



## Need Versus Interest in Communicating Islam Via Traditional Art Performance in Negeri Sembilan. *What Has Been Negotiated?*

Norhayati Rafida, A. R.\*, Twediana, Budi Hapsari\*\*, Noor Azrina, Yahya\*, Siti Zubaidah, Muhammad\*

\*(Corresponding Author) Programme of Communication, Universiti Sains Islam Malaysia, Bandar Baru Nilai 71800, Nilai, Negeri Sembilan, Malaysia  
E-mail: norhayati@usim.edu.my

\*\* Islamic Communication and Broadcast Department, University Of Muhammadiyah Yogyakarta  
E-mail: twediana@gmail.com

\* Programme of Dakwah Management, Universiti Sains Islam Malaysia, Bandar Baru Nilai 71800, Nilai, Negeri Sembilan, Malaysia  
E-mail: azrinayahya95@gmail.com

\* Programme of Dakwah Management, Universiti Sains Islam Malaysia, Bandar Baru Nilai 71800, Nilai, Negeri Sembilan, Malaysia  
E-mail: ctzubaidahmuhammad@gmail.com

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### ABSTRACT

Malaysia is known for its multiracial country, with Malay as the majority group followed by Chinese, Indian, and other ethnic groups. Malaysia gives greater attention to integrating culture as the unity factor for Malaysians instead of individual Malay, Chinese, and Indian groups. As the majority group, Muslims practices Islam in every aspect, namely cultures, moral values, and social systems in Malaysia. One cultural element is the traditional arts, and performances are monitored directly under the National Department of Cultures and Arts (JKN). One of the high cultural contexts is Negeri Sembilan, where the *Adat Pepatih* is practiced, mostly involving the Malay community. To what extent Dakwah Islam is delivered through traditional arts and performance in Negeri Sembilan? What are the factors associated with Islam according to traditional art performance? This study, therefore, aims to examine 1) the factors that are associated with Islam according to traditional art performance practiced in both countries; and 2) to examine the technique of negotiation used in the traditional art performance in delivering dakwah. The result reveals significant remarks on the social system, prioritizing the integration elements instead of highlighting the dakwah of Islam into each traditional art performance. However, the traditional art performances maintain good values and social norms as part of the consensus by the communities of the multiracial country. A further examination should look at the social

system and religious practices that harmonize the needs and interests of good Muslims.

**Keywords:** Negotiation • Needs • Interests • Dakwah • Traditional Arts

## **Introduction**

A study on the art of dakwah via social media, visual persuasion, and the Islamic propagation of Felix Siau (Weng, 2018) found that his dakwah approach is entertaining yet conservative, casual but dogmatic, and personal if political. His preaching attempts to reunite these contradictions, representing a strategy to normalize religious radicalism and attract a broader audience. Comparatively, the eid adha tradition practice in both countries has made it clear for its uniqueness and causality rather than dogmatic, as Weng (2018) found. In the meantime, Pugh-Kitingan (2015) reviewed the book authored by Daniels, Timothy P., which was published in 2013 that is concerned with the contestation and negotiation between some popular cultures and Islamic practices from Peninsular Malaysia (or West Malaysia) and Java, Indonesia. Mainly, Pugh-Kitingan (2015) reviewed Chapter 2, written by Sasono, Eric, presents a different aspect of Muslim piety, with themes ranging from rejecting the manipulations of Islamic teachings by corrupt ulama to defending the rights of women under Islam and Islamic revivalism. In addition, Sasono's views on piety are a part of contemporary sociopolitical life and attitudes, rather than religious formalism.

## **Problem Statement**

Indonesia and Malaysia have similarities in many ways. The Melayu culture has become the dominant culture in both countries, and Islam is a way of life for most countries. A study on the art of dakwah via social media, visual persuasion, and the Islamic propagation of Felix Siau (Weng, 2018) found that his dakwah approach is entertaining yet conservative, casual but dogmatic, and personal if political. His preaching attempts to reunite these contradictions, representing a strategy to normalize religious radicalism and attract a broader audience. Comparatively, the eid adha tradition practice in both countries has made it clear for its uniqueness and causality rather than dogmatic, as found by Weng (2018). In the meantime, Pugh-Kitingan (2015) reviewed the book authored by Daniels, Timothy P., which was published in 2013 that is concerned with the contestation and negotiation between some popular cultures and Islamic practices from Peninsular Malaysia (or West Malaysia) and Java, Indonesia.

