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## Bedhayan Gagrag Sumirat Puspito dance: The innovation in conveying Islamic da'wah through arts

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#### Abstract

The development of Islam in Indonesia has been affected by Islamic organizations that use cultural acculturation to integrate local traditions into religious practices. Muhammadiyah, which is active in social and educational initiatives, integrates traditional arts such as dance to subtly spread Islamic values, represented by Bedhayan Gagrag Sumirat. This integration enriches cultural heritage while promoting religious teachings, serving as a form of da'wah among the Indonesian Muslim community. The aim of this research is to study social phenomena in society regarding the cultural acculturation of Yogyakarta and Malang through the Bedhayan Gagrag Sumirat dance which is integrated with Muhammadiyah Islam. This research was conducted qualitative approach using observations and interviews. The research results in the process of the Bedhayan Gagrag Sumirat Dance are a form of cultural acculturation of Yogyakarta and Malang with integrated Muhammadiyah Islamic values. The Bedhayan Gagrag Sumirat dance not only depicts the richness of local culture, but also teaches Muhammadiyah Islamic values. As an innovative and effective means of preaching, this modern dance reflects local cultural harmony and conveys religious messages through art.

**Keywords:** Bedhayan Gagrag Sumirat, Cultural Acculturation, Muhammadiyah Islam



### Public Interest Statement

This study reveals how Muhammadiyah, an Islamic organization in Indonesia, uses cultural acculturation to integrate local traditions, especially through the Bedhayan Gagrag Sumirat dance art. This dance not only inherits the rich culture of Yogyakarta and Malang, but also acts as an innovative means of Islamic preaching. Through a qualitative approach with observations and interviews, this research highlights how this dance conveys religious messages subtly while simultaneously promoting harmony between local culture and Muhammadiyah Islamic values.

### Introduction

The development of Islam in Indonesia has been affected by two main organizations, namely Nahdlatul Ulama (NU) and Muhammadiyah, as well as various cultural acculturation efforts carried out by both (Bachtiar, 2022); (Nasution, 2020). One of the examples of the diversity of cultural acculturation adopted by Muhammadiyah to be accepted by local communities as the spread of religious values is through the development of arts and culture, such as dance, wayang, music and games. This method is considered effective considering that the distribution process is very smooth to the community (Irma, 2013). Muhammadiyah, as an Islamic organization active in social movements and education, has taken steps to adapt Islamic teachings to local culture (Iskandar & Firdaus, 2020). One way is to incorporate local cultural elements into their activities in an effort to get attention and be accepted by the community, including in the field of arts such as traditional dance (Ahmad Raziq Nazmi, 2022). Although previously in several regions in Indonesia dance was not completely tied to Islamic values, this did not hinder the spread of Islam (Widyastini, 2004). Islam has taken steps to adapt to existing culture without ignoring its religious principles. For example, the Bedhayan dance, a traditional Javanese dance, has been accepted and integrated in a religious context to become the Bedhayan Gagrag Sumirat dance (Restian et al., 2019). This dance was successfully adopted by Muslims in Indonesia without contradicting the teachings of the Islamic religion. The Bedhayan Gagrag Sumirat dance is a means of preserving and enriching local cultural heritage while still practicing religious beliefs.

The existence of dance is closely related to the beauty of the movements and curves of the dancer's body. The interwoven patterns of use of space, time and energy produce a unique beauty in the dancer's movements (Titisantoso et al., 2020). If it is related to the teachings of Islamic religious values, it is known that in the Al-Quran Surah An Nur verse 31 emphasizes shame for both men and women, Islam prohibits some dances but also allows others (Hasan et al., 2020; Siswantari, 2020). However, with bedhayan as a new form there is an integration between Islamic values and dance culture which aims as a medium for preaching. Acculturation between dance and da'wah is an interesting phenomenon as a form of innovation in an effort to spread religious teachings and moral values to society, as well as enrich the cultural and artistic heritage of a nation. There has not been much research related to the Bedhayan Gagrag Sumirat dance. Suharji (2009) discusses the Bedhaya Surya Sumirat dance as a new form of Bedhaya dance that originates from the kingdom and is closely related to the king. Nurhidayah (2017) stated that mask dance can be used as an alternative medium for developing Islamic da'wah.

