



# **"JAPEN LAMBUS" DANCE AS A MEDIUM OF DAKWAH FOR MALAY COMMUNITIES IN THE BORDER AREA OF SAMBAS REGENCY**

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## **ABSTRACT**

This research was conducted to explain that the Japen Lambut dance is one of the arts that can be used as a da'wah medium, especially the Japen Lambut dance which is found in the Bina Karya Sanggar Bina Karya, Sekura Village. The objectives of this study are: 1) To describe the lyrics of the Japen Lambut dance as a media of preaching, 2) To describe the meaning movement of the Japen Lambut dance which is used as a da'wah medium, 3) To describe the implications of the poetry and dance movements of the Japen Lambut as a medium of preaching. This research is a qualitative study using descriptive methods. The data sources used consisted of primary and secondary data. The results of this study are: 1) The poetry of the Japen Lambut dance as a medium of preaching is to convey it using verbal, namely singing. There are messages of kindness such as messages of faith, which are about faith and messages of morality, namely saying thanks and saying sorry which can be seen in these verses. 2) The Japen Lambut dance movement as a da'wah medium, namely the tahtim movement. In this movement there is a message about morals, namely behaving politely to others, always being patient, having to be careful and thinking, spreading kindness to others and holding fast to the name of Allah to improve oneself. 3) The implications of the lyrics and movements of the Japen Lambut dance as a means of preaching have had a positive impact on some of the younger generation in Sekura Village. This positive impact is that it is still developing local culture with Islamic nuances so that it does not disappear due to the development of modern times today. In addition, with the Japen Lambut dance, it increases feelings of happiness, eliminates anxiety and makes the heart feel at ease, adds to the experience of Malay music and makes friends with friendship.

**Keywords:** Japen Lambut dance; Da'wah; Media

## **1. INTRODUCTION**

Da'wah is an activity to invite people to carry out God's commands in the form of worship, namely carrying out acts of amar ma'ruf nahi munkar. This is as explained by Muhammad al-Khadir Husain in Ali Aziz's book, da'wah is calling people to virtue and guidance as well as calling for virtue and forbidding evil in order to obtain happiness in this world and the hereafter (Ali Aziz, 2017: 10).

Da'wah, in the sense of enjoining good and forbidding evil, is an absolute requirement for the salvation and perfection of human life. By following God's commands, human life will be safe in this world and the hereafter (Thohir Luth, 1999: 67). The activity of da'wah aims to encourage others to follow or do the good deeds conveyed by the da'i when spreading Islam. The term da'wah is a term specifically found in the Islamic religious treasury, so the term da'wah means a call in Islam to carry out acts of enjoining good and forbidding evil.

Da'wah carried out today uses a wide variety of methods and means, aided by technological developments, packaged in attractive formats and delivered under various conditions. Unlike in the past, da'wah was carried out in limited forms and on limited occasions. However, in the past, with its limitations, it was not uncommon to find da'wah packaged in an attractive format, utilizing local traditions in preaching, often referred to as local wisdom.

A very popular form of local wisdom used in Islamic preaching among Indonesians is the Islamic preaching activities carried out by the Walisongo (nine saints), Sunan Kalijaga, who utilized art as a means to spread Islam. This preaching can be described as cultural preaching.

According to Muhammad Arifin in Yanto's thesis, cultural preaching is preaching carried out by embracing local customs, traditions, arts, and culture to ensure its acceptance within the community, leading to an Islamic lifestyle (Yanto, 2016: 17).

According to Miftahuddin in Ruwaidah's thesis, cultural preaching has two aspects: accommodating and wise in understanding culture (Ruwaidah, 2015: 23). Cultural da'wah is accommodative da'wah, namely da'wah in the context of providing examples, respecting cultural values, and customs as determining factors for the success of da'wah without changing or eliminating cultural and religious aspects (Fahrurrozi, 2017: 15). Meanwhile, the second aspect in cultural da'wah is being wise in understanding culture, meaning that a da'i must pay attention to the da'wah targets he faces and must understand the culture of the da'wah targets (da'wah objects) he faces.

Preaching in a cultural context continues throughout society due to the interactions within it. This is also the case in the Sambas community. This cultural preaching can be found in a long-standing performing art form, the Japin Dance.

The Japin Dance is a dance formed from the fusion of Arab-Islamic culture and local culture that grew and developed in the Sambas region. As explained by Hanipah, this blend of Arab-Islamic culture in Sambas includes three types of dances with Arabic nuances: the Japin Dance, the Raddat Dance, and the Tanda' Sambas Dance (Hanipah, 2017: 110). These three dances have long existed in the Sambas Malay community and have spread to various regions in Sambas, including Tebas, Sebawi, and Sekura. The Japin dance found in these areas is called the Japin Lambut Dance.

The Japin Lambut Sekura dance has its own unique characteristics compared to the Japin Lambut Sikanang and Japin Lambut Tebas. The uniqueness of the Japin Lambut Sekura dance lies in the names of the steps for each movement: step one is called the basic step; step two is "yaking"; step three is "slanting rowing"; step six is "bird flapping wings"; step nine is a head movement that mimics the nine-circle symbol of the Sambas Sultanate; and the final movement concludes with "tahtem." Meanwhile, the Japin Lambut Tebas and Sikanang dances have the names "waving coconut palms," "rowing," "knot paku' (fern knot), and conclude with a closing greeting, "tahtem" (Haryati Ariska, 2017: 1-2).

