



Analysis of Husain Nasr Art Concept on Zafin Dance in the Wedding Tradition of Arabic Descendants in Indonesia

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Abstract

This study aims to examine the concept of art according to Seyyed Hossein Nasr and its relevance to the art of Zafin Dance which is part of the Arab-Indonesian marriage tradition. This research uses a library research method by examining various sources such as scientific journals, books, and academic papers related to Islamic art philosophy and Arab-Indonesian cultural practices. The main focus of this research is to analyze the aesthetic and spiritual dimensions of the Zafin Dance within the framework of sacred art as described by Nasr. The results of the study show that, first, the concept of art according to Hossein Nasr sees beauty as a reflection of the majesty and beauty of God, which is manifested in the harmony of human movements, rhythms, and expressions. Second, based on the classification of art according to Nasr, the Zafin Dance is classified as a sacred art because it is rooted in spiritual values and has a direct connection with religious traditions. The integration between dance movements and spiritual music makes the Zafin Dance not only entertainment, but also a means of contemplation and a reminder of the Creator. Third, in the Arab-Indonesian marriage tradition, the Zafin Dance has a symbolic meaning as an expression of gratitude and happiness for the marriage, as well as a form of spiritual appreciation that leads people to peace of soul through awareness of the greatness of God and His Messenger. This research confirms that the Zafin Dance functions not only as a performing art, but also as an aesthetic and spiritual expression that represents the unity between beauty, religiosity, and culture in the view of Islamic art as formulated by Seyyed Hossein Nasr.

Keywords: *Husain Nasr; Spirituality; Zafin Dance*

Abstrak

Penelitian ini bertujuan untuk mengkaji konsep seni menurut Seyyed Hossein Nasr dan relevansinya terhadap seni Tari Zafin yang menjadi bagian dari tradisi pernikahan masyarakat Arab-Indonesia. Penelitian ini menggunakan metode studi kepustakaan (library research) dengan menelaah berbagai sumber seperti jurnal ilmiah, buku, dan karya tulis akademik yang berkaitan dengan filsafat seni Islam dan praktik budaya Arab-Indonesia. Fokus utama penelitian ini adalah menganalisis dimensi estetika dan spiritual Tari Zafin dalam kerangka seni suci sebagaimana dijelaskan oleh Nasr. Hasil penelitian menunjukkan bahwa, pertama, konsep seni menurut Hossein Nasr melihat keindahan sebagai cerminan dari keagungan dan keindahan Tuhan, yang termanifestasi dalam harmoni gerak, ritme, dan ekspresi manusia. Kedua, berdasarkan klasifikasi seni menurut Nasr, Tari Zafin tergolong dalam kategori seni suci karena berakar pada nilai-nilai spiritual dan memiliki keterkaitan langsung dengan tradisi keagamaan. Integrasi antara gerakan tari dan musik spiritual menjadikan Tari Zafin tidak sekadar hiburan, tetapi juga sarana kontemplasi dan pengingat terhadap Sang Pencipta. Ketiga, dalam tradisi pernikahan masyarakat Arab-Indonesia, Tari Zafin memiliki makna simbolis sebagai ekspresi rasa syukur dan kebahagiaan atas berlangsungnya pernikahan, sekaligus sebagai bentuk penghayatan spiritual yang menuntun manusia menuju ketenangan jiwa melalui kesadaran akan kebesaran Tuhan dan Rasul-Nya. Penelitian ini menegaskan bahwa Tari Zafin tidak hanya berfungsi sebagai seni pertunjukan, tetapi juga sebagai ekspresi estetis dan spiritual yang merepresentasikan kesatuan antara keindahan, religiusitas, dan budaya dalam pandangan seni Islam sebagaimana dirumuskan oleh Seyyed Hossein Nasr.

