

ACCULTURATION OF ISLAMIC CULTURE AND LOCAL CULTURE IN DRUMING TRADITION IN PANJANG REGION VILLAGE, KUCHING, SARAWAK, MALAYSIA

Mohammad Shafiq Bin Asan

Kolej I-Systems Kuching, Sarawak, Malaysia

shafiq@i-systems.edu.my

DOI: 10.38073/batuthah.v3i2.1831

Received: July 2024

Accepted: August 2024

Published: September 2024

Abstract:

This article focuses on the acculturation of Islamic culture and local culture in the Bergendang tradition. The purpose of writing this article is to preserve the traditions that have been carried out by the Rantau Panjang Malay community in order to introduce them to the public. The approach and theoretical framework used in this research is the cultural anthropology approach and acculturation theory with a functional approach. Meanwhile, the methods used are ethnographic methods and phenomenological methods. From this research, it can be found that the background to the emergence of the Drumming tradition in Kampung Rantau Panjang is related to the absence of entertainment in ancient times, encouraging the people to create offerings to fill their free time and provide entertainment. In this case, previous people started the tradition of drumming by tapping on used boards and it produced different sounds and could arouse people's interest in dancing to the sound of used boards being hit. The developments and changes that have occurred have helped the Bergendang tradition continue to be in demand by every level of society. Even though some structures have changed, this traditional entertainment still maintains the elements and rules of the event. Apart from that, Islamic values have become the spirit of various aspects in the implementation of the Bergendang tradition. Then, the majority of the people of Kampung Rantau Panjang responded to the implementation of the Bergendang tradition with a positive response. This can be seen from the enthusiasm of the residents when carrying out this tradition.

Keywords: Acculturation, Islamic Culture, Local Culture, Drumming Tradition

Abstrak:

Tulisan ini memfokuskan tentang akulturasi budaya Islam dan budaya lokal dalam tradisi Bergendang. Tujuan dituliskannya artikel ini untuk melestarikan tradisi yang sudah dijalankan oleh masyarakat Melayu Rantau Panjang guna memperkenalkannya kepada khalayak publik. Adapun pendekatan dan kerangka teori yang digunakan dalam penelitian ini adalah pendekatan antropologi budaya dan teori akulturasi dengan pendekatan fungsional. Sedangkan metode yang digunakan adalah metode etnografi dan metode fenomenologi. Dari riset ini dapat ditemukan bahwa, latar belakang munculnya tradisi Bergendang di Kampung Rantau Panjang adalah terkait dengan tidak adanya hiburan pada zaman dahulu mendorong masyarakatnya untuk menciptakan suatu persembahan untuk mengisi waktu senggang mereka dan dapat memberikan hiburan. Dalam hal ini, orang terdahulu memulai tradisi Bergendang dengan mengetuk papan bekas dan menghasilkan bunyi yang berbeda serta dapat menimbulkan minat penduduk untuk menari mengikuti bunyi papan bekas yang dipukul. Mengenai perkembangan dan perubahan yang berlaku telah membantu tradisi Bergendang terus diminati oleh setiap lapisan masyarakat. Walaupun beberapa struktur telah berubah, tetapi hiburan tradisional ini masih mengekalkan elemen-elemen dan aturan acaranya. Selain itu, nilai-nilai Islam telah menjadi ruh dari berbagai aspek dalam pelaksanaan tradisi Bergendang. Kemudian, mayoritas masyarakat Kampung Rantau Panjang merespon pelaksanaan tradisi Bergendang dengan

tanggapan yang positif. Hal ini dapat dilihat dari antusias warga saat pelaksanaan tradisi tersebut.

