in the mosque is usually carried out after performing the maghrib or isya prayer which is attended by all members of the community with each bringing a dish of food, which is called the tradition of cringing while reading tahlil and prayers. After the ceremonial activity, it was continued with the Maulid Wisdom event which lasted until midnight, in the form of spiritual cleansing activities related to the history of the life of the Prophet Muhammad. Solallohu Alaihi Wassalam, which is associated with present life.

The next day at exactly 07.00, *Long- Lengths* in various shapes are displayed and

lined up along the road right in front of each house, until the time comes to be picked up and delivered to the mosque that has been determined. Then Panjang, who was lined up, was picked up by a pick-up group consisting of 20-40 people dressed in taqwa clothes, while reading prayers, and carrying big flying musical instruments. This pick-up group consists of two groups. The first group, consisting of 20-40 people dressed in white shirts and long pants covered with knee-length sarongs, while playing the art of Terebang Gede, accompanied by reading sholawat to the Prophet Muhammad Solallohu Alaihi Wassalam. While the second group, consisting of several people, the number of which is adjusted to the number of lengths that want to be picked up. However, it has been ensured that every one long, requires 4 people who serve as bearers.

In picking up *long* requires the involvement of many people. Therefore, this group consists of a combination of community elements, namely from the committee, the community, those who have houses, even youths from village neighbors, wearing white tagwa/koko clothes while reading tahlil and sholawat to the Prophet.

At the same time, there are several groups of dhikr carrying out activities in the mosque, which are called dhikr shaman which are usually brought in from the surrounding villages, and take turns reading tahlil and the Barjanzi book, accompanying the arrival of the *Long- Lengths* in front of the mosque.

After the midday prayer, the group of dhikr again recited sholawat led by the clerics who were invited and brought in from neighboring villages. After reading the

sholawat, Panjang Mulud can be distributed to invitees and people around who are considered poor. This long division process is called people with ngeropok.

B. The Origin of Flying Gede

Terebang Gede uses 5 waditra flying. In contrast to other flying arts, which on average use 4 flying waditra, one of which is found in flying since which is a typical art of the Naga village community.

Terebang Gede term consists of two syllables, namely terebang and gede. Flying as stated by Soepandi (1985: 79) is a waditra with leather and wood media in the form of a cylinder with a diameter of 40-60 cm, height between 10-15 cm, a kind of tambourine. While Gede means big.

According to Sumardjo et al (2001:139-140) mentions that: The art of flying has various meanings, the meaning of the term terebang which comes from the word flying or floating which is defined as a spiritual journey to the creator, then there is also someone who interprets the art of terebang referring to the name of the instrument in the art, namely Terebang, a type of clapping instrument that resembling a tambourine, which is said to have existed in the Hindu-Buddhist era, but at that time it was referred to as Tabang-Tabang, this term in the literature of the Kendiri era in the 12th century which was interpreted by HH Juynboll and PJ Zoetmulder as a musical instrument of Terebang today. The term Tabang-tabang is also said to be a musical instrument, which during the Hindu-Buddhist era was used by the Mongoloid race warriors, this evidence can be seen in the Terracotta statue found at the Trowulan site.

According to Oman, which states that: This Folk Art was brought by a guardian named Syarif Hidayatullah with the title Sunan Gunung Jati, who spread Islam in West Java and Banten with the help of his students.

In the XV century the people of West Java and Banten were still Hindu. Sunan Gunung Jati sent five people from Cirebon, namely Sacapati, Madapati, Jayapati, Margapati, and Wargakusumah to spread the religion of Islam, the way the art performances imitated the arts that developed in the Land of Mecca. These figures then make genjring musical instruments from pieces of wood similar to those in the Land of Mecca. This musical instrument is called Flying. Then five flying fruits were made as symbols of the pillars of Islam, namely the Creed, Prayer, Zakat, Fasting, and Hajj. As a form of perfection, a large drum is made as a complement. Maulana Yusuf in 1570-1580, and by his son Abdulmuqakir (Sultan Ageng Tirtayasa), this flight was also used as a means of spreading Islam.