This is reinforced by the existence of Islamic dance art, which Wijayanti (2019) stated, art itself in the Islamic view is a manifestation of aesthetic experience in the human soul. By Azizah (2023) currently the traditional method of delivery makes the congregation feel bored when listening to preaching. There

is a process that shows the level of cultural fusion, where new elements are added to the old (Utama & Junaidi, 2023). Previous research by Restian et al., (2019) was almost close to discussing the Bedhayan Gagrag Sumirat dance movement containing philosophical values in Al-Islam Kemuhammadiyah. This research aims to study social phenomena in society with the Bedhayan Gagrag Sumirat dance which is performed in Muslim-majority environments. On the other hand, there are religious interpretations which emphasize that dance that leads to physical protrusion or allows the influence of foreign culture can conflict with traditional Islamic values. With this background, it is important to carry out this research.

## **Literature Review**

### **Gagrag sumirat bedhayan dance art**

The Bedhayan Gagrag Sumirat dance is a form of traditional dance originating from Java. This dance has high aesthetic and philosophical value. Research conducted by Restian et al. (2024) revealed that the Bedhayan Gagrag Sumirat dance not only functions as entertainment, but also as a medium for cultural education for the younger generation. This dance reflects the values of politeness, calm and harmony which are the basis of Javanese life. Apart from that, in his research it was explained that every movement in this dance has a deep symbolic meaning, reflecting humans' relationship with nature and God. This dance also teaches about religious values, where dancers are expected to reflect on the greatness of God and show gratitude through meaningful movements. Restian et al. (2022) highlights the technical and aesthetic aspects of the Bedhayan Gagrag Sumirat dance. Haryanto stated that this dance combines smooth movements with the soft rhythm of gamelan music to create a stunning harmony between the dancer and the music. In this dance, dancers are required to have high technical mastery and the ability to express emotions subtly and deeply. Apart from that, this dance is often performed in traditional ceremonies and cultural events as a symbol of respect for ancestors and traditions.

### **Cultural Acculturation in the form of Dance in Indonesia**

In the research of Wiradharma et al. (2024) shows that cultural acculturation in Indonesia has produced rich and varied dance art forms. They found that traditional dances from various regions such as Aceh, Betawi, Bali, Kalimantan, Sulawesi and Papua reflect a combination of local traditions and foreign influences. This process enriches the aesthetic and ethical values of these dances, as well as strengthening local cultural identity amidst globalization. Opsantini and Septiyan (2023) also found that in dance, there are traditional Javanese elements with other cultural influences incorporated into it. Each movement in the dance has a deep symbolic meaning, illustrating the relationship between humans, nature and diverse cultures. Apart from functioning as entertainment, dance also acts as an educational medium that teaches cultural values to the younger generation, helping them appreciate and preserve cultural heritage.

Tadurissya and Pramutomo (2023) observed that traditional dance that experiences cultural acculturation can become the basis for the development of contemporary dance. They note that these dances often combine dynamic movements and flashy costumes, creating exciting and energetic performances. The adaptation of modern elements into traditional dance shows the flexibility of local culture in accepting and integrating new influences without losing its traditional essence. This research shows that dances resulting from acculturation not only maintain cultural heritage but also develop

along with changing times. Puspita et al. (2023) say that cultural acculturation shows a long history of cultural interactions between local communities and foreign influences.

### **Muhammadiyah Islam**

Muhammadiyah is a reformist movement in Islam founded by Ahmad Dahlan in 1912 in Yogyakarta, Indonesia. This movement aims to purify Islamic teachings from practices that are considered inconsistent with the original teachings of Islam. Apart from that, Muhammadiyah also aims to modernize religious understanding and practice. Muhammadiyah emphasizes the importance of education, social charity and da'wah as a way to achieve this goal. According to Rahmadani and Suyatno (2024), Muhammadiyah has made various innovations in education to teach Islamic and Muhammadiyah values. Education in Muhammadiyah schools not only focuses on general knowledge but also emphasizes teaching Islam in depth. This innovation helps students internalize religious values in a way that is relevant to modern life. Darmayanti et al. (2024) highlights the historicity of Muhammadiyah as a progressive Islamic movement. The founder of Muhammadiyah, Ahmad Dahlan, tried to make Islam a religion that was relevant to current developments without abandoning the basic teachings of Islam. This thinking is reflected in various social and educational activities carried out by Muhammadiyah.