Kata Kunci: *Husain Nasr; Spiritualitas; Seni Tari Zafin*

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INTRODUCTION

Zafin dance is a form of dance that is often used as a performance at Arab wedding receptions in Indonesia.¹ Husain Nasr is an Islamic scholar, philosopher, and thinker known for his contributions in the field of Islamic art and culture. He has a deep view of the relationship between art, religion, and human life. In the context of Zafin dance, Husain Nasr's art concept can provide valuable insight into the spiritual values contained therein.² Husain Nasr's concept of art related to Zafin dance includes an understanding of beauty, spiritual values, and meaning in the dance.³ Husain Nasr views art as a spiritual expression that connects humans with God and the universe.⁴ In this case, the author will observe and analyze how the movements in this dance reflect beauty and spirituality, and how this dance reveals the divine values contained therein. In addition, Husain Nasr's concept of art can also explore the symbolic meaning of Zafin dance in the wedding tradition of the Arab Indonesian community.

The previous studies that are in line with this research include research conducted by Hujaeri regarding the beauty of the art of a mosque can be from its architecture and will look aesthetic if the ornaments contain messages of spiritual life, because the divine nature radiates in it.⁵ Sri Rejeki explained that Islamic architecture in the view of Hossein Nasr describes the relationship between the concepts of God, man, and the universe. This relationship is reflected through architectural design principles that apply *habluminallah* (relationship with God), *hablumminannas* (relationship with fellow humans), and *hablumminalalamin* (relationship with nature)⁶ Farkhan Fuady who describes Islamic art, especially Hussain Nasr.⁷ Efendi who examines the spiritual meaning in the performance art of *pancer ing penjuru* from the

¹ Umar Zakaria, "Cosmopolitan Musical Expressions Of Malay Indigeneity In Singapore" (PhD Thesis, Open Access Te Herenga Waka-Victoria University of Wellington, 2025), https://openaccess.wgtn.ac.nz/articles/thesis/Cosmopolitan_Musical_Expressions_Of_Malay_Indigeneity_In_Singapore/28227680.

² Seyyed Hossein Nasr, *Islamic Art and Spirituality* (Suny Press, 1987), <https://books.google.com>.

³ Mohamad Fitri Mohamad Haris, *Popular Music: Making Islamic Music in Malaysia. From Traditional to Contemporary Approach* (UUM Press) (UUM Press, 2023), https://books.google.com/books?hl=id&lr=&id=Ot0WEQAAQBAJ&oi=fnd&pg=PR13&dq=Husain+Nasr%27s+concept+of+art+related+to+Zafin+dance+includes+an+understanding+of+beauty,+spiritual+values,+and+meaning+in+the+dance&ots=BfGLEHTZHe&sig=y1NLEinTBsWkiq_oOoFdQ4O24Pw.

⁴ Seyyed Hossein Nasr, "Religious Art, Traditional Art, Sacred Art," *The Essential Sophia* 12 (2006): 175–85.

⁵ Ahmad Hujaeri, "Estetika Islam : Arsitektur Masjid Perspektif Seyyed Hossein Nasr" (UIN Syarif Hidayatullah, 2019).

⁶ Sri Redjeki, "Konsep Estetika Tauhid Pada Arsitektur Islam (Studi Pemikiran Seyyed Hossein Nasr Dalam Tafsir The Study Qur'an: A New Translation And Commentary)," no. 8.5.2017 (Institut PTIQ Jakarta, 2022).

⁷ Farkhan Fuady, "Nilai Etika Dalam Seni Islam: Studi Pemikiran Seyyed Hossein Nasr," *Jurnal Peradaban* 2, no. 2 (2023): 31–46, <https://doi.org/10.51353/jpb.v2i2.628>.

perspective of Husain Nasr.⁸ Regi Josianta explained in his research that spirituality in Islamic art according to Seyyed Hossein Nasr gave birth to the concept of Islamic art, which is based on the Platonic theory of art metaphysics and is realized through the Sufism approach as a method of appreciating art.⁹