This study, thus, finds it interesting to explore the resemblance and variances practices, particularly in Jogjakarta and Kuala Lumpur, concerning traditional art performance, respectively. How the conventional practices communicate Dakwah needs to be documented more precisely than in general. According to Ghulam-Sarwar (2010), the significant elements of Islamic culture that have shaped Indonesian and Malay traditional theatre are based on the adaptation of borrowed genres. It includes *taziya* and locally created styles of shadow play (*wayang kulit*) and the doll-puppet theatre (*wayang golek*). He also found that the use of essential themes from Islamic literature, in particular those derived from Hikayat Amir Hamza; as well as esoteric interpretations of specific episodes originally derived from pre-Islamic sources, including the Mahabharata, in terms of Sufism to make them both highly meaningful and acceptable to Muslim audiences.

This study, therefore, wishes to seek an understanding of how the negotiation of dakwah occurs in traditional art performance as communication agents perceived by both countries. Taking the city of Jogjakarta and Kuala Lumpur as the research location, this study aims to look at the cultural policy in considering the traditional art performance in communicating dakwah as religious practices in both countries. Specifically, this research has several questions; how do experts define performances of arts into dakwah? How much that the performance of arts in both countries may differ? As a result, this study wishes to recognize the perceived reality frames constructed by the audiences in the traditional art performance practiced in both countries.

## LITERATURE REVIEW

### Islamic Dakwah

Based on the concept of Islamiyah dakwah, the term *proselytizes* is derived from the Greek language 'pre' prefix (towards) and verb '*erchomai*' (coming), which means pulling in. It generally explains the effort to move someone from one point of view to another point of view (Yahya, 2016: 85). Understanding dakwah in ethnology is derived from Arabic, namely dakwah and *tabligh*. *Tabligh* is a process of delivery over specific messages in solicitation or calls to meet others. While dakwah terminology can be interpreted as a process delivery aiming to change the way of thinking, way of feeling, and way of life as a target for dakwah better quality (Amin, 2013).

It was found that in today's Indonesian society, the touch of dakwah and conscience is hoped to be a sign of awareness of the importance of spiritual development (Bahroni, 2016). Messages in Islamic teachings are commands, advice, requests, trusts that must

be communicated to others. Messages of dakwah are derived from the Qur'an and hadith in writing and brochure (Tasmara, 1997). As explained in the Quran (33: 39):

الَّذِينَ يُبَلِّغُونَ رِسَالَاتِ اللَّهِ وَيَخْشَوْنَهُ وَلَا يَخْشَوْنَ أَحَدًا إِلَّا اللَّهَ ۚ وَكَفَىٰ بِاللَّهِ حَسِيبًا

"[ Allah praises] those who convey the messages of Allah and fear Him and do not fear anyone but Allah. And sufficient is Allah as Accountant."

A perfect human relationship with Allah swt is complete when there is an excellent human relationship among them with a balance (*tawazun*) actively between the two. The dakwah messages are the teachings of Islam itself with the following categories (Amin, 2013):

- a. The Message of the Faith that covers faith in Allah Swt. Angels, Quran, prophets, the final day, *qadha* and *qadha*.
- b. Sharia messages include worship of *thaharah*, prayer, zakat, fasting, and pilgrimage, and *mu'amalah*.
- c. Moral Messages include the morals of Allah swt., the morals of the living creatures; morality against humans, self, neighbors, other societies, morals against non-human beings (environment and animals, etc.).

Dakwah is viewed as part of social sciences formulated and developed by following the scientific norms of social sciences (Anas, 2006). According to Clifford Geertz's thesis, all religions, including Islam, are understood as a cultural system. Islamic neo-fundamentalists with similar tones have conveyed the assertion that there is only one culture covering all, i.e., Islam, valid for all time, place, and people (Tibi, 1999).