The movements in the Japin Lambut dance are symbols that can be interpreted in terms of preaching to the audience, both performers and audiences. This is due to the acculturation of

local communities with foreign cultures, particularly Arabic, that have blended into the Sambas Malay community. Furthermore, the use of Indonesian and a mixture of local and Arabic lyrics in the Japen Lambut dance demonstrates that da'wah activities have been carried out by the community in the past and have been preserved and developed to this day.

Based on the description above, the researcher is interested in conducting research on the Japen Lambut Dance as a medium of da'wah for the Malay community in Sambas Regency. Furthermore, the researcher is interested in conducting research on the Japen Lambut Dance in Sambas Regency because the Japen Lambut Dance is often competed in Malay cultural competitions at the provincial and international levels. This indicates that Japen art is performed continuously and planned as a ritual that is carried out continuously. Da'wah is the same activity, which is carried out continuously without regard to place and time.

## **2. METHODS**

This study discusses the Japen Lambut dance as a medium of da'wah using qualitative research with an anthropological approach. An anthropological approach is an approach that emphasizes humans and life within it, discussing the values that underlie behavior, beliefs, and culture within that society (Afsanudin, 2017: 110). The researcher's purpose in choosing this type of qualitative research is to gain a deep understanding of the Japen Lambut dance which is used as a medium of da'wah in the Malay community in Sambas Regency. Furthermore, it is described in the form of sentences, descriptions, and statements that appear to answer the problems in this study.

To answer the research questions, the researcher used primary and secondary data sources. Primary data sources are those that directly provide data to the researcher (Firdaus and Fakhry Zamzam, 2018: 102). Primary data sources can also be defined as data collected directly by the researcher from the object of research for the purposes of the study, which can take the form of observations and interviews. Secondary data sources, on the other hand, are data collected from other studies, in the form of documentation and archives such as journals, theses, books, and other documents (Syafrizal Helmi Situmorang, 2010: 2).

The research location chosen by the researcher is in Sambas Regency, specifically at the Bina Karya Sekura Studio, which is a training ground for the Japen Lambut dance. The researcher chose this location because the Japen Lambut dance still exists in the Bina Karya Studio. Furthermore, the researcher chose the Bina Karya Studio in Sambas Regency as the object of research due to the lack of interest among teenagers in listening to lectures at mosques and attending Islamic study places. Therefore, the researcher chose the Japen Lambut dance as a medium for preaching among the Malay community in Sambas Regency, and preaching is a form of spreading religious knowledge to many people.

## **3. RESULTS AND DISCUSSION**

After collecting observational data, interviews, and documentation, the researchers then conducted data analysis to explain the research findings. This analysis technique, chosen by the researchers, involved data reduction, data presentation, verification, and conclusion drawing. The following is a discussion of the Japen Lambut dance:

## History of the Japen Lambut Dance in Sambas Regency

The Japen Lambut dance is one of five traditional arts still frequently performed in West Kalimantan. Other arts include Tanjidor, Dayak dance, Sambas dance, and Barongsai. The Japen Lambut dance is a traditional Malay dance originating from the Sambas region and developed in West Kalimantan. It is also known as Japen Langkah (Steps). (Mario Inirgo Oki Menes Belo, 2016: 99)

The Japen Lambut dance was born out of the natural conditions experienced by Abdullah. According to Syahril, the dance originated when Abdullah observed someone sifting rice, rowing a canoe, or watching birds fly and flap their beautiful wings. These experiences inspired Abdullah to create the Japen dance, which is now known as Japen Lambut (Syahril, June 6, 2025).

Based on an interview with Syahril about the Japen Lambut dance, Syahril stated that the Japen Lambut dance has 12 movement styles. However, to date, only five movements are frequently used in the Japen Lambut dance: step 1, known as the basic step, which begins with the opening tahtim; step 2, called "mengayak" (a sifting step); step 3, called "serong rowing" (a rowing step); step 6, called "kepak wings" (a wing flapping step); step 9, called "head movement" (a head movement), which ends with the closing tahtim. This is because the successors or developers of the Japen Lambut dance do not know the movements (Mr. Syahril, June 6, 2025).

According to Syahril, the Japen Lambut dance existed or was introduced before Indonesian independence. During the colonial era, branches of the Japen Lambut dance, such as the Raddat dance, were in a state of suspended animation because people were prohibited from gathering and were considered rebellious. However, after Indonesia's independence, the Japen Lambut dance was reintroduced around the 1950s by Mr. Abdullah in Saiyung, Trimandayan Village, Teluk Keramat District, Sambas Regency. The Japen Lambut dance itself was introduced to Sambas Regency in 1981 when it was to be competed in the National Folk Dance Week in Jakarta (Mr. Syahril, June 6, 2025). Mr. Syahril emphasized this statement:

The Japen Lambut dance was introduced in Sekurak in 1981 when it was to participate in a competition in Senayan, Jakarta, for the National Folk Dance Week. However, before that, the Japen Lambut dance had already existed and been introduced in Saiyong, Teluk Keramat District. Before being presented in Jakarta, it was first presented in the district, specifically in Sekurak, after which it was performed again in the Regency, where it was located in Singkawang. At that time, the Sambas Regency Center was still in Singkawang. Where in the Regency, it was brought to the province, where it was brought to the National level in Senayan, where it won the top 5 performers (Mr. Syahril, June 6, 2025).

The development of the Japen Lambut dance in Sambas Regency to date has been facilitated by training sessions and seminars conducted by the Sambas Regency Cultural Office. Therefore, the Japen Lambut dance has been passed down or taught to the community, especially to art studios and teachers, through training programs organized by the Sambas Regency Cultural Office. Thus, the Japen Lambut dance has practically spread through these programs.