In addition, there is also research conducted Wahyu examines Sakinah Mawaddah Warahmah in the Concept of Islamic Art Sayyed Hossein Nashr.¹⁰ Ahmad Jailani studied the Values Contained in Zapin Dance such as religious educational, and moral values ¹¹ (9) Robby Hidayat studied Arabic and Malay Zapin Dance Interpretation in Malay Society.¹² Riri Triyani produced research that zafin dance has a uniqueness in its movements, namely the direction of motion and the rhythmic beat of the feet.¹³

Through the above research, it can be seen that there is no research that specifically examines the art of Zafin dance in the context of Husain Nasr's art. Therefore, this article aims to explore Husain Nasr's thoughts and the application of his art concept in understanding the art of Zafin dance in the wedding tradition of the Arab Indonesian community. Because in his concept, Husain Nasr tolerates between art and aspects of spirituality in Islam, this research is therefore important to understand how art can be a means to achieve closeness to God and spiritual experience. As a result, it is hoped that this article will provide a deeper understanding of the relationship between Husain Nasr's concept of art and the art of Zafin dance, as well as its contribution to the understanding and appreciation of the art and culture of Arab Indonesian society. Thus, this journal article can be useful as a valuable reference source for researchers, scholars, and observers of dance to broaden the understanding of Husain Nasr's concept of art towards Zafin dance, especially in the wedding tradition of the Arab Indonesian community.

RESEARCH METHOD

This research employs a qualitative-descriptive approach with an interpretative phenomenological perspective to analyze the concept of sacred art formulated by Seyyed Hossein Nasr as reflected in the Zafin Dance practiced within the wedding traditions of Arabic descendants in Indonesia. The qualitative design is chosen to capture the symbolic, spiritual, and cultural meanings embedded in the dance, allowing the researcher to interpret its aesthetic

⁸ Efendi, "Makna Spiritual Dalam Seni Pertunjukan Pancer Ing Penjuru Karya Teater Eska" (Universitas Sunan Kalijaga Yogyakarta, 2021).

⁹ Regi Josianta, "Spiritualitas Dalam Seni Islam Menurut Sayyed Hossein Nasr," in *Skripsi Program Studi Aqidah Dan Filsafat Islam Fakultas Ushuluddin Universitas Islam Negeri Sultan Syarif Kasim Riau*, no. 06 (2020).

¹⁰ Wahyu, "Sakinah Mawaddah Warahmah Dalam Konsep Seni Islam Sayyed Hossein Nashr," *MU 'ASYARAH: Jurnal Hukum Keluarga Islam* 2, no. 1 (2023): 1–16.

¹¹ Ahmad Jailani et al., "Nilai-Nilai Yang Terkandung Dalam Tarian Zapin Dan Upaya Pelestariannya Di Desa Meskom Bengkalis Riau," *JIPKIS: Jurnal Ilmiah Pendidikan Dan Keislaman* 3, no. 2 (2023): 212–18.

¹² Robby Hidayat et al., "Tafsir Tari Zapin Arab Dan Melayu Dalam Masyarakat Melayu," *Journal of Education, Humaniora and Social Sciences (JEHSS)* 4, no. 2 (2021): 1266–73, <https://doi.org/10.34007/jehss.v4i2.935>.

¹³ Riri Triyani et al., "The Uniqueness of Malay Zapin Dance Choreography," *Atlantis Press* 519, no. Icade 2020 (2021): 101–3, <https://doi.org/10.2991/assehr.k.210203.022>.

dimensions through Nasr's metaphysical framework of Islamic sacred art.¹⁴ The study is conducted in several Indonesian regions with strong Arab-Hadhrami heritage, such as Pekalongan, Surabaya, and Palembang, where the Zafin Dance remains an integral component of wedding ceremonies. Participants are selected using purposive sampling, including Zafin dancers, wedding organizers, community elders, cultural leaders, Islamic art scholars, and family members involved in traditional wedding rituals.