The art of the dakwah mission conveys the meaning of Islamic values in its social interaction, bringing the audience towards a better cultural change by approaching the truth of Islamic law and faith (Amin, 2013). Theoretically, Islam does not teach art and aesthetics (beauty), but it does not mean Islam is against arts. The expression of Allah s.w.t. as *jamil* (beautiful) and loves the beauty directly describes the desires of beautiful life and inevitably means arts (Amin, 2013). The narrow space between art and dakwah lies in the similarity of the vocabulary of the message contained and mediated by the physical or material aspects or the visible aspects as a symbol revealed through media, method, technical, and language (Amin, 2013).

Art is naturally spreading the knowledge of Islam. The art highlight the dissemination to Muslims through dakwah activities versus violence and coercions as mentioned in Quran:

لَا إِكْرَاهَ فِي الدِّينِ ۚ قَدْ تَبَيَّنَ الرُّشْدُ مِنَ الْغَيِّ ۚ فَمَنْ يَكْفُرْ بِالطَّاغُوتِ وَيُؤْمِنِ  
بِاللهِ فَقَدْ اسْتَمْسَكَ بِالْعُرْوَةِ الْوُثْقَىٰ لَا انْفِصَامَ لَهَا ۗ وَاللهُ سَمِيعٌ عَلِيمٌ

(al-Quran: 2: 256)

"There shall be no compulsion in [acceptance of] the religion. The right course has become clear from the wrong. So whoever disbelieves in *Taghut* and believes in Allah has grasped the most trustworthy handhold with no break in it. And Allah is Hearing and Knowing"

Amin (2013) asserts that arts can be used in dakwah in various ways such as music, puppets, traditional art, and even films are more popular, according to the trends of the particular time. It is essential to choose an excellent approach to avoid unnecessary impacts and misleading among Muslims respectively.

## Negotiation

Negotiation is a tool for resolving conflicts, which is critical and significant in conflict resolution. It is perceived as resolving conflict, which is due to different interests or needs between individuals or groups. It occurs when the differences cannot be satisfactorily dealt with (Taylor, 1999). Negotiation is only possible whenever there is a need and motive to solve the disagreements among conflict actors (Churchman, 1995). An outcome refers to the ability to minimize the differences of interests or needs, which may fall into a win-win or win-lose situation. The solution is suggested to include behavioral and attitude changes and constructive or destructive outcomes (Bush & Folger, 1994).

The way this study is perceived, the negotiation approach facilitates understanding needs in the art performances and interest in dakwah according to steps of defining problems, diagnosing causes, making a moral judgment, and recommending solutions for particular objects being negotiated. In terms of Traditional art performance, it is essential to find out the negotiating meaning of Islam and modernism embedded in the version that causes the interests. Having the development of media technology and the shift of postmodernism society, traditional performance as a medium of spreading Islamic values becomes more interesting.

## Framing Analysis

The word 'framing' refers to the process of giving some issue salience in people's minds. This term has been used in various fields of study, including sociology, politics, linguistics, psychology, and fine arts (Kitziner, 2007). In sociology, Erving Goffman

(1974), cited by Pan and Kosicki (1993), defines frames as 'the schemata of interpretation,' which entitle individuals 'to locate, perceive, identify and label' circumstances or information. In the field of psychology, framing is related to an individual cognitive process that guides information processing. In the field of politics,

Entman specifies framing as 'public opinion' that the political elites control in the democratic processes. The shaping of frames allows elites to drive the significant emergence of 'true' public opinion convenient to the government (Entman, 1993). Entman (1993) explains four framing processes: defining problems, diagnosing causes, making a moral judgment, and recommending solutions. Defining problems is choosing the causal agent that deals with cost and benefit in the context of shared cultural values. After the causal agent is found, the second step of the framing process is diagnosing causes by identifying the pressure that caused the problems. The third step is making a moral judgment by evaluating the causal agents and their effects. The last step is offering alternative solutions to solve the issues and predicting their consequences.

Entman (1993) also defines framing as that occurs in four parts of the communication process: the communicator, the text, the receiver, and the culture. The framing process at the communicator level happens when the communicators decide what to say, guided by frames or schemata that organize their belief systems. The framing process occurs when the representation is raised in the text by the presence or absence of specific keywords, phrases, stereotype images, and sources of information that lead to certain judgments. The receivers may or may not perceive the same frames in the media. Empirical common frames shape the framing process in culture through the discourse and thoughts of most people in social groups (Entman, 1993).