The word "Lamput" (soft) in the name of this dance does not mean soft. It is named Japen Lambut because it displays graceful movements, signifying politeness and etiquette. This Japen dance was originally danced by two men, accompanied by percussion music and the recitation of Islamic poetry. With the changing times and changing dance needs, Japen Lambut is now performed in groups (Haryati Ariska, 2017: 2-3).

According to the Great Dictionary of the Indonesian Language, "lambut" means soft and smooth (not hard), "lemas" (not stiff), and "lambut" (easily pliable) (Ministry of National Education, 2008: 841). However, the word "lambut" refers to dance movements that indicate the gentleness or manners of the Sambas people. This is in line with the statement made by Mr. Syahril:

Lambut or soft does not mean soft, but lambut is interpreted with politeness, manners and the time of pulling and pulling. The softness can be seen when the dancer pulls. The people who want to pull and pull are careless. The people who can pull and pull are not good at it when they dance on the mat but the mat is too soft (Mr. Syahril, 06 June 2025).

The Japen Lambut dance used to be danced by two male dancers in each type of movement and then continued by the next dancer to pull the next type of movement (Idris Halim, 2019: 47). However, at this time the Japen Lambut dance is danced in groups by all male dancers, all female dancers or male and female dancers. This is similar to what Syahril said:

In the olden days, the Japen Lambut dance was danced by men in pairs with all kinds of movements. But for the time being, the Japen Lambut dance has been danced en masse or in groups of 6 to 8 pure men, pure women or men and women. It was an idea from Tam Waled (H. Walid) when he was teaching culture in the district. And he changed when he wanted to be placed or competed in Senayan Jakarta for the National Folk Dance Week in 1981 (Father Syahril, 06 June 2025).

Since its inception, the Japen Lambut dance has functioned as a medium of entertainment and also as a medium of da'wah, as seen in the chanting of the Japen Lambut dance lyrics (Haryati Ariska, 2017: 2-3). Ikram in Rino's journal stated that Japen Lambut is a folk art with an entertainment (spectacle) character, played or performed during public gatherings such as: weddings, circumcisions, moving to a new house, commemorating important days, especially Islamic holidays, and is also often competed in (Rino Fernandez, et al., 2015: 3). This statement is in line with what was conveyed by Syahril when interviewed:

From the beginning, the Japen Lambut dance was used for entertainment during wedding ceremonies, welcoming guests, and other entertainment such as the Javanese and Islamic dances. Besides entertainment, the Japen Lambut dance was also used for preaching and conveying Islamic teachings, as seen from its lyrics, which contain praises to Allah and the Prophet (Mr. Syahril, June 6, 2025).

The Japen Lambut dance has also competed in provincial Malay Arts and Culture Festivals, winning a prize. In addition to national performances, the Japen Lambut dance has also been performed internationally at the 3<sup>rd</sup> Nusantara Zapin Festival in Johor Bahru in October 2011.

### **Dance Movements**

According to the Great Dictionary of the Indonesian Language, movement is the movement of a position or position from one place to another (Ministry of National Education, 2008: 468). In the Japen Lambut dance, there are 12 types of dance movements, or steps, but only a few are often used. This is due to the lack of familiarity among the successors or developers of the Japen Lambut dance.

The word "Lamput" does not mean weak or lax; rather, it signifies the politeness and etiquette of the Sekura community. These etiquettes are evident in the dancers' performance. As Syahril explained in an interview, "Lamput" does not mean lax, but rather, the movements in the dance represent politeness and polite behavior (Mr. Syahril, June 6, 2025). The movements are performed gently and without rushing.

The movements in the Japen Lambut dance begin with a tahtim (opening prayer) or a salute to the audience. After that, it is continued with step 1 which is called the basic step, step 2 is called sifting, step 3 is called the oblique rowing, step 6 is called the wing flapping and step 9 is called the head movement and ends with the closing tahtim (Mr. Syahril, June 6, 2025).

These movements can be seen in Figure 2, the initial tahtim, and Figure 15, the final tahtim, which will be discussed below. In these movements, the dancers are shown bowing, as if asking permission and paying respect to others. As Hada explained, performing the Japen Lambut dance movements requires fluidity and flexibility, following the rhythmic rhythms accompanied by the music (Hada, July 3, 2025).

Based on this explanation and the researcher's observations, the movements in the Japen Lambut dance reflect everyday life in the community. These movements begin with the initial tahtim, or a salute to the audience. Step 1 is called the basic step; step 2 is called the "yaking" (sifting); step 3 is called the "swinging rowing" (serong rowing); step 6 is called the "wing flapping" (kepak wings); step 9 is called the "head movement" (serong rowing); and end with the closing tahtim (closing).

Each movement has its own meaning. As conveyed by Budiman, the movements in the Japen Lambut dance depict the daily life of the people who existed at that time (Budiman, June 16, 2025). The meaning of the movements in the Japen Lambut dance, such as tahtim, depicts respect and courtesy to others, the sifting step signifies the gentleness of someone in sifting flour or rice, the oblique rowing step signifies someone in rowing a canoe, the wing flapping step signifies the softness of a beautiful bird's wings when flying, and step 9 or what is called the head movement signifies the symbol of the 9 circle that exists in the Sambas Sultanate (Mr. Syahril, June 6, 2025).

The meaning of the steps in the Japen Lambut dance is like tahtim, depicting respect and politeness to others, meaning that others must respect each other. The sifting step means the gentleness of a person in sifting flour or rice, meaning that in doing something one must say greetings and mention the name of Allah. The oblique rowing step means that someone in rowing a boat has a meaning that in life one must be careful in taking the path that will be passed so as not to fall and sink into bad things. The wing flapping step means the softness of the beautiful bird's wings when flying, meaning that in life one must always spread goodness to others. Step 9 or what is called the head movement means the circle symbol 9 that exists in the Sambas Sultanate, meaning that in life one must develop and be better than yesterday.