Apart from that, Muhammad and Nurhakim (2024) explained that there was reform of Islamic education from a Muhammadiyah perspective. They show how Muhammadiyah has succeeded in combining religious and general education, and produces graduates who not only understand Islamic teachings but are also ready to contribute to modern society. These reforms include the use of technology and innovative learning approaches. Tualeka and Tsalitsah (2023) note that Muhammadiyah continues to adapt to social and technological changes while still adhering to the basic principles of Islam. This allows Muhammadiyah to remain relevant and make significant contributions in various fields including education, health and social welfare. Muhammadiyah holds the view that religion and life must work together to achieve social welfare. This philosophy is reflected in various policies and programs promoted by Muhammadiyah to improve the quality of life of religious communities (Pahlevy et al., 2023).

### **Research Methodology**

The approach used was qualitative methods, the aim is to dig up information, explain a phenomenon in depth and is done by collecting data in as much depth as possible (Rukajat, 2008). The research was conducted in the period April-June 2024. Data was collected through an observation and interview process with a duration of 30-45 minutes. Meanwhile, observations were carried out by reviewing Bedhayan dance performance activities at the University of Muhammadiyah Malang or events featuring Bedhayan dance. In this research there were three informants, namely art teachers from the Muhammadiyah University of Malang and the State University of Malang. The selection of informants was based on purposive sampling, namely a technique for determining samples with certain considerations, such as teaching in the arts field, and a minimum teaching experience of 5 years. Meanwhile, this research used a purposive sampling technique with 3 informants who met the considerations. This is in accordance with Sukmawati (2023) and Tongco (2007), namely that purposive sampling can be used in qualitative research with the number of informants depending on the conditions of adequacy and relevance and a minimum of one informant is required. Interviews were conducted with informants with the aim of exploring word view data on the problems raised.

Table 1. Data of Research Informants

No	Name	Status	Campus
1.	Delora Jantung Amelia, M.Pd	Advisor of UKM Sansekerta, Art and Musical Studio (Karawitan)	Universitas Muhammadiyah Malang
2.	Dr. Tri Wahyuningtyas, S.Pd., M.Si	Lecturer from Dance Art and Music Art Education, Department of Art and Design, Faculty of Literature	Universitas Negeri Malang
3.	Belinda Dewi Regina, S.Pd., M.Pd	Lecturer of Primary School Teacher Education, Faculty of Teacher Training and Educational Science	Universitas Muhammadiyah Malang

### Results and Discussion

In this research results and discussion chapter, the results of observations, interview results, research results and discussion of the research are described. The focus of this research is to study the phenomena that exist in society with the Bedhayan gagrag sumirat dance within Islamic institutions. This phenomenon is interesting to research because it illustrates how an Islamic educational institution is able to combine aspects of local culture with religious values in the form of art, creating a combination that is unique and relevant to the current context. The public's views regarding dance developed by art departments at Islamic-based universities are an interesting thing to research because of the integration between local culture and Islam. This research was conducted at a university in the city of Malang by looking for informants who met the criteria set out in this research. The research results are described descriptively in groups of results in the form of Islamic culture and values.