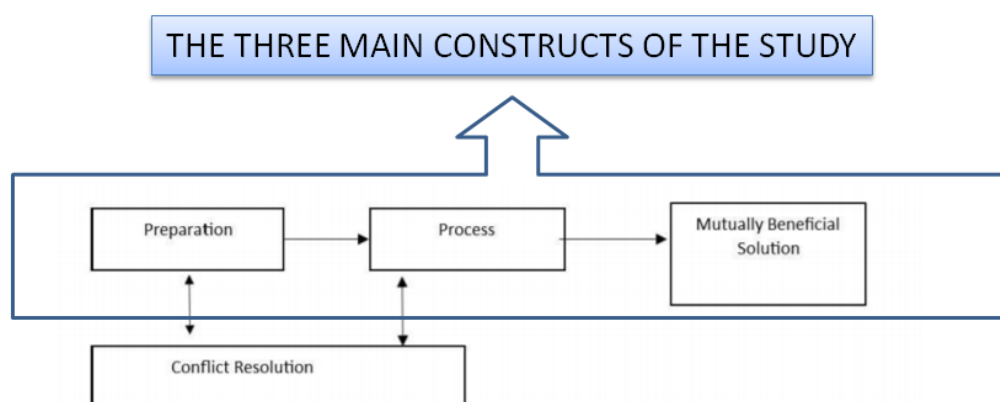
Furthermore, Scheufele describes the framing process as a cycle process involving frame-building, frame-setting, individual-level framing effects, and journalistic audiences as the links between individual frames and media frames (Scheufele, 1999). Scheufele defines the frame-building process as involving the formation of media frames. It requires influential sources in shaping media frames, such as the journalists' professional values, the organizational pressures, and other external sources of influence, such as political actors, interest groups, and other elites. The results of frame-building are seen in media frames. Van Gorp (2007) concludes that frame analysis is the dynamic process of constructing social reality, and therefore framing studies should be approached using a constructionist paradigm.

Furthermore, Van Gorp argues that in discovering the frames in either media or the audience, the subjective interpretation of the researcher is unavoidable. Reporters only perceive a part of reality; then, by selecting and constructing specific facts, they highlight certain evidence in the news, and subsequently, the audience notices that evidence (Entman, 1991). The process of selecting and constructing the issue is also the basic procedure in the framing of messages. In terms of media frames, researchers should find possibilities of frames embedded in the media by examining many elements in the text. Conversely, researchers should examine the interpretive view of the audience related to specific issues (Van Gorp, 2007).

Analyzing the negotiation process by framing theory defines problems, diagnoses causes, makes a moral judgment and recommends solutions for particular negotiated objects. In terms of Traditional art performance, it is vital to find out the negotiating meaning of Islam and modernism embedded in the performance. Since, within developing media technology and the shift of postmodernism society, traditional performance as a medium of spreading Islamic values is interesting.

### Theoretical Framework

According to Figure 1, the interest-based negotiation model signifies the understanding of the relationship between the interest and the understanding of Dakwah via the art performances practice by the two countries. There are four sub-constructs involved, namely preparation (is perceived as interest, i.e., knowledge, iman, recognition, perception, etc.), the process (in the form of performance for dakwah), and mutually beneficial solution as societal values and religion among the societies. Therefore, this study emphasizes the three sub-constructs in the understanding of the overall picture of this study (See Figure 1).



**Figure 1: The Theoretical Framework According to Theory of Interest-Based Negotiation**

## Methods

Concerning Figure 2, this research employs a qualitative approach which refers to the interview with the authority, experts, and industries. Since the study focuses on Negeri Sembilan, the sampling was chosen from the authority of Negeri Sembilan, which was six of them. The sampling involved the officers who were directly involved in the art performance activity in Negeri Sembilan. As a result, the six respondents were from, 1) the Islam religion authority, which was Jabatan Hal Ehwal Agama Islam Negeri Sembilan (JAHEINS) (Coded as PA1); 2) the Director of Jabatan Kebudayaan dan Kesenian Negeri Sembilan (JKKN) (Coded as PA2); 3) the Producer of Art Performance at JKKN (Coded as PA3); 4) the Manager of Event Management (Coded as PA4); 5) the Choreographer (Coded as PA5); and 6) a dancer (Coded as PA6). The interview data were transcribed and analyzed using the software of NVivo. According to the mainframes and sub-frames, the analysis provides a clearer picture of the art performances related to dakwah in Negeri Sembilan.