When performing the Japen Lambut dance, dancers must concentrate on the movements, as their footwork must match the beat or tempo of the instruments played by the musicians, such as the gambus, meruas, and gedumba. These movements can be seen in the following description:

**Table 1.** The meaning of the Japen Slow dance movements

| No | Figures                                                                                                                                                                                                                          | Name of Movement Variety          | Description of Various Movements                                                                                                                                                                                                                                                                                                                                                                                                                             | Meaning                                                                                                             |
|----|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|
| 1  | <p>Figure 1. Early Tahtim</p>  <p>Figure 2. Early Tahtim</p>  | Initial tahtim or initial respect | The dancers slowly enter the stage with their bodies slightly bent over, their right arm extended forward and their left arm extended backward. Their gazes are directed downward, a gesture of respect for the audience or guests present.                                                                                                                                                                                                                  | Behavior in showing respect to others.<br>Meaning: we must respect others.                                          |
| 2  | <p>Figure 3. step 1</p>  <p>Figure 4. Step 1</p>           | Step 1 (Basic Movement)           | Count one, the left foot moves forward, accompanied by the right arm swinging forward and the left arm swinging backward. Then the right foot swings forward, accompanied by the left arm swinging forward and the right arm swinging backward. Then the left hand moves forward while the right foot is pulled backward, followed by a rotation of the left wrist, followed by a kick on the right foot, followed by the left arm being pulled to the side. | Basic movements in Japen dance.<br>Meaning: When doing something, one must say hello and mention the name of Allah. |

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|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 3 | <p>Figure 5. Sifting</p>  <p>Figure 6. Sifting</p>                   | Step 2 Sifting        | <p>Count one, the left foot is positioned forward and the right hand is lifted and bent upwards parallel to the chest, then the left hand is towards the left side, then the right foot crosses over the left foot and is followed by the hand position being in the opposite direction of the previous movement.</p> | <p>A person's behavior or etiquette when sifting, which can be seen from the position of the hands, is not raised too high.<br/>Meaning: In life, one must be patient and steadfast in doing something so that what is done is in line with expectations and is not wasted.</p> |
| 4 | <p>Figure 7. Oblique Rowing</p>  <p>Figure 8. Oblique Rowing</p>  | Step 3 Oblique Paddle | <p>The dancer's position is slightly bent over with both hands behind her. Then, the right foot is lifted and kicked, followed by the left hand being pulled back as if paddling an oar.</p>                                                                                                                          | <p>Etiquette or behavior when rowing a boat.<br/>Meaning: In life, one must be careful when choosing the path to avoid falling into bad things.</p>                                                                                                                             |

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|---|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 5 | <p>Figure 9. Wing Flapping</p>  <p>Figure 10. Wing Flapping</p>      | <p>Step 6<br/>Flap the Wings</p> | <p>The right hand opens to the right side and is bent at chest level, followed by the left leg opening to the left while the right hand is to the right side. Then the right leg crosses to the left side followed by the left hand being lifted to the left side at chest level with a bent position and repeated until the fourth count and on the eighth count the body is rotated with the heel of the foot stomping on the floor with the right hand bent at chest level.</p> | <p>The beauty of a bird flapping its wings. Meaning: In life, we must always spread kindness to others.</p>                                                           |
| 6 | <p>Figure 11. Head Movement</p>  <p>Figure 12. Head Movement</p>  | <p>Step 9<br/>Head Movement</p>  | <p>In this movement, the right hand is in front of the chest and the left hand is behind, then the body from the hips to the head rotates with the right leg in front and the left leg behind, until the circular movement is completed without changing places and is done several times.</p>                                                                                                                                                                                     | <p>This symbol mimics the nine-pointed circle found on the royal symbol of the Sambas Sultanate. It signifies that life must evolve and be better than yesterday.</p> |

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|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------|
| 7 | <p>Figure 13. Final Tahtim</p>  <p>Figure 14. Final Tahtim</p>  | <p><i>Final tahtim or final respect</i></p> | <p>In the final Tahtim movement or final salute, the dancer's body position is slightly bent with the left leg half-squatting and the right leg folded behind, the right hand is half-raised and the left hand is in a back position. Turning the head and clasping the fingers in front of the face and following the turn of the head, then standing back and bowing, the left hand and right hand are brought together and the head also bows in salute.</p> | <p>Behavior in giving respect and greetings to others.</p> |
|---|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------|

## Music

Initially, the accompanying music for the Japen Lambut dance used Arabic instruments. After its introduction to Indonesia, the music adapted to the music of the regions where the dance originated. The music in the Japen Lambut dance serves to bolster the dancers' movements. Syahril explained that the instruments used are one gambus pengayuh (a traditional Indonesian lute), one ketipung (a traditional Indonesian lute) or gedumba (a traditional Indonesian lute), three marwas (a traditional Indonesian lute) or meruas (a traditional Indonesian lute) drums, and a singer. The rhythm used is a desert rhythm. Solihin echoed this sentiment:

The musical instruments that are usually played or used during the performance of the Japanese Lambut dance are one gambus, one gedumba drum, 3 double gandrangs and added by a singer who sings poetry to the tune of Padang Paser or Arabic (Mr. Solihin, 10 June 2025).