In another explanation, Ahyadi stated that: The art of terebang gede is not only used in ritual activities, but is also used as an encouragement for war drums for the army troops, the Sultanate of Banten (interview 02 February 2021).

There is another meaning as mentioned by Asmudi (interview, 20 March 2021) that: The term Terebang Gede consists of the word terebang which in this context is the journey of the Prophet Solallohu Alaihi Wassalam in the Isra Mi'raj incident from the Grand Mosque to the Aqsa Mosque, then to Sidratul Muntaha. Meanwhile, according to Gede, according to him, it is more directed to the specifications of

the tool or waditra he uses as a medium, which has a large size.

According to Ahyadi, that: In the Masyahid manuscript by Abullah Bin Abdulkohar in 1776, it explains that Terebang Gede is used as a thanksgiving ceremony for the students who have finished their fasting ritual to practice the Rifaiah Order. (interview, 02 February 2021)

Other statements that are more mythological in nature are still believed by the community, as further stated by Asmudi, that the term terebang also relates to the equivalent of the word, which according to the local language means "floating" in line with the assumptions of ancient people who believed that to having an inner relationship with Allah SWT must be done by flying, because it is believed that Allah SWT is in the seventh heaven.

This is closely related to the beliefs and beliefs of the people, as also stated by Sumardjo (2010: 346) that: By understanding the origin of everything, humans get a handle on how to live this life, namely what should be done and what should be avoided. Even in another part of his writing, Sumardjo also mentions that: Belief in mythology is the collective faith of tribal communities. It does not matter whether the myths make sense and correspond to human experience or not.

No validity of data or other written sources was found, which mentions the origin of the Terebang Gede art until it was able to exist and be used by the Panggung Jati community, except for oral sources, as stated by Nasuha (interview, January 13, 2021) that: according to the narrative of his grandfather Terebang Gede has existed since the time of the

Banten kingdom, around the 15-16th century. In another version, Mistar also mentioned (interview, 13 January 2021). According to him, it is not known exactly when the Terebang Gede art began to exist. However, according to the stories of his parents, grandfather and great-grandfather, this art has been used since the time of Sultan Agung Tirtayasa. The tool or waditra consists of 5 flying waditras of different sizes, which are likened to the pillars of Islam.

Basically the name Terebang Gede, is taken from the name of one of the flying instruments whose size is the largest compared to the other 4 flying sizes. Even though they have the same names, namely: prungpung or flying body made of teak wood with holes of different diameters on both sides for the air resonator, as well as a cross section made of buffalo skin which is attached using a peg so that it covers one of the holes. prungpung with a larger diameter. However, the five types of flying have their own names and specifications.

The following are the types of flying including the specifications contained therein, including:

1. Fly Big



Figure 15. The form of Waditra Terebang Gede (Photo: Wanda Banten Studio Collection, 2021)

Waditrait has the largest size among the other 4 flying, with the following specifications: 1) *prungpung* or body made of teak wood with a height of 38 cm; 2) the top diameter has a minimum size of 64 cm; 3) the bottom diameter has a diameter of 42 cm; 4) and the cross section as a sound source from buffalo skin.

2. Flying

WaditraSela has the second largest size among the other 4 flies, with the following specifications: 1) *prungpung* or body made of teak wood with a height of 18cm; 2) the top diameter has a minimum size of 40cm; 3) the bottom diameter has a diameter of 29cm; 4) and the cross section as a sound source from buffalo skin.



Figure 16. Form of *waditra Sela*
(Photo: Wanda Banten Studio Collection, 2021)

3. Flying Seeds

WaditraSeedlings have the third largest size among the other 4 fly, with the following specifications: 1) *prungpung* or body made of teak wood with a height of 11cm; 2) the top

diameter has a minimum size of 37cm; 3) the bottom diameter has a diameter of 24cm; 4) and the drum material is buffalo skin.



Figure 17. The shape of the seed *waditra*
(Photo: Wanda Banten Studio Collection, 2021)

4. Flying Kempul

WaditraKoneng has the second smallest size of the other 4 flying, with the following specifications: 1) *prungpung* or body made of teak wood with a height of 16cm; 2) the top diameter has a minimum size of 29cm; 3) the bottom diameter has a diameter of 19cm; 4) and the cross section as a sound source from buffalo skin.