## FINDINGS AND DISCUSSIONS

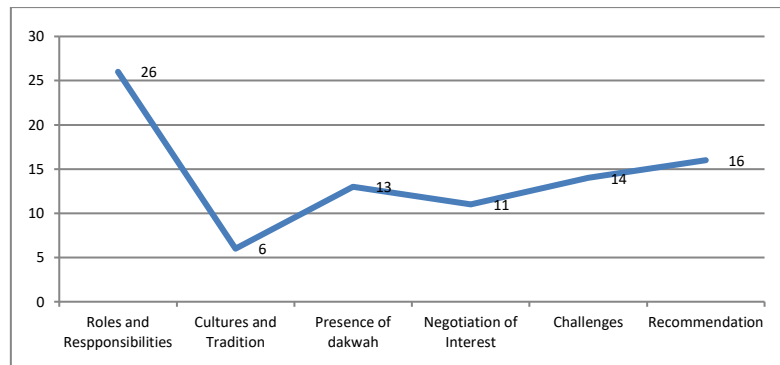
The findings are discussed following the objectives of this study. The survey is first presented that combined the data from Jogjakarta and Negeri Sembilan. However, the interview findings of the two states are reported in different sections to allow a better grasp of understanding before the more substantial conclusion is made at the end of the discussions. A more extensive view of the two landscapes reveals similarities and differences, explaining the cultures and government system for these two locations. Despite the condemnation, the acknowledgments of differences are essential to avoid the uniqueness and sensitivities of the two countries in general.

As far as the interviews are concerned, the findings reveal the importance of the art performances in Negeri Sembilan. According to Figure 2, the aspect of roles and responsibilities show more significant concern with 26 citations. It is followed by other elements such as challenges (14), recommendations (16), presence of dakwah (13), negotiation of interest (11), cultures and tradition (six). While responsibilities are placed at the highest rank, this study found that their main tasks revolve on a higher level, such as managing the organizations as a whole, advisory (such as JAHEINS), audience management, explanation, education, and preserving cultures and traditions.

*"Kalau persembahan itu melibatkan, saya melibatkan fokus agama ye. Kalau melibatkan bab yang luar islam itu, just keputusan daripada Y.B S.U.K sahaja lah. Dan kalau dalam peringkat saya, kita just bagi cadangan. Bagi cadangan okay, nama-nama ini. Lepas itu bila cadangan nama itu, dia akan ada satu shortlist. Shortlist ini ada*



contoh, dua nama yang terpikat daripada kita punya jawatankuasa induk maknanya YB S.U.K lah. YB S.U.K kata ok dua nama ini. Dua nama ini kita akan tapis, satu dari segi popularity. Yang keduanya kita tanya pandangan dengan mufti. Dan mufti itu, sebagai kita punya checkmate lah. Maksudnya checkmate ini, makna kata mufti on." – PA1.



**Figure 2: The Aspects of Perceived Importance according to Frames among the Interviewees**

## 1) Roles

There are three respondents who clearly stated about their concerns on cultures and traditions (**Table 1**). PA2 stated that *"dari segi perancangan, apa yang kita buat adalah berdasarkan kepada kita punya visi. Hah, visi Jabatan. Visi Jabatan dan misi Jabatan lah. Yang mana, dalam yang kita buat ini. Kita bahagi. Tapi yang secara keseluruhannya, adalah yang berkaitan. Kalau kita di Negeri Sembilan memang fokus untuk Negeri Sembilan. Khusus dalam membangunkann seni dan budaya Negeri Sembilan. Jadi apa yang kita buat adalah berkaitan dengan kita lebih kepada membangunkan kebudayaan itu sendiri. Membangunkan kebudayaan, melestarikan kebudayaan, khususnya kita di Negeri Sembilan."*