### Bedhayan Gagrag Sumirat Dance Arts and Philosophical Values

The Bedhayan Gagrag Sumirat dance is a traditional performance that is often staged by the Muhammadiyah University of Malang. Located in the border area between Malang Regency and Malang City, this university has a rich history. The Gagrag Sumirat dance can be seen in Figure 1. This dance is named by Bedhayan "Gagrag Sumirat", where "Gagrag" symbolizes Muhammadiyah's spirit of progress, and "Sumirat" is a symbol of the shining Muhammadiyah Sun. The Bedhayan Gagrag Sumirat dance is a cultural output with meaning and value that can be described as a symbol system. Dance as an expression of human feelings is a symbol system that contains many meanings so that it will produce different interpretations from each audience. The Bedhayan Gagrag Sumirat dance, which has its roots in the cultural collaboration of the University of Muhammadiyah Malang, functions as a medium for Islamic preaching that embodies the philosophical ideals of Al-Islam Kemuhammadiyah. Based on research by Restian, et al., (2024) the "Bedhayan Gagrag Sumirat" dance combines 60 dance movements to convey 10 characteristics of Muhammadiyah, reflecting values such as charity, ukhuwah Islamiyah, openness, and commitment to justice.



Figure 1. Dance of Bedhayan Gagrag Sumirat

Source: <https://www.umm.ac.id/id>, 2017

However, discussions about dance and Islam are of course related to the role of the body as the main medium in dance, which is often controversial because it is considered to display the intimate parts in public, especially for female dancers. The stereotype of some people that dances used for broadcasting are haram still persists to this day. Barker (2004) defines stereotypes as striking but simplistic representations that reduce individuals to a set of magnified traits and often have a negative meaning. However, the presence of the Bedhayan Gagrag Sumirat dance performed by the University of Muhammadiyah Malang minimizes stereotypes from society. In the context of the relationship between Islam and dance culture, controversy often arises in society regarding the use of this art. Some views believe that dance can contain elements that are contrary to Islamic values, such as physical prominence or foreign cultural influences that are considered inappropriate. However, to narrow the gap between these views, a wise acculturation approach is needed. This acculturation not only allows the integration of dance culture within an Islamic campus or institutional environment, but also prioritizes religious and moral values that are highly upheld in Islam.

The acculturation of two cities rich in cultural heritage, namely Yogyakarta and Malang, has distinctive dances, reflecting local history, traditions and beauty. Table 1 describes a comparison of the characteristics of traditional dances from the two cities, starting from movements, make-up, clothing, accompanying music, to floor patterns. However, the influence of cultural acculturation which is an inseparable part of the development of dance in the area cannot be ignored. Through a harmonious combination of traditional elements and new elements adopted from various cultures, the Bedhayan Gagrag Sumirat dance art work was created.

Table 2. Characteristics of Bedhayan Gagrag Sumirat Dance from Local Culture and Islamic Dance of Muhammadiyah

No	Dance Element	Dance Element (Especially Gagrak Characteristics)	Local Culture		Islam of Muhammadiyah
			Yogyakarta	Malang	
1	Hand and Leg Movement	Dynamic and Energetic		✓	
		Strong and agile leg movement	✓	✓	
2	Make up	Pierce and bold make up		✓	
		Head cover decoration			✓
		Bright and firm color of lipstick and eye shadow		✓	
3	Fashion	Batih cloth Grudo motif	✓		
		Crown accessories, sampur with muhammadiyah logo, and sung-sung necklace	✓	✓	✓
4	Background Music	The dance background music is karawitan music		✓	
		Traditional instrument in the form of gamelan and saron	✓	✓	✓
		Fast and exciting rithm	✓	✓	
5	Floor Pattern	Complex floor pattern	✓	✓	✓
		Pentagon floor pattern expresses the symbol of muhammadiyah			✓

In this research, it was found that there are two main indicator factors that define and differentiate the Gagrag Sumirat Bedhayan Dance from Bedhayan Dance in general, namely the culture and Islamic values that are carried. Indicators in Culture are symbols of identity, belief or religion and communication used in works of art. The second indicator is Islamic values, namely monotheism, tolerance and character education. Behind the differences in these indicators, both influence the philosophy of the Bedhayan Gagrag Sumirat Dance. Here, the two of them highlight the characteristic background of the Bedhayan Gagrag Sumirat Dance, namely the culture, especially Yogyakarta and Malang, as well as the Islamic values of Muhammadiyah. The correlation of the Bedhayan Gagrag Sumirat dance with Islamic culture and values can be seen in Figure 2.