Data collection involves in-depth interviews, participant observation, and document analysis. Semi-structured interviews are conducted to explore participants' understanding of the cultural, symbolic, and spiritual significance of the Zafin Dance, while participant observation allows the researcher to directly document dance movements, musical patterns, costumes, and ritual interactions during wedding ceremonies. In addition, relevant documents, manuscripts, community archives, and literature on Hadhrami cultural traditions and Nasr's writings on sacred art are analyzed to support the interpretation.¹⁵ The collected data are analyzed using thematic analysis, beginning with data reduction, coding, and categorization, followed by interpreting the emerging themes through Nasr's theoretical lens, and finally synthesizing the findings into a conceptual understanding of the sacred aesthetic dimensions of the Zafin Dance.

RESULTS AND DISCUSSION

Zafin Dance in Arab Wedding Tradition

Zafin dance is a dance that has Islamic and religious nuances and has its own distinctiveness, namely danced in pairs. However, the pairs do not consist of men and women, but all the dancers are male partners. The word Zafin itself comes from Arabic *zaft* which means straight line. The meaning of this dance is to convey praise and flattery to the Rasulullah and the Supreme Creator. This dance is often performed at weddings of people of Arab descent. Therefore, people of Arab descent in Indonesia try to preserve this dance because the art is a legacy of their own ancestors.¹⁶

Zafin dance is one of the art forms that acculturates between Arabic culture and Indonesian culture. Along with its development, Zafin Dance has undergone changes and adjustments to the local cultural context so that its movements are no longer purely Arabic.¹⁷ But the values in it still describe Islamic spirituality. Zafin dance is usually performed at the wedding of the Arab Indonesian community as part of the tradition and wedding ceremony. Zafin dance has distinctive movements and musical accompaniment that describe the joy and beauty of marriage. The movements in Zafin Dance, describe the joy, and harmony in marriage.

¹⁴ John W. Creswell and Cheryl N. Poth, *Qualitative Inquiry and Research Design: Choosing among Five Approaches* (Sage publications, 2016), <https://books.google.com>.

¹⁵ cAbd Hakim Atang MA dan Jaih Mubarak and ROSDA, *Metodologi Studi Islam* (Rosda, 2017).

¹⁶ Nurdin Nurdin, "Tari Zapin Dalam Hajatan Pernikahan Masyarakat Keturunan Arab Di Kota Palembang," *Jurnal Sitakara* 2, no. 1 (2017), <https://doi.org/10.31851/sitakara.v2i1.871>.

¹⁷ Ari Yuda Kusuma, "Budaya Keagamaan Arab Melayu Seberang Kota Jambi Religious Culture Arab Melayu Seberang of Jambi City," *Jurnal Lektur Keagamaan* 19 (2021): 239–68, <https://doi.org/10.31291/jlk.v19i1.899>.

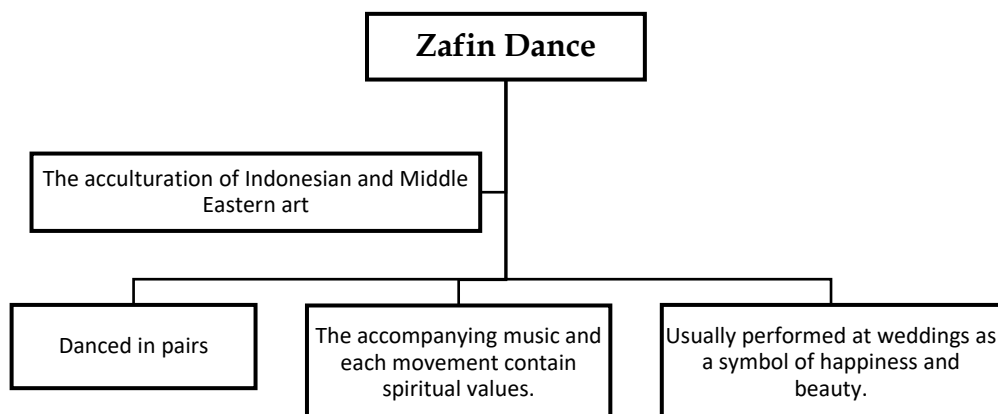
In addition, Zafin Dance also has meanings and symbols related to marriage, such as happiness and unity between the bride and groom. In addition, in the context of Indonesian Arab weddings, Zafin Dance has an important role in creating a festive atmosphere and entertaining the invited guests. Zafin Dance is also a means to showcase the beauty of Arabic culture to the Indonesian people as well as a form of artistic expression and pride of cultural identity. Apart from being a means of entertainment, the art of Zafin Dance and the components in it also carry a very thick religious impression, this is evidenced by the accompanying music which contains praise to Allah SWT and His Messenger and contains many da'wah messages and religious values. That way, the spiritual messages contained in the dance can be conveyed to the people who witness it.