**Table 1: Findings on Main Frames of Roles according to Frequency of References by the Interviewees (n=6)**

No.	Roles	f	%
1.	Event Management	3	11
2.	Technical and operational	5	18
3.	Administration	4	15
4.	Audience Management	3	11
5.	Cultural Development	6	22
6.	Screening Performance	4	15
7.	Explanation about culture	1	4
8.	Education about culture	1	4

PA1 added that, *"kalau Jabatan Agama ini, bila sebut persembahan, persembahan dia memang semuanya nak melepasi dari segi batas syarak. Cerita dia supaya apa, model kepada Jabatan lain. Kalau Jabatan lain dia buat persembahan mungkin ada berlaku joget atau apa, kita tak adalah timbulkan joget yang sebegitu."*

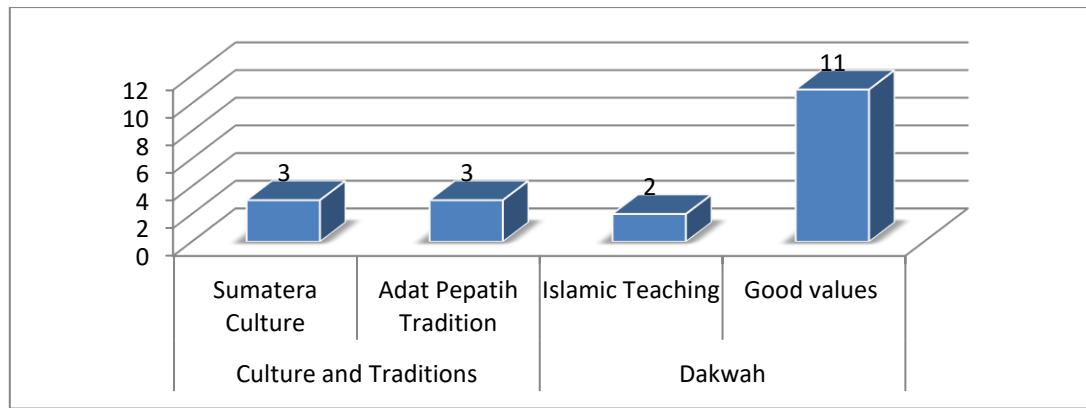
PA1 also agreed when he said that *"Saya faham, apa yang saya buat ini tidak lari daripada akidah. Umpama kalau seandainya ada kumpulan atau NGO, atau mana-mana yang datang ke tempat kita, untuk mengadakan persembahan ke yang bersifat ritual, saya tak bagi. Saya tak bagi. Boleh, kalau umpama masyarakat india, dia masuk dalam auditorium dia nak buat persembahan, dan memasukkan patung dan sebagainya, saya tak bagi. Kalau nak buat betul melihat kepada keindahan seni itu sendiri. Tidak berunsur ritual atau keagamaan. Dan setiap kali persembahan atau aktiviti-aktiviti yang kita buat untuk persembahan, kita tidak adanya unsur-unsur buka panggung ke dengan jampi apa nama, jampi serapah tidak ada. Tidak buat benda macam itu. Kita sifatnya neutral."*

## 2) Culture and Traditions

Most of the respondents stated about the culture and traditions at Negeri Sembilan contain good value (see **Graph 1**). PA2 mentioned , *"...umpamanya kalau kita buat pementasan, khususnya dalam bidang teater. Dalam lakonan itu sendiri saya terapkan unsur-unsur keagamaan di situ. Unsur-unsur adanya pengajaran, ke arah kebaikan sebab mana kita nak buat sesuatu benda yang tidak elok.*

While for PA1 insisted about the principle that practiced by them *"Kalau macam di Negeri Sembilan, setiap perkara yang dirangka masyarakat happy, pemimpin suka, agama tak larang, tak ada halangan. So, setakat ini itu kita pegang. Kita punya guideline."*

According to PA4, *"Muzik di Negeri Sembilan untuk bercerita pasal dakwah apa semua, saya tengok tak ada. Kecuali saya tengok lirik adalah sikit-sikit. Iyalah itu dakwah jugalah, budi bahasa dan sebagainya kan. So, itu adalah tapi dari segi unsur kesenian Islam betul-betul di masukkan di Negeri Sembilan ni saya tengok tak ada."*