Kata Kunci: Akulturasi, Budaya Islam, Budaya Lokal, Tradisi Bergendang

INTRODUCTION

Traditional arts are entertainment for the lower class society. For example, the farmers who have finished working their fields and fields then wait for the moment to harvest the fruits of their labor. It was in the middle of waiting that they gave birth to folk art. This happened to the Sarawak Malay community, especially in its artistic activities, namely the tradition of Bergendang, which was very entertaining for young children in the olden days.¹

The Banding tradition is recorded in the Sarawak Gazette journal and is performed by some of the Malay community in Sarawak, especially in the villages, because in the past there was no other form of entertainment than Banding. Unlike today, this activity has been marginalized after the emergence of more modern entertainment in terms of the musical equipment used. Indirectly responsible for the decline in support from the Malay community of Sarawak for the tradition of Bergendang, especially in urban areas. However, there is a part of the Sarawak Malay community that still cares about this traditional entertainment. One example is the community of Kampung Rantau Panjang, Kuching Sarawak.²

The tradition of drumming is held whenever there is a crowd, for example at a wedding. Usually there are three elements in this drumming, namely *Seh gendang* (drum player), *Bermukun* (poetry) and *Penandak* (dancer). The general public knows that this drumming tradition involves *Seh gendang* (Drummer) with *Penandak* (Dancer). *Seh gendang* (Drum players) consists of women who will beat the drum while singing poems. In addition to the expertise of *Seh gendang* (Drummers) beating the drums, they also sell and buy poems. Meanwhile, *Penandak* (Dancers) are made up of men who play the role of dancers. *Penandak* (Dancers) will dance to the sound of drum beats and chants.

The audience or fans of Drumming will judge the skill of the *She gendang* (Drummer) by listening to the sound of the drum beat that does not match while the

¹ Jeniri Amir dan Awang Azman Awang Pawi, *Kaul: Suatu Interpretasi Sosiobudaya* (Kuching: Massa Kasturi Management, 2001), 34.

² Jeniri Amir, "Adat Resam Kaum Melanau," *The Sarawak Museum Journal* 11, no. 4 (1989): 45, https://museum.sarawak.gov.my/web/subpage/webpage_view/239.

poems being sold are very similar to the poems of the Penandak (Dancer). While the Penandak (Dancer) is judged by his harmonious dance art and being able to sell and buy poems accurately. If the poem that is sold, is bought with an irrelevant poem, then the audience can measure the defeat of She gendang (Drummer) or Penandak (Dancer). In this regard, Bergdang is very entertaining as well as testing the mind through his poems.³

For the researcher, what is interesting to study from this tradition of Bergendang is the acculturation of Islamic culture and local culture that has long developed and merged in the Sarawak Malay community in Kampung Rantau Panjang. The pronunciation of poems in the tradition of Bergendang includes languages with elements of Islam such as the mention of the name of Allah, Rasullullah, rewards, sins, holy places of Islam, pillars of Islam, Pillars of Faith, giving greetings, answering greetings. In fact, the poem is also a local study which is a means to highlight elements of Islam, reminders, advice and preaching.

In addition, the manners and procedures of the Malay Muslim community also have an impact on this tradition of Bergdang, which is a restricted way of socializing between men and women. In this case, it is connected with the position of cultural performers, namely Seh gendang (female) and Penandak (male) who are separated by a veil. Through this Banding tradition, the community can socialize and strengthen friendships with each other.⁴

For the researcher, Bergendang is a traditional activity carried out by the Malay Muslim community as entertainment and bringing together family members, neighbors and friends to enliven an event, for example at a wedding. So in the tradition of drumming, it is usually seen the life of the Muslim community that applies an attitude of respect. All this is positive and demanded in Islam.

RESEARCH METHOD

This research, titled Acculturation of Islamic Culture and Local Culture in the Banding Tradition, aims to preserve the tradition that has been carried out by the Malay community in the Panjang Region in order to introduce it to the public. As for

³ Abang Yusuf Puteh, *A Profile of Sarawak Malays* (Tanjung Malim: Universiti Pendidikan Sultan Idris, 2005), 97.