Likewise, the movements in Zafin Dance contain many spiritual meanings including, *Sembah Awal*: has a meaning as a form of respect that begins the Zafin Dance, sitting on his knees bowing his head which signifies respect for God and always feeling humble to accept all existing knowledge and knowledge. *Motion alif step one*: is the opening motion or head of zafin which has the meaning of obedience to God and our respect for God, sitting on his knees bowing his head signifies respect, because all knowledge and knowledge in our lives starts from the beginning, here marked by the name alif, the first letter in the Qur'an. Two-step movement interpreted as having their own lives but always side by side or side complementing each other. The kotai step, this step symbolizes steadfastness and sincerity which is also interpreted as the rotation of the wheels of human life. Step titi batang, *titi batang* in Indonesian means to climb, batang means a foothold or a place to be climbed, the meaning of this step titi batang is the caution and earnestness and perseverance of humans in living their lives to achieve what humans want to achieve with good intentions for the sake of Allah.¹⁸

From the meanings of these movements, it can be seen that Zafin Dance has a deep spiritual meaning of a servant's relationship with his God. The movements in Zafin dance focus on footsteps using 8 counts which are divided into 4 counts for stepping and 4 counts for turning and then moving back to stepping. The simple stepping movements are accompanied by gambus music consisting of marawis, violins, and also accompanied by vocals in the form of praise (shalawat) of the Messenger of Allah.¹⁹

¹⁸ Doni Febri Hendra, "Kajian Dasar Bentuk Gerak Tari Dan Musik Iringan Tari Zafin Penyengat," *Jurnal Pendidikan Dan Kajian Seni* 8, no. 2 (2023): 114–27.

¹⁹ Hidajat et al., "Tafsir Tari Zafin Arab Dan Melayu Dalam Masyarakat Melayu."



Bagan 1: Seni Tari Zafin

Compared to other dance arts, zafin dance is often juxtaposed with Darwis dance, because both reflect the spirit of Islamic spirituality. Darwis Dance and Zafin Dance are usually danced together in one performance. Darwis dance is performed by monotonously rotating on its axis and the space of the dancer's place which begins with a slow movement which then accelerates to the rhythm of the music presented and ends with a slow movement by adjusting the music that will end. Like Zafin Dance, Darwis Dance is also accompanied by music that contains spirituality such as Javanese *lir-ilir*, *tombo ati*, or other songs which are then combined with the Prophet's salawat.²⁰ Darwis dance is a dance associated with Sufi traditions and has influences from Islamic culture. In terms of its function Zapin dance and dervish dance have differences Zapin dance is a social dance in West Kalimantan Malay society which is used as a medium for expressing happiness in association. While Dervish Dance is a Sufi dance that has Islamic values and can describe the spiritual journey of the dervishes. The movements in Zapin Dance tend to be more dynamic and depict joy. Zapin Dance accompaniment music usually uses traditional musical instruments such as gambus, tambourine, and drum. The movements in Darwis Dance are more solemn and depict a spiritual journey. Darwis Dance accompaniment music usually uses songs that have mystical and spiritual nuances.²¹