The gambus is a traditional Malay musical instrument made of wood and played almost identically to a guitar. The gambus used in the Japen Lambut dance in Sekura is handcrafted by Solihin. The wood used is jackfruit or cempedak wood, measuring 110 cm in length. A picture of the gambus is shown below:



**Figure 15.** Gambus  
(Source: Mr. Solihin's collection)

The type of gambus used during the Japen Lambut dance performance. This documentation was taken by Apriansyah at Mr. Solihin's home on Wednesday, June 10, 2025.

Syahril stated that in ancient times, the gambus player also played the role of singer in the Japen Lambut dance. While playing the gambus, the player also sang the lyrics during the Japen Lambut dance performance (Mr. Syahril, June 6, 2025). However, today, the gambus player and the singer are different people.

In addition to the gambus, another instrument used is the long drum, or gedumba. The long drum, or gedumba, is a cylindrical instrument made of wood with goatskin at the end. The gedumba is also a musical instrument made by Solihin himself. According to Solihin, cempedak wood is the best wood for making gedumba. The gedumba commonly used is 50 cm long and 25 cm wide (Mr. Solihin, June 10, 2025). It is played by striking it with four fingers, producing a "dung" (dung) and "tak" (tak) sound. "Dung" (dung) is produced when the drum is struck in the center, and "tak" (tak) is produced when the drum is struck at the edge. The gedumba is illustrated below:



**Figure 16.** Long Drum (gedumba)  
(Source: Mr. Solihin's collection)

The gedumba is a type of instrument used during the Japen Lambut dance performance. This documentation was taken by Apriansyah on Wednesday, June 10, 2025, at Mr. Solihin's home.

In addition to the gambus and gedumba, another instrument always played during the Japen Lambut dance performance is the marwas or meruas. The meruas is a percussion instrument used in the Japen Lambut dance. Solihin, a Malay musician and traditional instrument maker in Sekura, explained that the meruas used in Japen Lambut are made of cempedak wood and measure 10 cm high and 15 cm wide. Three meruas are usually used.

The meruas drum is played differently from the gedumba drum. Gedumba is played by hitting it with four fingers, while the knuckle drum touches or holds the bottom of the knuckle drum, then the other hand is used to hit the top of the drum with five fingers (Mr. Solihin, June 10, 2025). The image of the knuckle drum is as follows:



**Figure 17.** Marwas Drum (segmented)  
(Source: Mr. Solihin's collection)

A type of rearranged musical instrument used during the Japen Lambut dance performance. Research documentation was taken on Wednesday, June 10, 2025, by Apriansyah at Mr. Solihin's house.

The musical instruments described above are used to accompany vocals in the form of Islamic poetry. The Islamic poetry recited contains praises to Allah SWT and the Prophet Muhammad SAW.

### **Verse**

The poetry in the Japen Lambut dance is a part of the Japen Lambut dance. Based on the researcher's observations, the poetry conveyed in the Japen Lambut dance is in the form of Islamic messages. The poetry is delivered with music with desert or Arabic nuances. During the observation of the Japen Lambut dance performance, before the singer delivers the poetry contained in the Japen Lambut, the gambus is first sounded as an initial intro for the dancer to start dancing the Japen Lambut dance, followed by simultaneous drum beats and after that the singer sings the poetry in the Japen Lambut dance.

Syahril stated that the lyrics of the Japen Lambut dance used to be in Arabic. However, research has not yet found the original Arabic text, as conveyed by Halipah, Abdullah's third child.

The legacy of Japen Lambut, we don't know, but none of our descendants participated in the Japen Lambut dance, those who participated only watched the dance, so we don't know the

Arabic lyrics and the deceased never saw the lyrics of the lyrics until he died (Halipah, June 26, 2025).

In line with what Syahril said, Syahril did not keep the Arabic text of the Japen Lambut (Mr. Syahril, June 26, 2025). However, when it was to be performed in Jakarta in 1981, the lyrics were changed from the original Arabic to the current Indonesian lyrics by H. Walid, or as the Sekura people usually call him, Pak Tam Walid (Mr. Syahril, June 26, 2025). The lyrics or lyrics of the Japen Lambut dance can now be seen below: (Hasibah, May 22, 2019)

*With Bismillah we begin  
The most merciful, the most merciful  
Protect Your servant  
From all the temptations of Satan  
Awwaluddin Makrifatullah  
The beginning of ugame getting to know Allah  
The Qur'an and hadith are written  
Prophet Muhammad Messenger of Allah  
O Messenger of Allah  
The first human was Adam  
Grandmother of pagan and Islamic humans  
In Jibril's place a handful of earth  
God's creation, nature's creation  
This is the name in the Koran  
Twenty-five chosen Apostles  
First of all, Allah's Prophet Adam  
Second Idris Alaihisalam  
This is where our dance ends  
We thank you  
Here we end  
Mistakes and errors, please forgive  
Yes. . . greetings tahtem  
Oo Lailaha illalah  
Yes Muhammad. . . O Messenger of Allah*

Based on the lyrics of the Japen Lambut dance, it can be seen that it contains Islamic messages. The lyrics are sung to Arabic or desert rhythms, accompanied by the Malay musical instruments described previously.



**Figure 18.** Text of Japen Lambut Poetry

The text of the Japen Lambut dance lyrics, rewritten by Hasibah, a singer, in the Japen Lambut dance by the Bina Karya Sekura Studio, led by Mr. Syahril. Research documentation was taken on May 22nd by Apriansyah, the Bina Karya Studio.