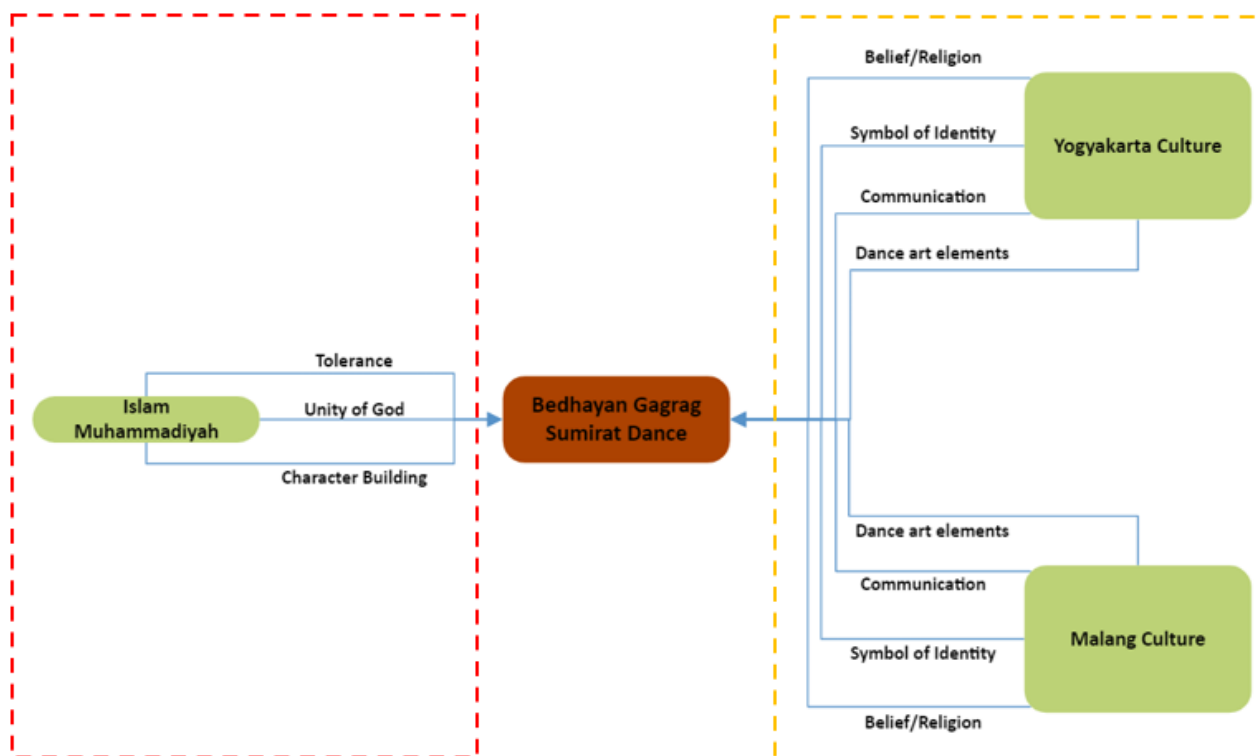


Figure 2. The Correlation of Bedhayan Gagrag Sumirat

### 1. Culture

The results of this research found that the Bedhayan Gagrag Sumirat Dance is a dance with cultural acculturation from the regions of Yogyakarta and Malang, East Java which is integrated with Muhammadiyah Islamic values. Culture within the area with indicators of belief/religion, symbols of identity and communication are explained in detail in the following points.

#### A. Culture in the Scope of Yogyakarta Dance Arts

Dance in Yogyakarta has an important role in maintaining and communicating cultural values. Traditional dances such as Bedhaya and Srimpi are not only seen as visual aesthetics, but also as a medium for expressing the legitimacy of cultural and social values (Rahapsari, 2022). In terms of belief, the Bedhaya dance is often performed in religious ceremonies at the Yogyakarta Palace and is associated with Hindu-Javanese mythology and the worship of gods and goddesses and ancestral spirits. These soft and refined dance movements reflect spiritual values and cosmic harmony. Apart from that, the identity of a group from Bedhaya dance art can strengthen the identity of the city of Yogyakarta with the dances that are performed. The Yogyakarta Palace and various dance studios have become centers of cultural education where the younger generation is taught about traditional dances, strengthening the group identity of the Javanese aristocracy and society which values tradition and noble values. Communication is also one of the goals and indicators of the success of a dance performance. Traditional dance transfers cultural knowledge from older generations to younger generations, teaching values such as modesty, perseverance, and discipline. In addition, traditional dance performances at various tourism events introduce the rich culture of Yogyakarta to the outside world, making it an important means of cultural communication in cultural diplomacy.