Figure 18. The form of *Waditra Kempul*
(Photo: Wanda Banten Studio Collection, 2021)

5. Flying Koneng



Figure 19. Koneng waditra form

(Photo: Wanda Banten Studio Collection, 2021)

Waditra Kempul has the smallest size compared to the other 4 flying sizes, with the following specifications: 1) *prungpung* or the body is made of teak wood with a height of 14 cm; 2) the top diameter has a minimum size of 26 cm; 3) the bottom diameter has a diameter of 15 cm; 4) and the cross section as a sound source from buffalo skin.

D. DISCUSSION RESULTS

For the people of Panggung Jati, *Terebang Gede* is an aesthetic representation related to the ideology of the community. This is closely related to the belief that has been held, believed and maintained, that *Terebang Gede* in terms of its historical aspect has an important role in the effort to spread Islam in

its territory, so that the art becomes its cultural pride.

The presence of *Terebang Gede* is very much needed by the community, especially in important events. This art has been able to survive from the time it was created until now, even the people seem to not care about the changes that occur, especially when the art accommodates various forms of change towards modernity as shown by the addition of other tools including changes in the form of its musicality.

The implementation of the Long Mulud Ceremony as a traditional medium, has long been used by the Panggung Jati community as a means of communication to convey certain messages, so that it functions to transmit messages, as well as transmit social and cultural heritage from one generation to the next. These messages are transmitted through symbols that contain meanings so that they are considered to have value. On the basis of belief in these values, they are both bound based on collective consciousness into a community bond.

According to Soedjatmoko (1985: 4) states that: Human perception of life is influenced by the development of the world and the history of human civilization. Religion affects humans in viewing themselves, society and the natural surroundings. Therefore, the development of a human civilization cannot be separated from the value system or belief adopted by the community. It is difficult to imagine the existence of a civilization without a value or belief that is considered true and used as a guide by the community.

One form of symbol whose presence affects the collective consciousness of the

people, is found in traditional art, which also contains important information about the patterns of life and thought of the people in their era. Therefore, the presence of Terebang Gede art in the midst of the hustle and bustle of social dynamics in accommodating various forms of influence arising from several changes in civilization that have been experienced by the people of Banten, especially on the Jati stage from time to time, is considered to have the ability to grow and strengthen awareness in themselves. while at the same time establishing a synergistic relationship between the individual and the community regarding the values contained in the art.

In this regard, Sumardjo (2000: 251) states that: art is one of the truth institutions of mankind, parallel to science, religion, and philosophy. The aim of the truth institutions is to achieve a truth that is acceptable to all people of all ages. People of every age and every place need new truths that clarify and enrich existing truth values.

As part of the social structure, human involvement as players in Terebang Gede with real life cannot escape the dramaturgical situation. Where the actions performed on stage and behind the stage are often inversely related. According to Goffman, the imitation actions played by the actor in his interactions with other individuals are expressed by the Terebang Gede players in different forms.

When saweran is interpreted by the sawer as a symbol of concern for others, besides being worship so that there is a blessing in it, it is not necessarily interpreted by Terebang Gede players as a field to get additional income. Even though as ordinary people, that desire also exists, because in reality they need financial

rewards in the form of financial, considering that economically, on average, they are not from well-to-do families. However, they ignore their desires, for the sake of their dedication to the profession which is manifested in the form of consistency, not merely participation. Therefore wisdom has led them to take action in responding to their roles, namely what should be done, not what they really want to do.

Performing ritual activities before the presentation begins, such as preparing offerings with certain conditions while burning incense, complete with the rules, indicates that the art is the result of acculturation with previous civilizations in the form of syncretism, as is also experienced in most of the arts. other traditions, especially the arts in the form of rituals that live in Javanese society until now.

Therefore, as part of culture, art also has a contextual nature, because it involves the whole community in the social structure, to interpret symbols, so that through these symbols can find meaning, which can be accepted and agreed upon together. When the meaning is agreed upon, collective awareness emerges to be jointly carried out and developed by cultural actors, which in this context is carried out by art actors in their community, so that it becomes a social order. According to Geertz, in approaching, understanding, a social event in the midst of community groups who practice culture and the cultural elements in it are sought through causal relationships and understanding the meaning that is lived in the environment where the social event occurs.