⁴ Yasir Abdul Rahman, *Melanau Mukah: Satu Kajian Budaya* (Kuala Lumpur: Dewan Bahasa dan Pustaka, 1987), 57.

the research of this article, the author uses ethnographic research methods and phenomenological methods. Ethnographic methods are used to find out the essence of the combined tradition and find out which is included in the Islamic culture and which is included in the local culture of the combined tradition, so that it is known that two cultures meet and complement each other. While the phenomenological method is used to see the practices from each culture that are shown in order to take the phenomenon that appears from the merging of the combined traditions.

FINDINGS AND DISCUSSION

The Emergence Of The Drumming Tradition.

According to Bapak Omar bin Lamu who is a permanent resident of Kampung Rantau Panjang stated that, there is no true authenticity about the beginning of the tradition of Bergendang in the Sarawak Malay community. The lack of entertainment in the past encouraged the community to create a performance to fill their free time and provide entertainment. In this regard, the origin of the Banding tradition is in Kampung Rantau Panjang, where the previous people started the Banding tradition by using old boards. The idea appeared when they knocked on the used board and produced a different sound and could arouse the interest of the residents to dance to the sound of the used board being hit. Therefore, various ideas were made to modify the musical instrument and they produced a better musical instrument by using a drum made from the skin of animals such as goats.⁵ Finally, the drum continued to be developed among the Sarawak Malay community in Kampung Rantau Panjang.

Drumming Tradition Discourse

The tradition of drumming in the Sarawak Malay community has undergone changes and developments over time. Drumming in ancient times was a mandatory event for every wedding event. In fact, held for seven days and seven nights at the bride's house. The festivities lasted until dawn. After the passage of time, this tradition of drumming is still done but only for three days three nights or one night only.

Usually this drumming is held at the bride's house, especially in villages. After

⁵ Omar bin Lamu, Wawancara terkait Asal Usul Tradisi Bergendang, 2024.

the construction of the village hall building, this traditional performance was held at the village hall until this drumming was performed on stage. In addition, electronic devices such as microphones, cameras and others began to be used. Whereas in the past in the village, the use of these electronic devices was not used.⁶

In addition, the size of the veil also changes from time to time. This situation occurs due to the request or wishes of the organizers of an event. They want to know who *Seh gendang* (Drummer) is *Bermukun* (Rhyming).⁷

In the past, only drums were used in this performance. After the passage of time, in addition to drums, other musical instruments were also used such as violins, accordions and gongs. The addition of this musical instrument indirectly involves men as musicians in this tradition of drumming.⁸

In addition, the clothing of cultural performers in the *Bergdang* tradition also changes with the development of the times. In the 1960s and 1970s, dancers (Dancers) began to wear suits and shirts, Malay clothes and tall *sampin* and *songkok*. In fact, some wore batik clothes and black trousers and beret shoes. This was acknowledged by Mr. Omar and Mrs. Elon. In the past it was well organized, but if there is a tradition of drumming, it is done nowadays in the villages. As for *Seh gendang* (Drum players), they wear *Kurung* clothes and *bertudung* (hooded). Clearly here, the development of *Banding* over time has influenced the fashion or costume in this tradition.⁹

The changes that have taken place have helped the *Bergendang* tradition to continue to grow and be loved by all walks of life. Although some structures have changed, but this traditional entertainment still maintains its elements and arrangements.¹⁰

⁶ Mary Fatimah Subet dan Salbia Hasan, "Bergendang Dan Bermukun Dalam Masyarakat Melayu Sarawak," *Pusat Pengajian Bahasa Universiti Malaysia Sarawak*, 2009, 2–3.

⁷ Dona Babel, *Petua-Petua Melayu Sarawak Tradisional* (Kuching: The Sarawak Press, 996), 88.

⁸ Mohd Taib Osman, *Kebudayaan Melayu Dalam Beberapa Persoalan* (Kuala Lumpur: DBP, 1988), 124.

⁹ Elon binti Morhaban, Wawancara terkait prosesi penampilan tradisi bergendang, 2024.

¹⁰ Nurulakmal Abdul Wahid, *Perkembangan Dan Perubahan Struktur Persembahan Tradisi Gendang Melayu Sarawak* (Perak: Jabatan Seni Persembahan UPSI, 2010), 73.