Dance elements are involved in the cultural acculturation that occurs between the Bedhaya



Dance and the Bedhayan Gagrag Sumirat Dance which has elements of dance from the Yogyakarta area, namely from the characteristic accessories used in the form of crowns, sampur and sung-sung necklaces. Apart from that, Bedhayan Dance also uses instruments from gamelan and saron. Thus, Yogyakarta dance is not only a means of artistic expression but also a medium for maintaining and transmitting valuable cultural values through dance education. This is in accordance with Soeroso (2008), namely that the priority of Yogyakarta's local cultural conservation policy is through education (83.3%).

#### B. Culture in the Scope of Malang Dance Arts

Malang dance has a central role in reflecting beliefs/religions, group identity, and cultural communication of local communities. Belief in traditional dances such as the Malang Princess Beskalan Dance is often performed for the purpose of offering to the ancestors. However, as time progressed, the Beskalan Dance became a dance to welcome guests at the opening of the event. This dance is characterized by dance movements that tend to be more agile, dynamic and feminine because it depicts the image of a woman's dance (Suryanto and Karnadi, 2013). And also this dance is accompanied by Javanese gamelan music complete with Slendro tunings. In terms of identity, Beskalan dance functions as an affirmation of Malang City's regional identity. Traditional dance performances are an opportunity to strengthen the sense of togetherness and cultural identity among the people of Malang. Dance studios and local cultural communities play an important role in preserving and teaching traditional dances to young generations, ensuring that this cultural heritage remains alive and thriving. Festivals and dance performances, such as the Malang Lagi Festival, provide a platform for communities to showcase their rich culture and strengthen their sense of local identity and pride. Communication purposes are involved in dance performance events. Through dance performances, moral messages, social values and traditional stories are conveyed to audiences, both locally and internationally.

The dance elements involved in the acculturation between Beskalan Dance and Bedhayan Gagrag Sumirat Malang Dance are the characteristics of dynamic dance movements and fast rhythms. Apart from that, the Bedhayan Dance also follows the typical Malang make-up which is bold and striking. In this way, the art of the Beskalan Putri Dance, which along with developments in the modern era is now increasingly forgotten, can be brought back to enrich the nation's cultural treasures (Suryanto and Karnadi, 2013).

#### 2. Muhammadiyah Islam

Dance from an Islamic perspective is a complex topic and is often debated in the context of religious and cultural interpretations. In general, Islam emphasizes simplicity, adherence to moral values, and respect for religious teachings. In this research, the focus is on the Indonesian context, namely the Bedhayan Gagrag Sumirat dance. It can be seen how traditional dance arts can be integrated with Islamic values as a form of preaching and strengthening religious identity. This shows that in practice, dance can be considered as a means of cultural expression that can be combined with Islamic religious values according to the local context. Thus, understanding dance in Islam involves dance elements in the form of dance movements, make-up and clothing, accompanying music and floor patterns in this practice in accordance with the principles of the religion that is upheld.

Dance in the context of Islamic values of monotheism not only functions as a means of artistic expression, but also as a medium for conveying deep religious messages. In Islam, the concept of monotheism emphasizes the oneness of Allah and total devotion to Him. Dance inspired by these values

can reflect spiritual beauty and adherence to Islamic teachings. “The correlation between Bedhayan dance and Islamic teachings, in my opinion, is very strong, namely as good values in understanding art according to Islamic law...” (Belinda Dewi Regina, S.Pd., M.Pd, interview, May 2024 ). Through regular and symbolic movements, this dance can teach the importance of obedience, humility and sincerity in worship. According to Restian (2022), this Muhammadiyah content is a place for Da’wah through Islamic-based dance arts.