Zapin dance and Darwis dance have different consequences in cultural and social contexts. Zapin dance has a social and emotional impact on society. This dance can influence social and emotional behavior. Zapin dance is also an important part of the Malay culture of the archipelago, especially in Riau and West Kalimantan. This dance enriches the cultural heritage and identity of the Malay community. The development of Zapin creation dances also has a positive impact in enriching cultural arts. This dance is a source of inspiration for artists and choreographers in creating new works. The Darwis Dance, which is an adaptation of the Middle Eastern 'Dervish Dance', developed in Indonesia, especially in Central Java. This dance was adapted by Javanese culture and became part of Indonesia's cultural heritage. Dervish Dance

²⁰ Hidajat et al., "Tafsir Tari Zapin Arab Dan Melayu Dalam Masyarakat Melayu."

²¹ Rista Dewi Opsanti, "Nilai-Nilai Islami Dalam Pertunjukan Tari Sufi Pada Grup "Kesenian Sufi Multikultur " Kota Pekalongan," *Jurnal Seni Tari* 3, no. 1 (2014): 1–13.

has consequences in religious and spiritual contexts. The dance depicts spiritual journeys and ecstasy in Sufi practices. Through this dance, participants and spectators can experience a deep spiritual experience.²²

Husain Nasr's Concept of Islamic Art Spirituality

Sayyid Husain Nasr is a Muslim scholar known for his contributions to the study of Islamic religion, philosophy and art. In his view, art has a very important place in human life. According to him, art is not just entertainment or visual beauty, but also a means to achieve a greater understanding of reality and human existence. He argued that art should reflect the spiritual values and truths found in religion. For him, art is a universal language that can connect people from different cultural and religious backgrounds. In his thoughts, Sayyid Husain Nasr emphasized the need for artists to have a deep understanding of spiritual values and religious truths. He argued that artists have a moral responsibility to create art that inspires and brings goodness to society.²³

Islamic art according to Sayyid Husain Nasr actually refers to the metaphysical theory first initiated by Plato (428-348 BC). This is a logical consequence of Plato's philosophical school of idealism. Plato (428-348 BC) based his theory of art on his metaphysics of *reality* and *appearance*.²⁴ Nasr argues that Islamic art is not the result of rationalization or empiricism, but rather a science (*scientia*) that involves spiritual and metaphysical dimensions.²⁵ He emphasizes that art and beauty in Islam cannot be fully understood without the use of the intellect. Only those with a deep and spiritual understanding are able to see true beauty.²⁶ Nasr also specializes in art and beauty with concepts of creation and creativity. He argued that creative acts are essentially inseparable from aesthetic, logical and ethical values. In his thought, Nasr emphasized the importance of art in revealing the truth and beauty that exists in the universe and in human beings. He also states that art meets spirituality, where art can be a means to experience deep beauty and connect with God. In Islam, art also has moral and ethical values. Nasr argues that art must remain within moral insight and have a moral purpose.²⁷ In the context of Islamic art, Nasr emphasized the importance of understanding and appreciating profound beauty, which also reflects religious values.²⁸

²² Piedad Magali Guarango, "Pengembangan Tarian Kreasi Zapin 'Serumpun Sebalai' Untuk Meningkatkan Perilaku Sosial Emosional Anak Usia Dini (5-6 Tahun)," in *777*, no. 8.5.2017 (UIN Sunan Kalijaga Yogyakarta, 2022).

²³ Khudori Soleh, "Konsep Seni Islam Sayyid Husein Nasr," *EL-HAKAKAH (TERAKREDITASI)* 12, no. 1 (2010): 37–46, <https://doi.org/10.18860/el.v0i0.441>.

²⁴ Titin Nurhidayati, "Pemikiran Seyyed Hossein Nasr: Konsep Keindahan Dan Seni Islami Dalam Dunia Pendidikan Islam," *FALASIFA: Jurnal Studi Keislaman* 10, no. 1 (2019): 27–44, <https://doi.org/10.36835/falasifa.v10i1.150>.