Acculturation Of Islamic And Local Culture In The Drumming Tradition

Local Elements

Poem

The poems found in the tradition of Bergdang are based on the community's thoughts about their daily activities. Za'ba in the book *Ilmu Mengarang Melayu* (1965) which was quoted by Hafidzi Mohd Noor in the book *Jejak Risalah di Nusantara I*, said that the creation of poems is the oldest and original poetry of the Malay community. Therefore, the general public has accepted that pantun is an original creation of the Malays to interpret their daily behavior.¹¹

Pantun¹¹ is also a communication that conveys feelings without being frank. Therefore, in the poem there is a context and content that describes the attitude of Malays who are afraid of offending others. It is even considered as a sense of inferiority and a means to express the wishes or desires of one's heart such as in the form of affection, love, joy and sorrow, sarcastic sarcasm and various feelings of their hearts that are expressed in attractive and beautiful language.¹²

Rhymes are usually spoken in a reciprocal manner. This causes poems to be of interest to the Malays because this method stimulates the mind and even creates a harmonious atmosphere, as in public events such as Bergendang.¹³

Local Purpose

The result of an interview with Bapak Jamal Johari, who said that in the olden days, the tradition of playing drums was done to cure diseases, but this method of treatment was against the teachings of Islam, so the purpose was replaced with another purpose, which was for entertainment only.¹⁴

Drumming is an event that is looked forward to by young people to find a mate while having fun. This situation is not surprising because in the past girls rarely left the house freely. In addition, there is no television as the main choice for entertainment. At that time, the community only got a source of entertainment from the radio and even then not everyone could afford it. With the presence of Bergdang,

¹¹ Hafidzi Mohd Noor, *Jejak Risalah Di Nusantara I* (Selangor: JIMedia, 2007), 62.

¹² Abang Yusuf Puteh, *Adat Perkahwinan Orang Melayu Sarawak* (Kuala Lumpur: DBP, 2008), 58.

¹³ Hamsiah Juki dan Che Ibrahim Salleh, "Kesantunan Pantun Melayu Sarawak: The Politeness Words Of Sarawak Malay's Pantun," *Rumpun: Jurnal Persuratan Melayu* 5, no. 1 (2017): 49, <http://rumpunjurnal.com/jurnal/index.php/rumpun/article/view/49>.

¹⁴ Jamal Johari, Wawancara terkait sejarah dan manfaat adanya tradisi bergendang, 2024.

they can get to know their daughters and men (sons who are grown up but not yet married) more closely. Traditionally, if they agree, the men will follow up with a *merisik* event and propose.¹⁵

In addition, *Bergandang* also serves to help the host gather his neighbors to help prepare the wedding feast (a feast of food to commemorate the event). Many will come to help if Drumming is held. The day before the wedding, young people will gather at the bride's or groom's house to make preparations. They will cut the chicken, peel the onion, etc. This work is done collaboratively.¹⁶ Although this job is very tiring but enjoyable. To get rid of tiredness and boredom, then Drumming is held. The young people who worked earlier would dance (dance) once in a while to get rid of tiredness and boredom. After that, they will resume work while other friends dance. In this way, the preparations for the wedding feast will be completed quickly and boredom can be avoided. The drumming will continue until the work done earlier is finished.¹⁷

Mr. Ramli Ali, said that *Seh gendang* (Drummer) would tighten his drum first before starting to drum. It is believed that the purpose is to beat the drum to attract the attention of the local people, especially the *Penandak* (Dancer). In addition, the melodious beat of the drum also attracts the attention of local residents to come and liven up the drumming tradition, especially in wedding events.¹⁸

Malay houses used to be made of wood. Therefore, to test the durability of the house, *Penandak* (Dancer) will dance inside the house. It can be felt that the house is swaying because the building is not strong. If the building is strong, then the house will not shake. This is another purpose of drumming.