Symbolic events carried out by the perpetrator *Fly Bigby* carrying out rituals before the Panjang Mulud ceremony is held, is a

transcendent process, as well as other events carried out by the community outside the arts team, they also carry out transcendent activities in different forms and ways.

Symbolic events that are strung together in ceremonial activities *Long Mulud*, is not segmented which usually triggers social conflict, although there are activities that lead to a euphoric situation as one of them is shown through *saweran* activities which have been considered by groups of certain beliefs, contain negative elements because they are attached to the nature of *riya*.

Turns out the activity *saweran* in the context of Panjang Mulud at Panggung Jati, it can prove how important agreement is in interpreting symbols, so that their meanings can be mutually agreed upon. That way, a collective awareness will grow that can form a new social order in the midst of a heterogeneous society. In this regard, Piliang (2012: 348) states that: because signs are an inseparable part of socio-cultural life, they are also part of the social rules that apply in that society and culture. On the one hand there is a sign system and on the other hand there is a social system (socio-cultural system), both of which are interrelated in forming a meaningful discourse.

Likewise in interpreting *long ride*, which had to be traversed, to reach such a great distance on foot while playing a song, that it required tremendous physical strength. Of course, it is not an easy matter if there is no collective awareness of all the players in interpreting these activities.

The meaning of the process *drive* By involving various elements of society, it is a reflection of the form of social solidarity in the

order of social life which is manifested in the attitude of togetherness, kinship, and mutual cooperation. Even so, there are indications of a shift in meaning that is happening in today's society.

Other Symbolic Meanings of the event *drive* for the players of Terebang Gede, it is an initiation and a retracing in reconstructing the journey process in various events with various sufferings experienced by Prophet Muhammad Solallohu Alaihi Wassalam during the spread of Islam.

The form of obedience exemplified by Rosululloh saw in carrying out the commands of Allah SWT has inspired his people which is applied by the players. *Fly Bigin* the implementation of the Long Mulud Ceremony.

Likewise with other obediences, which are shown in a visual form, one of which is shown by the clothes used by the players. *Fly Big*, which must always refer to Islamic law. Aesthetic symbols using a *stambul* or turban (turban) as commonly used by scholars, applied by Terebang Gede players show the cultural identity of the community.

Guidance on how to dress in an Islamic way which is always a rule that must be obeyed in the presentation *Fly Big*, is one of the signs in a sign system that has an ideological code. Therefore, although in its development it has undergone modernization adapted to the demands and needs of the community, including through the addition of ornamentation motifs, in fact the clothing commonly used in Terebang Gede, greatly influences other types of art, so it is also applied to various types of art. other arts, both in musical arts and in dance which are usually

presented in the Banten community. So that the clothes that are applied become one of the signs which are then considered to be their cultural identity.

In this regard, Piliang (2012: 370) states, that: Clothing in Islam as a sign must rely on a sign system at the ideological level, based on the highest conventions and codes (politeness, obedience), and this must be reflected in signification. as a language system at a lower level, for example related to the context of seasons, trends, fashions can be done through a process of deconstruction and signification of creative forms, colors, motifs, as long as they do not conflict with the ideological code.

Terebang Gede in the history of his development, cannot avoid himself from the influences caused as a result of the acculturation process with other cultures.

By using art tools in the form of *waditra* Terebang indicates that this art is an urban art, or at least before claiming it, comprehensive studies must first be carried out, because in other areas and in many places, the *waditra* is also used in several types of artistic presentation, especially types of art that breathe Islam.

In fact, from the variety of songs that are usually performed in the presentation of this art, it has already given an illustration of the involvement of influences from cultures outside of him, one of which is the song idioms which are usually performed in Sundanese *karawitan* art, such as *song style*, *cool cool song*, *soy sauce bottle song*, *fruit kawung song* and so on. Although in the presentation of Terebang Gede, the songs have been adapted to use the Arabic language.