**Graph 1: Findings on Main Frames of cultures, traditions and Islamic Dakwah according to Frequency of References by the Interviewees (n=6)**

### 3) Responsibilities of JKKN

According to Table 2, JKKN plays specific roles related to traditional art performances in Negeri Sembilan. Based on the interviews, JKKN functions as screening agents towards every performance scheduled to be held in Negeri Sembilan, which equals 67%. Not only the JKKN program, the JKKN needs to advise JAKIM on the suitability of the program as well as the contents (33%).

**Table 2: Findings on Main Frames of Responsibility according to Frequency of References by the Interviewees (n=6)**

No.	Responsibilities	<i>f</i>	%
1	Advice Jabatan Hal Ehwal Agama Islam	2	33
2	Screening Performance	4	67

### 4) Negotiated Interest in Traditional Art Performances

As shown in Table 3, there are six elements of interests negotiated in the traditional art performances. As income generations shows highest number of frequency, prioritizing local heritage become the least interest among the interviewees. Based on statement from PA4, a talented individual have a right to be paid as a reward for them *"Berbayar ni satu masalah pula. Berbayar ini maksudnya sepatutnya itulah. Gifted tu sepatutnya berbayar. Pada saya itu. Kita bayar gaji, bayar elaun untuk dia orang buat persembahan."*

He also opined that from the upgraded services which is from performance services to event management help them to generate more income *"Kalau kita nak dapatkan income lebih besar, kita kena pergi lebih jauh. Contohnya kita join dengan pengurusan acara. Itu yang kita buat. Itu yang saya cakap tadi ada satu unit pengurusan acara. So,*

*bila ada unit pengurusan acara so kita buat pengurusan acara tu. Produk kita adalah persembahan tetapi servis kita adalah persembahan. Bila saya sekalian konsep tu dapatlah income yang besar."*

While PA1's perspective focused to the outcome from the traditional and culture event. *"Sekarang ini, kami dengan pentadbiran baru, pengarah baru, kita memandang dengan output. Output ni, maksudnya apa hasil akan datang. Kalau kita kata, kita pergi buat program, 5 kali tapi hasil dia, 50 orang masuk islam, contohnya. Ataupun kita buat program 50 kali, yang masuk islamnya 5 kali sahaja. Tapi mana yang better? Yang buat program 5 kali, tapi hasil dia banyak maka di situ kita akan sentiasa revise."*

**Table 9: Findings on Main Frames of Negotiated Interests in Traditional Art Performances according to Frequency of References by the Interviewees (n=6)**

No.	Negotiated Interest	f	%
1.	Generate Income	1	7
2.	Reward	2	13
3.	Entertainment	3	20
4.	Program Outcome	7	47
5.	Tourist Attraction	1	7
6.	Prioritize local Heritage	1	6

## 5) Challenges in Traditional Art Performances

According to PA5, the challenges faced art artists is the judgment from the community. *"Sebab sekarang ini, iya dia macam ini, perkataan ini sama eh netizen, viral, membawang. Ha itu 3 perkara yang sangat sinonim benda itu. sebab sekarang ini, netizen lebih mempercayai kuasa viral itu. sedangkan kadang-kadang benda yang viral itu pun tak betul. Masyarakat sekarang ini lebih mempercayai benda-benda yang tak betul. Itu masalahnya. Sekarang, diaorang kena kaji dahulu. Contoh kalau kita dapat apa-apa info, kita kena kaji dahulu. Benda itu bukan budaya je tau."*

He also stated *"Tapi kita ini, kebanyakan orang yang di luar bidang budaya dan seni ini diaorang tak faham benda itu. Kan diaorang tak faham budaya itu dan malah dia mengecam benda itu tanpa dia tahu. Saya sendiri pernah berdebat dengan netizen. Satu je saya tanya dia. Bila dia bercakap perkara yang negatif tentang penari-penari ini, satu je saya cakap dengan dia, dia tahu tak budaya dan seni nenek moyang dia sendiri. Dia tahu tak apa, dia itu datang dari adat yang mana. "*