Drumming is also held to announce happiness with neighbors. This allows everyone to be happy with the happiness obtained. This happiness includes engagement, having children and so on. In this way, the surrounding community will know what is happening in the village and share the happiness.

¹⁵ Hasan, "Bergendang Dan Bermukun Dalam Masyarakat Melayu Sarawak," 89.

¹⁶ Abdul Latif Abu Bakar, *Adat Melayu Serumpun, Adat Bersendi Syarak, Syarak Bersendi Kitabullah* (Melaka: Universiti Malaya, 2001), 76.

¹⁷ Dayang Fatin Amira Abang Ibrahim, "Falsafah Dan Nilai Dalam Pantun Melayu Sarawak," *Kepulauan: Jurnal Antarabangsa Pengajian Kepulauan Melayu* 01, no. 02 (2022): 89, <https://jurnalkepulauan.org.my/index.php/JurnalKepulauan/article/view/13>.

¹⁸ Ramli Ali, Wawancara terkait alat-alat dalam tradisi bergendang dan manfaatnya, n.d.

After the children are circumcised, Drumming is also held for three consecutive nights. The purpose is for the circumcised children to be able to stay awake (not sleep at night). If the children are asleep, overlap will occur. This can cause sores after the circumcision bleeds again. This is very dangerous for children who have just been circumcised. During the day, the children can sleep with the supervision of their families.

Elements of Islam

Drumming Verses, Processions and Taboos

The pronunciation of poems in the tradition of Bergendang includes languages with Islamic elements such as the mention of the name of Allah, Rasullullah, reward, sins, holy places of Islam, pillars of Islam, pillars of Faith, giving greetings, answering greetings and others. In fact, the poem is also a local study which is a means to convey the elements of Islam, reminders, advice and preaching¹⁹ as in the example below:

Ginger is just a plant,
It only grows in the West,
The world is full of loans,
Hereafter is the real place.

Molah flute of rice stalks,
The sound of the sari pualan song,
Turbans are not all hajj,
Hajj lies in practice.

Asam kandis, tamarind gelugur,
The three cheerful sours,
Weeping corpses at the door of the grave,
Remembering the body of a prayer.

In addition, the manners and procedures of the Muslim Malay community also have an impact on the procession of the traditional Bandang, which is a restricted way of socializing between men and women. In this case, the position of cultural performers in Bergdang is *Seh gendang* (female) and *Penandak* (male) who are separated by a veil. In addition, there are times when a prayer is read by the *Seh drum* (Drum Player) when tightening the drum with the aim of avoiding the event from all obstacles.

¹⁹ Ismail Mat, *Islam Di Brunei, Sarawak Dan Sabah* (Kuala Lumpur: Asiana, 1998), 68.

There are several taboos when performing the Drumming. This is done to respect religion and neighbors. Therefore, on Friday night Bell Ringing will not usually be held to honor the night. Likewise on the nights when religious assemblies should be held such as in the month of Ramadan, Nisfu Sha'ban and Isra' Mi'raj. If there is a death, illness and sad things, then Bergendang will not be performed to respect the neighbors. Similarly, when the call to prayer is heard every prayer time, drumming cannot be continued.

Purpose of Islam

Banding is a traditional activity carried out by the Malay Muslim community of Sarawak as entertainment and to strengthen friendships between nearby villagers in enlivening an event, for example during a wedding. Therefore, in the Banding, sometimes the life of the Muslim community is reflected which applies an attitude of respect, getting to know each other and bridging the gap that exists between today's communities due to lifestyle changes. All this is positive and demanded in Islam.

In addition, Bergdang is also one of the means for the elderly to educate the younger generation through poems. They have a variety of life experiences and are very sensitive to changes. If they find that there is something wrong or aim to give a warning to young people, then they will use poems as a tool to deliver advice and education without offending others. In this regard, poems should play a role in conveying a moral message that is full of noble values of Islam and social norms.²⁰

The Acculturation Process of Islamic and Local Culture in the Drumming Tradition

According to Koentjaraningrat, culture is the entire system of ideas, actions and the results of human works in social life that are owned by humans. While Islamic culture itself means the entire system of ideas and activities that have been owned by Muslims themselves and are believed to be Islamic by the supporting community.