### Costume

The next element or component of the Japen Lambut dance is costume. Costume is closely related to the makeup of a performance, ensuring the message conveyed. According to Budiman, the costume worn in the Japen Lambut dance is Malay. If the dancer is performing the Japen Lambut dance, the attire is called a baju kurung. Meanwhile, if the dancer is performing the Japen Lambut dance, the attire is a telok belanga shirt, complemented by a cap and gold-threaded cloth (Budiman, June 16, 2025). This statement echoes Syahril's statement:

The clothes worn for the Japen Lambut dance are Malay clothes. Since ancient times, Malay clothes have been worn. The men wear telok belangak clothes with bannang ammas cloth and warne ittam skullcaps and now they usually wear tanjak. Women also wear kurong clothes (Mr. Syahril, 16 June 2025).



**Figure 19.** Baju Kurung Clothes of Japen Lambut Female Dancers

Baju Kurung, the female dancer's outfit for the Japen Lambut dance, modeled by Hada Madilla (20 years old), a member of the Bina Karya Sekura Studio led by Mr. Syahril. The researcher's documentation was sent by Hada via WhatsApp on Sunday, June 5, 2025.

Based on the statement above, Solihin also added that the attire worn in the Japen Lambut dance is that male dancers usually wear a black cap. However, nowadays, it is trendy to wear a tanjak, and male dancers wear tanjaks when performing the Japen Lambut dance (Solihin, June 10, 2025).



**Figure 20.** Baju Telok Belanga, the Male Dancer's Outfit for the Japen Lambut Dance

Baju Telok Belanga, the attire of the male dancer of Japen Lambut, modeled by Mr. Syahril (51 years old) from the Bina Karya Sekura Studio. The researcher's documentation was sent by Jemmi via WhatsApp on Saturday, August 24, 2019.

### **Dakwah Media in Japen Lambut Dance**

Dawah is to encourage and motivate people to do good and forbid evil in order to be safe and happy in this world and the hereafter, as explained in the word of Allah in Surah Ali Imran, verse 104.

The translation is: "And let there be among you a group who call to goodness, enjoin what is right and forbid what is wrong; they are the successful ones" (Department of Islamic Religious Affairs, 2015: 63).

Based on this verse, humans are obligated to preach, calling to goodness and enjoining good deeds and forbidding evil. Da'wah, in the sense of enjoining good and forbidding evil, is an absolute requirement for salvation and perfection in human life. By following God's commands, humans will be safe in this world and the hereafter (Thohir Luth, 1999: 67).

Da'wah is not only carried out in mosques, namely through sermons or public speeches. There are many other ways to spread Islam. One of these is through dance, namely the Japen Lambut dance. In Japen Lambut, the poetry and movements of the dance serve as a medium for

conveying da'wah. The poetry and movements of Japen Lambut are considered a medium for conveying da'wah because they convey a message of goodness.

### 1. Japen Lambut Dance Poetry as a Da'wah Media

Poetry is one of the media for preaching which is conveyed to preach orally. Da'wah using verbal means is usually called bil-lisan da'wah which is conveyed with words or verbal utterances that can be understood by mad'u well, as explained in the word of Allah, Surah An-Nahl verse 125.

Translation: "Call (humans) to the path of your Lord with wisdom and good lessons and refute them in a good way. Indeed, it is your Lord who knows better about those who stray from His path and He is the one who knows better those who are guided" (Department of Islamic Religion, 2015: 383).

Based on this verse, preach with wisdom, by giving good lessons, and arguing well. As interpreted by Imam Jalaluddin Al-Mahalli and Imam Jalaluddin As-Suyuthi, namely preaching to order people to worship Allah by showing people the signs of Allah's greatness with clear evidence (Imam Jalaluddin Al-Mahalli and Imam Jalaluddin As-Suyuthi, 2006: 1118).

As a medium for preaching, the Japen Lambut dance contains messages of preaching conveyed through lyrics or poetry, specifically about faith, sharia, and morals. The poetry in Japen Lambut conveys messages about faith, namely faith in Allah. Faith in Allah means believing in one's heart that Allah is One and has no partners, which is then expressed verbally and acted upon.

The poetry of Japen Lambut encourages the need to recognize Allah as revealed in the Quran and to include Him in all one's activities so that they will be rewarded. As stated in Surah Al-Baqarah verse 163:

Translation: "And your Lord is One God; there is no god but He, the Most Gracious, the Most Merciful" (Department of Islamic Religious Affairs, 2015: 30).

Based on this verse, Allah is the One God and there is no god worthy of worship except Him. In the poem Japen Lambut conveys the need to know Allah in the Koran and include Allah in all activities, which can be seen in the following lyrics:

*Awwaluddin Makrifatullah  
The beginning of ugame getting to know Allah  
The Qur'an and hadith are written  
Prophet Muhammad Messenger of Allah  
O Messenger of Allah*

Based on this poem, the message conveyed is meaningful: that in carrying out any activity, one must involve Allah SWT, through the utterance of the word "bismillah" (in the name of Allah). Furthermore, the meaning conveyed by this poem conveys that in religion, one must first understand Allah, as revealed in the Quran and Hadith, and acknowledge the Prophet Muhammad as God's messenger.

In addition to faith in Allah, the message conveyed is faith in the Messengers. Faith in the Prophets and Messengers of Allah means that humans believe in the Prophets and Messengers to lead humanity from darkness to the path of truth. As explained in the word of Allah Surah An-

Nahl verse 36:

Translation: *"And indeed We have sent a Messenger to every people (to call): "Worship Allah (alone), and stay away from the Taghut"; So among the people there are those who have been guided by Allah and there are also people who have definitely gone astray. So walk on the earth and see how the end of those who deny (the messengers)"* (Department of Islamic Religion, 2015: 369).