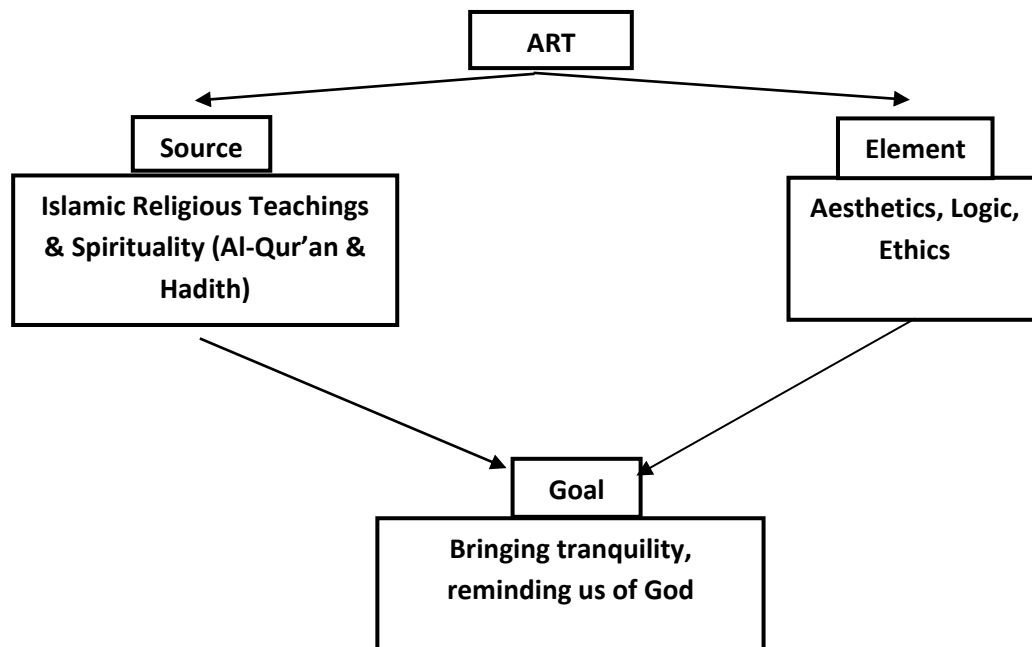
²⁵ Alan Budi Kusuma, "Konsep Keindahan Dalam Seni Islam Menurut Sayyid Hossein Nasr" (Institut Agama Islam Bengkulu, 2020).

²⁶ Agus Setyawan and S I Th, "Konsep Seni Islami Seyyed Hossein Nasr" (UIN Sunan Kalijaga Yogyakarta, 2008).

²⁷ Nurhidayati, "Pemikiran Seyyed Hossein Nasr: Konsep Keindahan Dan Seni Islami Dalam Dunia Pendidikan Islam."

²⁸ Iswahyudi, "Estetika Dalam Seni Islam Menurut Sayyid Hossein Nasr," *Budaya Nusantara* 3, no. 1 (2019): 32–45.

According to Sayyid Husain Nasr, the source of Islamic art can be found in the inner realities (haqaiq) of the Qur'an which are the basic realities of the cosmos and the reality of spiritual substance. Nasr also states that the inner aspects and barakah of the Prophet are the source of Islamic art, without which Islamic art would not have emerged.²⁹ The Qur'an provides the doctrine of Godhead, while the Prophet provides the manifestation of Godhead itself in diversity and testimony in His creation. The blessing of Muhammadiyah leads to the creativity that enables one to create Islamic art. In fact, according to Nasr, the masters of Islamic art have always shown a special love and loyalty to the Prophet and his family.³⁰ A work of Islamic art demonstrates the purpose for which it was created. The center of Islamic art is based on the principle of divinity, which will lead the viewer to the essence of art, namely divine spirituality. According to Husain Nasr, the purpose of Islamic art is fourfold: to bring peace, to remind people of God, to serve as an indicator to the surrounding community of the proper use of art, and to serve as an indicator of Islamic civilization.³¹



²⁹ Iswahyudi, "Estetika Dalam Seni Islam Menurut Sayyed Hossein Nasr."