Acculturation is a social process that arises when a group of people with a certain culture is confronted with elements from a foreign culture, which sooner or later the foreign culture can be accepted and processed into its own culture without causing the fading of the personality of the old culture or the native culture of the

²⁰ Koentjaraningrat, *Sejarah Teori Antropologi I* (Jakarta: UI Press, 1987), 180.

region.²¹

Talking about acculturation, there are several problems that must be discussed in it, namely. First, the existence and content of the foreign culture that came and influenced the recipient's culture. Second, the nature and state of society that is influenced by elements of foreign culture. Third, the characteristics of people who bring foreign culture and the motivation that motivates them to spread it. Fourth, The state of the natural environment where the relevant acculturation process takes place.²²

Regarding the form of culture, anthropologists believe that a culture has at least three forms, namely. First, Artifacts related to human-made objects of the culture concerned. Second, Behavior and Behavior that is in the form of activities, behavior or rites that are more concrete and can be observed. Third, Ideas, ideas, values, norms, rules and everything that is abstract and located in the head of the cultural actor concerned.²³

While the content of culture in this world includes seven elements of universal culture, namely language, technological system, economic system, social organization, knowledge system, religion and art. These seven elements of culture are the content of culture that colors all cultures in the world, both advanced cultures and cultures that are still simple in nature.

If the above concepts are applied in the Islamic culture that exists in the Bergdang tradition in Kampung Rantau Panjang, then it can be concluded that it exists from the first culture, that is, from the aspect of the idea here, Islam applies cultural norms and values that have an Islamic pattern that tends to regulate and influence the life of the supporting community, among which is Moral Values. Moral values can influence the behavior and attitude of the community in socializing with religious guidance. For example, in Bergdang, it is usually seen the life of the Muslim community that applies an attitude of respect, getting to know each other in order to maintain the relationship of Islamic brotherhood and bridge the gap that exists between today's communities due to lifestyle changes.

²¹ Koentjaraningrat, 248.

²² Ayat Rohaedi, *Kepribadian Budaya Bangsa* (Jakarta: Pustaka Jaya, 1986), 82.

²³ Koentjaraningrat, *Kebudayaan, Mentalitas Dan Pembangunan* (Jakarta: Gramedia, 1974), 05.

Then, the norms that have an Islamic pattern in Drumming among them are first, on Friday night, Drumming will not usually be done to respect that night. Likewise on the nights when religious assemblies should be held such as in the month of Ramadan, Nisfu Sha'ban and Isra' Mi'raj. If there is a resident who dies, is sick or something sad happens, then Bergendang will not be held to respect the neighbors. Similarly, when the call to prayer is heard every prayer time, drumming cannot be continued.

Second, Islamic culture if viewed from the behavioral aspect of its own cultural actors is a restricted way of socializing between men and women. In this case, the position of *Seh gendang* (female) and *Penandak* (male) are separated by a veil. In addition, there are times when a prayer is read by the *She drum* (Drum Player) when tightening the drum with the aim of avoiding the event from all obstacles.

Third, Islamic culture in the Bergendang tradition, if viewed in terms of its artifacts (physical culture), can be observed clothing that covers the private parts such as *bertudung* (veil), *bersongkok* (traditional Malay hat) and *bersampin* (sarong cloth after being worn on Malay clothes and usually from the waist up to the knee level only) which is the influence of Islamic elements in Malay clothing.

The content of the Islamic culture that came to Kampung Rantau Panjang and influenced the local culture, especially in the implementation of the Bergendang tradition, is from the aspect of language. In this regard, the recitation of poems in the Bergendang tradition has Islamic elements such as the mention of the name of Allah, Rasullullah, rewards, sins, holy places of Islam, pillars of Islam, pillars of Faith, giving greetings, answering greetings and others others.