Based on this verse, Allah has sent the Messenger to call for da'wah, namely to worship Allah and not associate partners with Him. As the interpretation of Imam Jalaluddin Al-Mahalli and Imam Jalaluddin As-Suyuthi, that is, Allah sent a Messenger to each community to order them to worship Allah and make Him one and not worship idols (Imam Jalaluddin Al-Mahalli and Imam Jalaluddin As-Suyuthi, 2006: 1081).

In the poem Japen Lambut conveys the names of the Prophets and Apostles who were sent by Allah SWT to perfect religion, invite them to the path of truth, and bring humanity out of darkness into the light of truth, which can be seen in the following lyrics:

*The first human was Adam  
Grandmother of pagan and Islamic humans  
In Jibril's place a handful of earth  
God's creation, nature's creation  
This is the name in the Koran  
Twenty-five chosen Apostles  
First of all, Allah's Prophet Adam  
Second Idris Alaihissalam*

Based on this poem, the message conveyed is that the Quran lists the names of God's chosen messengers, from the first prophet, Adam, to the last, Muhammad. The prophets and messengers sent by Allah SWT were to perfect religion, invite people to the path of truth, and lead humanity from darkness to the light of truth. All of this was accomplished by the first prophets, Adam, and concluded with the last prophet, Muhammad.

In addition to the message of faith conveyed, Japen Lambut poetry also contains a moral message. Japen Lambut poetry is considered a medium of da'wah (Islamic preaching) and is conveyed verbally, conveying praise and good deeds. This goodness is reflected in the morals contained in Japen Lambut poetry.

Morals are a form of behavior, a set of traits that describe a person's character, whether good or bad, as seen through their words and actions. The moral message conveyed through Japen Lambut dance poetry can be seen as follows:

*Our dance ends here.  
We express our gratitude.  
This concludes our dance.  
Please forgive any mistakes or errors.*

A good Muslim, after doing something for another, should express gratitude and apologize. This is done because, as humans, we are inherently prone to mistakes and errors. Those who forgive must be aware that every human being has the potential to make mistakes.

Based on this explanation, good manners are crucial in society, as a person is judged good or bad based on their morals and behavior, both in their words and actions. However, words and actions must be based on the Quran and Hadith, as each culture behaves differently.

Based on the explanation above, it can be concluded that the poetry in the Japen Lambut dance can be used as a medium for da'wah (Islamic outreach) because it is conveyed verbally, specifically through song. It can be considered a medium for da'wah because it conveys messages of goodness, such as the message of faith (aqidah), and morals (akhlak), namely expressing gratitude and apologizing. This is evident in the poetry. Good manners are crucial in social life. A person's good and bad morals can be discerned from their politeness and courtesy.

## 2. Japen Lambut Dance Movements as a Medium for Da'wah

Da'wah is not only about words; it can also be about movement. The movements in question are those that convey a message to invite people to the path of goodness. In communication, conveying communication solely through movement is called nonverbal communication. Meanwhile, in da'wah, da'wah carried out through movement or actions is called da'wah bil-hal.

Da'wah bil-hal is da'wah carried out through deeds and actions, namely by applying and implementing religious teachings conveyed verbally or in writing. Da'wah through deeds or actions can be applied or carried out by prioritizing the application of religious teachings in daily life, for example, by behaving well and being polite in society and doing good deeds (Ramlah, 2015: 219).

The movement used as a medium for da'wah is the tahtim movement. Tahtim is interpreted as a greeting of respect to the audience.



**Figure 21.** Tahtim

Tahtim dance movements performed by Irwan (18 years old), a member of the Bina Karya Sekura Studio, led by Mr. Syahri. Photographer Apriansyah, Lake Sebedang location, taken on June 27, 2025.

These movements convey a message of good manners toward others and in doing things, such as bowing respectfully to indicate politeness. These movements convey a message of morality. Morality is a form of behavior, a code of conduct that reflects a person's character, whether good or bad, as seen through their words and actions. The morality embodied in the Japen Lambut movement is the politeness commonly practiced in society, such as bowing when passing by an elder.

In addition to the tahtim movement, which teaches good morals and good manners towards others, we must be patient and steadfast in carrying out our actions so that what is done is in accordance with expectations and is not wasted, as conveyed through the ngayak movement. In ngayak, one must be patient and slow to ensure that the sifted material does not scatter, and that the work is not wasted.

Similarly, in life, in carrying out any task, one must be patient and sincere in carrying out it, so that the work becomes a blessing. As explained in Allah's word in Surah Al-Baqarah verse 153:

Translation: *"...Indeed, Allah is with the patient"* (Department of Islamic Religious Affairs, 2015: 29).

Based on this verse, Allah is always with those who are patient and Allah does not abandon them. After the tahtim and nyaking movements, there is also the oblique rowing movement. The oblique rowing movement is danced after the nyaking movement. The meaning of the rowing row movement is to board the canoe and row carefully so as not to drown.

Likewise in life, when doing something you have to be careful and think when taking the path you are going to take so as not to fall into and sink into something bad. As explained in the word of Allah surah Al-Ahzab verse 33.

Translation: *"So that He asks the truthful people about their truth and He provides for the disbelievers a painful punishment"* (Department of Islamic Religion, 2015: 592).

Based on this verse, when doing something you have to be careful and not fall into something bad that will ultimately result in torment in hell Allah. In addition to the tahtim, ngayak, and serong oar movements, there is also the wing-flapping step.