In fact, this can be used as motivation for creators in their environment, because history has proven that the community is open to accepting influences from outside itself, even intelligently using these influences to enrich their culture, as long as it does not damage their beliefs as has been done. exemplified by his predecessors.

Existence *Fly Bigespecially* in the Panggung Jati community, generally in most Banten communities, there is no doubt. Because in various events, people always need their presence, especially at events related to ritual ceremonies, from birth ceremonies, weddings, to ceremonial activities that involve all elements of society, one of which is shown through the Long Mulud Ceremony. In fact, on many occasions the art has also become the pride of the community, because it is often presented at certain events organized by the local government.

As happens in traditional arts in general, changes in various aspects of form, structure, including other elements, are something that cannot be avoided anymore, because basically art is an act of communication, both vertical communication that connects humans with their gods, as well as horizontal communication. , which takes place from the start of communication with himself, between individuals, and with other groups. Therefore, art should always be dynamic, because it acts as a medium of communication, so that the birth, growth and development of art must be based on the situation and conditions of the people. Therefore, the changes that occur in it must always be based on the needs of the community.

The same thing happened to *Fly Big*, who at the beginning of his birth, was so steadfast in defending his holiness from the influences of art outside of himself, but to the demands and needs of his community, in the end he was able to adapt to the circumstances, situations and conditions of his environment. For the changes that occur in the arts, the transformation can be created freely so that it is considered normal and ordinary. That way, the journey of *Terebang Gede* at *Panggung Jati* takes place normatively from time to time so that it does not experience extraordinary events, let alone a confrontation between art and culture and religion.

As one of the prides of the people of Banten, the existence of this art has been tested frequently *Fly Big* trusted to represent their region to appear at formal events both at the national and international levels. Therefore, it is not surprising that *Terebang Gede* has inspired creators in the Banten area, so that new creativity is born, not only in the musical field, but also influences the creative process in other arts fields.

E. Conclusion

The Panjang Mulud ceremony as a cultural activity requires humans as actors to produce and reproduce meaning to the lives of their people. Including how these symbols can influence and shape their social life. Therefore, humans together with their social reality construct each other.

The presentation of *Terebang Gede* at the Panjang Mulud Ceremony at the Jati Stage was presented through several stages in the form of symbolic events presented in the form of musical activities. Starting from the stages of *dhikr* taken from the book *Barjanzi*, which tells

the story of: about the life of the Prophet Muhammad Solallohu Alaihi Wassalam, starting from the family tree, lineage, life in childhood, youth, youth, up to the time he was appointed as a messenger, including various events that show his noble qualities, to serve as role models for his people.

The next stage of symbolic events is in the form of *ngarak* with *ngeropok* which is also performed in a musical form in the form of presenting songs whose poems always glorify *Asma Allah SWT*, along with the Prophets. Including singing songs containing the symbols of the Islamic religion in Javanese – Banten, by calling on his followers to always obey, love and carry out orders according to the guidance of the Prophet Solallohu Alaihi Wassalam.

Solidarity in forming togetherness and brotherhood in the celebration of the Long Mulud ceremony tradition at *Panggung Jati*, is still believed to contain teachings that contain the values of friendship in the community which have been proven for so long that they have succeeded in integrating several groups of people from several different backgrounds, which is shown by sharing each other. dishes, sending food to each other, inviting and visiting each other, not only with fellow Muslims but also involving brothers and sisters of different religions and beliefs.

Based on this awareness, a collective consciousness emerged, including within each individual member of the *Terebang Gede* art group. Self-awareness arises because it is more influenced by the context, namely the symbols in Panjang Mulud, as an effort to symbolize the birth of the Prophet Muhammad Solallohu Alaihi Wassalam, which is believed to be an event which is filled with worship. As social

beings, communication is carried out with other people, to establish social relationships in understanding their meanings, so that the same interpretation of the symbols can be interpreted.

Collective awareness is created when social relations are carried out communally, which in the end these symbols are successfully interpreted together and represented aesthetically. So that through the involvement of various parties who are bound by social ties, flying big at the Panjang Mulud Ceremony at Panggung Jati is not just a form of aesthetic representation, but is already a cultural representation. which is carried out in community groups, larger

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