According to PA1, the number of talents who is capable to combine culture and Islamic teaching is still lacking. PA1 asserted that *"Cuma satu sahaja. Kita tak dapat lagi satu kemahiran individu, yang membolehkan dia kaitkan kumpulan adat yang boleh di*

*islamikkan. Kita tak ada lagi kebolehan itu. Maknanya budaya kita dan boleh islamikkan."*

**Table 10: Findings on Main Frames of Challenges according to Frequency of References by the Interviewees (n=6)**

No.	Challenges	<i>f</i>	%
1.	Judgment	2	11.7%
2.	Limitation	1	5.88%
3.	Social Media	1	5.88%
4.	Platform to deliver	1	5.88%
5.	Regulation	2	11.7%
6.	Talents	2	11.7%
7.	Islamic Leader	2	11.7%
8.	Non-shariah Compliance	6	35.29%

## 6) Recommendations

**Table 6: Frame of Recommendation and Guidelines for the Art Performances occurred in Negeri Sembilan according to Frequency of References and Percentage**

No.	Items	<i>f</i>	%
1.	Parenting	3	33.4
2.	Expertise in Religion and Culture	2	22.2
3.	Outsourced support	2	22.2
4.	Performance	2	22.2

In order to ensure sustainability among young generation about art performance, parents should play a role to educate their children about the cultures and heritage of their country. Nowadays, most of the parents prefer to give smartphone to their children and it make the children do not have desire to do other activities *"Tapi sekarang ini mereka memilih untuk, ibu ayah memilih untuk asal anak duduk diam je, bagi telefon. Sedangkan dekat situ lagi bahaya. So maksudnya bila dia buka itu dia tidak akan nampak budaya kita ini. Dia akan nampak benda yang dia tengok dekat luar. Jadi secara tak langsung, benda ini sebenarnya kena pupuk dari kecil. Kan. Bawa anak-anak tengok, kenal budaya kita semua kan. Jadi secara tak langsung dia akan menarik minat budak itu."* – PA5.

PA5 also encouraged the involvement from school administration to introduce culture and tradition to students. *"Macam mana yang saya cerita tadilah. Yang kita dah buat sekarang ini. Maksudnya kita sebarikan, kita mendidik daripada sekolah rendah. Sekarang pun daripada pra sekolah. Kita dah buat. Pra sekolah, kita dah ada. Cuma, dari segi itu kita kena sentiasa menceritakan tentang satu tarian yang kita ajar itu, budaya. Budaya dia apa kan. Secara tak langsung dalam budaya itu pun tak disebut menari mesti kena pegang tangan. Jadi secara tak langsung dia ada cerita, ok kenapa*

*buat macam ini. Kenapa buat macam ini. Dari segi itu anak-anak akan tahulah. Maksudnya ini adalah yang dasarnya. So secara tak langsung benda itu pada saya, satu dakwah juga. Satu dakwah juga. Sebab kita menyampaikan ilmu yang baik."*

It is also important to recognize the NGOs in art performance. This is because the assistance from them can help the development of art performance. *"NGO-NGO yang bergiat melakukan aktiviti-aktiviti itu, setakat ini kita tidak pernah menghalang. Kita memberi sokongan yang kuatlah. Sebab kadang-kadang kita tak boleh, kita tak ada mainpower yang sekuatnya. Sebab kita pun kalau kita buat program, kita panggil outsources juga. Outsources yang buat persembahan. Tapi kalau ada NGO yang nak buat, kita tak ada pernah buat apa-apa halangan. Yang berkisarkan islamik, tidak melanggar dari segi batas syarak kita tiada apa-apa halangan."*- PA1.

## CONCLUSIONS

In conclusion, the result reveals significant remarks on the social system, which prioritize the integration elements instead of highlighting the dakwah of Islam into each traditional art performance. The social system is strongly related to the rules and regulations by the authority of both countries. The movement of dakwah seems relevant to the political system in Malaysia. It is different when Indonesia is more liberal in terms of delivering dakwah itself, which is more creative and independent. However, conventional art performances maintain excellent values and social norms as part of the consensus by the communities of multiracial countries. A further examination should look at the social system and religious practices that harmonize the needs and interests of good Muslims.

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