In the wing flapping step, the right hand and left hand are opened like a bird flapping its wings. The meaning of this movement is to spread kindness to others. In life we must always spread kindness to others. As explained in the word of Allah surah Al-Baqarah verse 195:

Translation: *"And spend (your possessions) in the way of Allah, and do not throw yourself into destruction, and do good, for indeed Allah loves those who do good"* (Department of Islamic Religion, 2015: 37).

Based on this verse, Allah tells us to do good and avoid destruction. Allah will reward those who do good with double goodness and will be liked by Allah. So don't give up and don't give up on good things.

Apart from the tahtim, nyayak, oar tilt, and wing flapping steps, there is also step 9, namely a rotating head movement. The circle 9 symbol found in the Sambas Sultanate is a symbol made

to mean that the Sambas palace was made by the ninth sultan, namely Sultan Muhammad Mulia Ibrahim Tsafiuddin and the circle number 9 is surrounded by 13 stars which means the 13th descendant of the sultan who rebuilt the palace of the Sambas Sultanate. With the meaning contained in this movement to build and improve what has happened for the better. As Allah says in surah Al-Hasyr verse 18:

Translation: *"O you who believe, fear Allah and let everyone pay attention to what he has done for tomorrow (the afterlife); and fear Allah, indeed Allah is All-Knowing of what you do"* (Department of Islamic Religion, 2015: 799).

Based on this verse, every Muslim must demonstrate what they have done to build and improve themselves through self-reflection, aiming to make today better than yesterday. If a person fails to improve and improve themselves, they are considered among the losers.

Based on the above explanation, it can be concluded that the Japen Lambut dance movements used as a medium for preaching in the Sambas Regency community are tahtim movements. The medium used to convey this message is body language. These movements convey the message of preaching, namely about morals, behaving politely towards others, always being patient, being careful and thoughtful, spreading goodness to others, and holding fast to the name of Allah to improve oneself.

### 3. Implications of the Japen Lambut Dance Poetry and Movements as a Medium for Preaching

According to the Great Indonesian Dictionary, implication means involvement or the state of being involved (Ministry of National Education, 2008: 542). In another sense, implication is also defined as the effect, consequence, or impact of something. Based on this definition, it can be concluded that implication is the effect or impact of involvement in an event.

Most people know of preaching through sermons and speeches delivered in mosques. Preaching isn't limited to sermons in mosques; it can also be done through Islamic arts and culture, packaged within local traditions. One art form in the Sekura region that incorporates preaching and local culture is the Japen Lambut dance.

The Japen Lambut dance conveys Islamic messages through its lyrics and movements. The lyrics address faith, sharia, and morals. The movements, on the other hand, emphasize morals practiced in local culture, such as being polite to others.

Japen Lambut dance is a developing art form in Sekura, a region with positive values that teaches kindness and polite behavior towards others. Japen Lambut dance has revived in Sambas Regency after a several-year hiatus and is now being reintroduced with the aim of preserving Malay culture with Islamic nuances.

Japen Lambut dance is taught through school activities such as dance extracurriculars. This extracurricular activity encourages young people to engage in positive activities. This is evident year after year, with young people from Sekura participating in the dance.

Based on the researchers' observations, the music used is a gambus rhythm or desert rhythm. In preaching through Japen Lambut dance, music also influences these activities. Solihin stated in an interview that music brings feelings of happiness while simultaneously relieving stress and anxiety (Solihin, August 9, 2025). Julita also said that the implications she felt when

participating in the Japen Lambut dance were a feeling of happiness and a calm heart (Julita, August 9, 2025).

Similarly, Irwan expressed the joy felt by the Japen Lambut dance, as he loved art and participating in it, particularly dance, can foster relationships (Irwan, August 8, 2025). Similarly, Solihin expressed his sentiments by saying that participating in the Japen Lambut dance enriched his Malay musical experience and fostered friendships (Solihin, August 9, 2025).

Based on the above explanation, the influence or impact of the involvement of poetry and movement in the Japen Lambut dance as a medium of da'wah has had a positive impact on some of the younger generation in Sambas Regency. This positive impact is still developing local culture with Islamic nuances so that it is not lost due to the current modern era. Da'wah is carried out in an interesting and easily understood by the community. Furthermore, the Japen Lambut dance also increases feelings of happiness, relieves anxiety and creates peace of mind, enhances experience in Malay music and makes new friends through social gatherings.

#### **4. CONCLUSION**

Based on the research findings presented previously, it can be concluded that the Japen Lambut Dance serves as a medium for preaching to the community in Teluk Keramat District, Sambas Regency. The Japen Lambut dance poetry serves as a medium for preaching, conveyed verbally through singing. It can be considered a medium for preaching because it conveys messages of goodness, such as the message of faith (aqidah), the message of sharia (saying "bismillah" before doing something), and the message of morality (saying "thank you" and "forgiveness"), as reflected in the poetry.

In addition to the poetry, the Japen Lambut dance movements can also be used as a medium for preaching. The Japen Lambut dance movement used as a medium for preaching to the community in Sambas Regency is the tahtim movement. The medium used to convey this message is body language. These movements convey messages of morality, such as behaving politely towards others, being patient, being careful and thoughtful, spreading goodness to others, and holding fast to the name of Allah to improve oneself.

The presence of the Japen Lambut dance in Sambas Regency has had a positive impact on the Malay community in Sambas Regency. The implications or influence of the lyrics and movements of the Japen Lambut dance as a medium for da'wah have had a positive impact on some of the younger generation in Sambas Regency. This positive impact is continuing to develop local culture with Islamic nuances so that it is not lost to today's modern developments. Furthermore, the Japen Lambut dance also increases feelings of happiness, relieves anxiety and creates peace of mind, enhances Malay music experience, and makes new friends through social gatherings.

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