The nature and condition of the affected community as well as the natural condition where acculturation takes place as already expressed in chapter II regarding the condition of the community of Kampung Rantau Panjang, are generally still traditional and strongly hold local traditions which are considered to be a legacy from their ancestors. While the natural environment of Kampung Rantau Panjang is in the form of a lowland that is used as agricultural land. This is supported by the presence of reservoirs that are useful for irrigation.

Next, human beings are carriers of elements of Islamic culture, the local

community believes that it is the cleric who introduced Islam to Kampung Rantau Panjang. Islamic scholars or missionaries namely Sharif who is of Arab descent is a scholar as well as a religious man who was sent by the Middle Sultan to Islamize all Sarawak Malays who are along the Sarawak river coast including Kampung Rantau Panjang, Kampung Sandong and its surroundings. Rahmatan lil Alamin's motivation to preach became their driving force in spreading Islam to all levels of society evenly. Because the Islamic missionaries were only temporarily in Kampung Rantau Panjang, the community carried out the process of acculturation by adapting all the elements of Islam to the needs of their own cultural life.²⁴

The process of acculturation, which is a mixture of two different cultures, often gives rise to discussions among cultural observers, especially regarding the issue of the meaning contained in the mixture of two cultures, namely Malay culture and Islam. They have different assessments, where some of them consider that the mixture is still limited to external aspects, so that Islam seems to be only the skin, while the essential values are local. Meanwhile, other opinions say that Islamic values have become the spirit of Malay culture, even though they are not concretely labeled Islam.²⁵

In the people of Kampung Rantau Panjang, the meaning contained in the mixture of Islamic culture with Malay culture in the Bergendang tradition refers to the second opinion. Islamic values have become the spirit of various aspects of the implementation of Bergendang. Initially, this tradition still seemed free in the interactions between men and women at public events such as weddings.

Islam gives a new face to the implementation of the Bergendang tradition by including several new rules in the Bergendang procession and Islamic taboos. For example, the positions of *Seh gendang* (women) and *Penandak* (men) are separated by a veil. Apart from that, there are times when prayers are read by the *Seh gendang* (drum player) when tightening the drum with the aim of avoiding the event from all obstacles. Even though there are taboos, such as on Friday nights, drumming is usually not done to honor that night. Likewise, on nights where religious assemblies should be held, such as in the months of Ramadan, *Nisfu Sya'ban* and *Isra' Mi'raj*. If

²⁴ Ramlah Adam, *Sumbanganmu Dikenang* (Kuala Lumpur: Dewan Bahasa Dan Sastera, 1999), 81.

²⁵ Noor, *Jejak Risalah Di Nusantara I*, 61.

a resident dies, is sick or experiences something sad, the Drumming will not be held to honor the neighbors. Likewise, if the call to prayer is heard every time it is time for prayer, the drumming must not be continued.

Response of the Rantau Panjang Village Community to the Implementation of the Drumming Tradition.

The majority of the people of Kampung Rantau Panjang responded to the implementation of the Bergendang tradition with positive responses. This can be seen from the enthusiasm of the residents when carrying out this tradition. In the implementation of the Bergendang tradition, the joy can be clearly seen on the faces of the cultural practitioners, both men and women, young and old. They are all eager to follow the Drumming tradition in the hope of getting entertainment and strengthening ties between residents of neighboring villages in enlivening an event, for example at a wedding.²⁶

CONCLUSION

The background to the emergence of the Drumming tradition in Kampung Rantau Panjang is related to the absence of entertainment in ancient times, encouraging the people to create offerings to fill their free time and provide entertainment. The developments and changes that have occurred have helped the Bergendang tradition continue to be in demand by every level of society. Even though some structures have changed, this traditional entertainment still maintains the elements and rules of the event.

The form of acculturation of Islamic and local culture in the Bergendang tradition is related to Islamic values which have become the spirit of various aspects in the implementation of Bergendang.