Dance in the context of the Islamic value of tolerance plays an important role in conveying messages about harmony and respect for diversity. Islam teaches the importance of respecting differences and peaceful coexistence with others. For example, dances that combine cultural elements from different communities can be a symbol of unity and show that diversity is a strength, not a weakness. “... as we saw in the spread of Islam through the nine saints, the spread of religion can be accepted in a straightforward manner, it is spread through culture.” (Dr. Tri Wahyuningtyas, S.Pd., M.Si, interview, May 2024). This tolerance education is taught through the art of dance. This is in accordance with Sofa (2023) that learning Indonesian dance is believed to be able to instill an attitude of tolerance by providing real examples that are easy for students to understand. Islam really emphasizes the importance of character education which can be internalized more easily and pleasantly in the art of dance. Character values that can be implemented through dance include religiosity, discipline, honesty, tolerance, hard work, independence, social awareness, environmental care, and responsibility (Kabanga, et al., 2024). In accordance with the results of observations through resource persons “... not only has a role in promoting academics and science but also bridges local culture for character formation.” (Dr. Tri Wahyuningtyas, S.Pd., M.Si, interview, May 2024). Thus, dance is not only a means of entertainment, but also an educational medium that shapes individual character in accordance with Islamic values, helping to create a generation with noble character and high integrity.

Among the observations made in interviews, the three sources agreed that the Bedhaya Gagrag Sumirat Dance is one of the localizations of cultural arts and its integration with Islamic values. One interviewee argued “The correlation, the relationship is very strong as good values in understanding art according to Islamic law.” (Belinda Dewi Regina, S.Pd., M.Pd, interview, May 2024). This is because these two elements are mutually integrated. Even though the spread of da’wah through dance is increasingly being used, this is an opportunity for students to enter and contribute to the da’wah space as said by one of the speakers “...syiar is not only done by big people but preaching can also be done in the realm of students..... ..” (Dr. Tri Wahyuningtyas, S.Pd., M.Si, interview, May 2024). Its effectiveness is that the Bedhaya Gagrag Sumirat Dance increases the ability to interact and creates interactions that can lead to harmonization within religious communities. As was the response from the interviewee “... for me it removes the connotation of words which assume that Muhammadiyah no longer has the stereotype of avoiding dancing. so this obscures cultural strategy.” (Dr. Tri Wahyuningtyas, S.Pd., M.Si, interview, May 2024). This is also because “...every work of art has its own unique characteristics according to its function.” (Delora Heart Amelia, M.Pd, interview, May 2024). Therefore, the results of the analysis strengthen that the Bedhaya Gagrag Sumirat Dance shows the existence of acculturation between culture and Islamic values which currently also serves as a means of communication to society, thereby obscuring the negative connotations related to dances that are not in accordance with religious teachings.

### **3.Acculturation of Yogyakarta and Malang Culture and Integration of Muhammadiyah Islam**

There is acculturation of two cultures, namely Yogyakarta and Malang, in the Bedhayan Gagrag Sumirat dance. This dance comes from the Malang tradition but adopts a style from Yogyakarta, which depicts the

existence of culture while maintaining the da'wah system through art. In its presentation as a traditional dance, this dance reflects a collaboration between the Beskalan Dance styles from Malang and the Bedhayan Dance from Yogyakarta, which has a deep symbolic meaning in the context of Islamic law. The deconstruction of religiosity in the Bedhayan Gagrag Sumirat Puspito Dance performance was carried out by the University of Muhammadiyah Malang by integrating the Al-Islam Kemuhammadiyah approach in its education (Restian, et al., 2022). Dance can strengthen ethnic identity by showing the unique culture and traditions of an ethnic group (Sumitri, N. W., 2016). This helps community members feel more connected to their origins and ethnic identity.

The Bedhayan Gagrag Sumirat type of dance depicts group identity. "... The Gagrag sumirap bedhayan dance, here is an icon in Muhammadiyah, Malang." (Belinda Dewi Regina, S.Pd., M.Pd, interview, May 2024). This dance has become the identity and characteristic of Muhammadiyah, especially the University of Muhammadiyah Malang (UMM). Not only does it represent identity but is also one of the characteristics that shape it (Filippidou, E., 2022). In society, dance is also used as a means of representation and gaining social recognition (Septimardiati, E., 2013). For example, dance performances during religious ceremonies, festivals or traditional events are often important moments to show a community's identity to the outside world. Dahuri et al., (2004) explained that art performances are not only an expression of art, but art performances must function as a means of spreading religion, in this context Islam. This can help strengthen and emphasize social identity in the eyes of the public. "... The Bedhayan Gagrag Sumirap Puspita dance is a dance which emphasizes more as a medium for Muhammadiyah preaching." (Delora Heart Amelia, M.Pd, interview, May 2024).

If drawn from its function, dance has five functions, namely as beauty, as pleasure, as a means of communication, as a symbol system and dance as supraorganic (Apria, D. 2020). However, the Bedhayan Gagrag Sumirat type of dance has a function as a means of Islamic communication. Islamic communication contains messages, namely how to convey and apply Islamic values based on the Al-Qur'an and Hadith in various aspects of human life, or in other words, Islamic communication is tied to a special message, namely da'wah. "Syiar through culture, I think that with the connotation of Muhammadiyah holding this dance that syiar is not only done by big people but syiar can also be done in the realm of students." (Dr. Tri Wahyuningtyas, S.Pd., M.Si, interview, May 2024). This approach allows religion to be more easily accepted by various groups, including the younger generation. Students, as agents of change, have great potential in spreading religious values through cultural activities such as dance. The use of cultural elements in da'wah makes religious messages more relevant and attractive to modern society (AR, et al., 2023).

## **Conclusion**

Regarding to tye Islamic world, the art of dance is often controversial because of its body movements or even its clothes. However, the Bedhayan Gagrag Sumirat Dance succeeded in minimizing this controversy and making the dance an innovative medium for preaching. The Bedhayan Gagrag Sumirat dance not only represents the richness of local culture, but also represents the Islamic values that are upheld in Muhammadiyah. Based on the results of the analysis above, the Bedhayan Gagrag Sumirat Dance combines movements that reflect Islamic teachings and Muhammadiyah philosophy. This leads to the Bedhayan Gagrag Sumirat Dance an effective and innovative means of preaching. In its art, the Bedhayan Gagrag Sumirat Dance reflects the cultural acculturation of Yogyakarta and Malang. The movements and symbolism in them are not only entertaining but also convey moral and spiritual

messages to society. Therefore, the Bedhayan Gagrag Sumirat Dance reflects the harmony of local culture while also reflecting the da'wah system through this art. This can be seen from the combination of head, body, foot and hand gestures which have various meanings and are combined to convey the 10 characteristics of Muhammadiyah. The 10 characteristics are ukhuwah Islamiyah charity, openness, obedience to Islamic teachings, social responsibility, legal compliance, goodwill against evil, community development, collaboration, commitment to justice and collective wisdom.

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### **Biographies**

Arina Restian having the expertise in education and dance. Daily Teaching at PGSD-FKIP Muhammadiyah University of Malang, Indonesia. Some Works Has Been Born as a Field of Education namely Educational Psychology, introduction to Education, In addition to the field of Dance at the University of Muhammadiyah Malang. In 2017, the author won the Indonesian Cultural Corner Program Award at New Zealand. Blood Art Has Flowing Variety in Education and Teaching, Book Bedhaya Gagrag Sumirat Puspito, (2017) Elementary Arts and Culture Learning (2017), KWB Ethnomathematic (Learning Mathematics Using Batu Tourism City Culture ) 2019, Until the Birth of a Book entitled Choreography of Islamic Character Dance for Elementary School Children.

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### **Authorship and Level of Contribution**

Conceptualization, all authors .; methodology, all authors.; validation, M.J., A.C., and S.Y; Formal analysis, A.R; investigation, A.R; resources, A.R; writing, A.R; visualization, A.R; supervision, M.J., A.C., and S.Y. All authors have read and agreed to the published version of the manuscript.

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