The majority of the people of Kampung Rantau Panjang responded to the implementation of the Bergendang tradition with positive responses. This can be seen from the enthusiasm of the residents when carrying out this tradition.

REFERENCES

- Adam, Ramlah. *Sumbanganmu Dikenang*. Kuala Lumpur: Dewan Bahasa Dan Sastera, 1999.
- Ali, Ramli. Wawancara terkait alat-alat dalam tradisi bergendang dan manfaatnya,

²⁶ Lamu, Wawancara terkait Asal Usul Tradisi Bergendang.

- n.d.
- Amir, Jeniri. "Adat Resam Kaum Melanau." *The Sarawak Museum Journal* 11, no. 4 (1989).
https://museum.sarawak.gov.my/web/subpage/webpage_view/239.
- Babel, Dona. *Petua-Petua Melayu Sarawak Tradisional*. Kuching: The Sarawak Press, 1996.
- Bakar, Abdul Latif Abu. *Adat Melayu Serumpun, Adat Bersendi Syarak, Syarak Bersendi Kitabullah*. Melaka: Universiti Malaya, 2001.
- Hasan, Mary Fatimah Subet dan Salbia. "Bergendang Dan Bermukun Dalam Masyarakat Melayu Sarawak." *Pusat Pengajian Bahasa Universiti Malaysia Sarawak*, 2009.
- Ibrahim, Dayang Fatin Amira Abang. "Falsafah Dan Nilai Dalam Pantun Melayu Sarawak." *Kepulauan: Jurnal Antarabangsa Pengajian Kepulauan Melayu* 01, no. 02 (2022).
<https://jurnalkepulauan.org.my/index.php/JurnalKepulauan/article/view/13>.
- Johari, Jamal. Wawancara terkait sejarah dan manfaat adanya tradisi bergendang, 2024.
- Koentjaraningrat. *Kebudayaan, Mentalitas Dan Pembangunan*. Jakarta: Gramedia, 1974.
 _____. *Sejarah Teori Antropologi I*. Jakarta: UI Press, 1987.
- Lamu, Omar bin. Wawancara terkait Asal Usul Tradisi Bergendang, 2024.
- Mat, Ismail. *Islam Di Brunei, Sarawak Dan Sabah*. Kuala Lumpur: Asiana, 1998.
- Morhaban, Elon binti. Wawancara terkait prosesi penampilan tradisi bergendang, 2024.
- Noor, Hafidzi Mohd. *Jejak Risalah Di Nusantara I*. Selangor: JIMedia, 2007.
- Osman, Mohd Taib. *Kebudayaan Melayu Dalam Beberapa Persoalan*. Kuala Lumpur: DBP, 1988.
- Pawi, Jeniri Amir dan Awang Azman Awang. *Kaul: Suatu Interpretasi Sosiobudaya*. Kuching: Massa Kasturi Management, 2001.
- Puteh, Abang Yusuf. *A Profile of Sarawak Malays*. Tanjung Malim: Universiti Pendidikan Sultan Idris, 2005.
 _____. *Adat Perkahwinan Orang Melayu Sarawak*. Kuala Lumpur: DBP, 2008.
- Rahman, Yasir Abdul. *Melanau Mukah: Satu Kajian Budaya*. Kuala Lumpur: Dewan Bahasa dan Pustaka, 1987.
- Rohaedi, Ayat. *Kepribadian Budaya Bangsa*. Jakarta: Pustaka Jaya, 1986.
- Salleh, Hamsiah Juki dan Che Ibrahim. "Kesantunan Pantun Melayu Sarawak: The Politeness Words Of Sarawak Malay's Pantun." *Rumpun: Jurnal Persuratan Melayu* 5, no. 1 (2017).
<http://rumpunjurnal.com/jurnal/index.php/rumpun/article/view/49>.
- Wahid, Nurulakmal Abdul. *Perkembangan Dan Perubahan Struktur Persembahan Tradisi Gendang Melayu Sarawak*. Perak: Jabatan Seni Persembahan UPSI, 2010.