³⁰ A. Khudori Soleh, "Konsep Seni Islam Sayyid Husein Nasr," *El Harakah: Jurnal Budaya Islam* 12, no. 1 (2010): 37–46.

³¹ Muhammad Riduwan Masykur and Achmad Khudori Soleh, "Seni Pegelaran Wayang Dalam Perspektif Fikih Dan Spiritualitas Seni Islam Seyyed Hossein Nasr," *Muslim Heritage* 8, no. 1 (2023): 103–14, <https://doi.org/10.21154/muslimheritage.v8i1.5985>.

Sayyid Husain Nasr's opinion on art has a concept that is in line with the opinion of Mohammad Iqbal (1877-1938) who states that art must be closely related to ethics and must be under moral control, so that an artist is not declared to have created an art if it does not bring out brilliant values, does not create new aspirations for improving the quality of human life and society, and does not have a very strong attachment between religion and cultural works of art.³²

The concept of Islamic art itself, according to Husain Nasr, is not much different from that described by Muhammad Iqbal (1877-1938), namely that art contains at least three things: First, it reflects religious values, so there is no such thing as secular art. There is no religious and secular dichotomy in Islam. Secular forces or elements in Islamic society always have a religious sense just as divine law specifically has religious elements. Secondly, it explains the spiritual quality that is polite due to the influence of Sufism values. Thirdly, there is a subtle and complementary relationship between mosques and palaces in terms of the patronage, use and function of various arts. Therefore, Islamic art according to Nasr is not concerned with the materials used but also the elements of collective religious consciousness that animate these materials.³³

Analysis of Husain Nasr's Art Concept Towards Zafin Dance Art

Zafin dance is related to Islamic law. It was originally intended to attract customers by Middle Eastern merchants in the 17th century. But over time the community became increasingly interested in learning the components in it, including the meaning of the movements and the accompanying music.³⁴ This is what then makes the population of the archipelago have an interest in Islam. Therefore, Zafin Dance was then used as a means of da'wah in some parts of the archipelago by previous scholars, which is one of the Islamic laws that have been said by Allah in Surah 3:104, 5:67 and 16:125.³⁵

Zafin Dance with all its components carries a thick philosophical and Islamic impression. The movements save the meaning of spirituality related to God, as well as the accompanying music consisting of praise to Allah and shalawat to the Prophet reminds the audience and listeners of the greatness of God. In addition, the poems used also contain moral education in the teachings of Islam, so that indirectly save the impression of da'wah in it. This dance is often performed at weddings, especially weddings held by the Arab community, because zafin dance has been considered their ancestral heritage so it is an obligation for them to preserve it. In the context of marriage, Zafin Dance can provide nuances of beauty and joy to the guests present. This dance can also create a festive atmosphere and liven up the atmosphere of the celebration because of its dynamic and energetic movements. In addition, Zafin Dance can also be a means to strengthen social relations between the bridal family and

³² Wahyu, "Sakinah Mawaddah Warahmah Dalam Konsep Seni Islam Sayyid Hossein Nashr."

³³ A. Khudori Soleh, "Konsep Seni Islam Sayyid Husein Nasr."

³⁴ N Y Amanda et al., "Fungsi Tari Zapin Arab Di Pontianak Kalimantan Barat," *Jurnal Pendidikan Dan Pembelajaran ...*, n.d.

³⁵ Qonitah Fahma Tri Aagfiani, "Kontekstualisasi Ayat-Ayat Perintah Dan Kewajiban Dakwah Di Masa Pandemi Covid-19" (Universitas Muhammadiyah Surakarta, 2023).

invited guests. Through this dance, the dancers can interact with the guests and create a positive emotional bond. On the other hand, Zafin Dance also holds moral values such as unity, togetherness, and joy in starting a new life as a married couple. This dance can be a symbolization of harmony and happiness in marriage. Likewise, the value of religious education is also contained in it which is interpreted through dance accompaniment songs that teach humans about goodness.

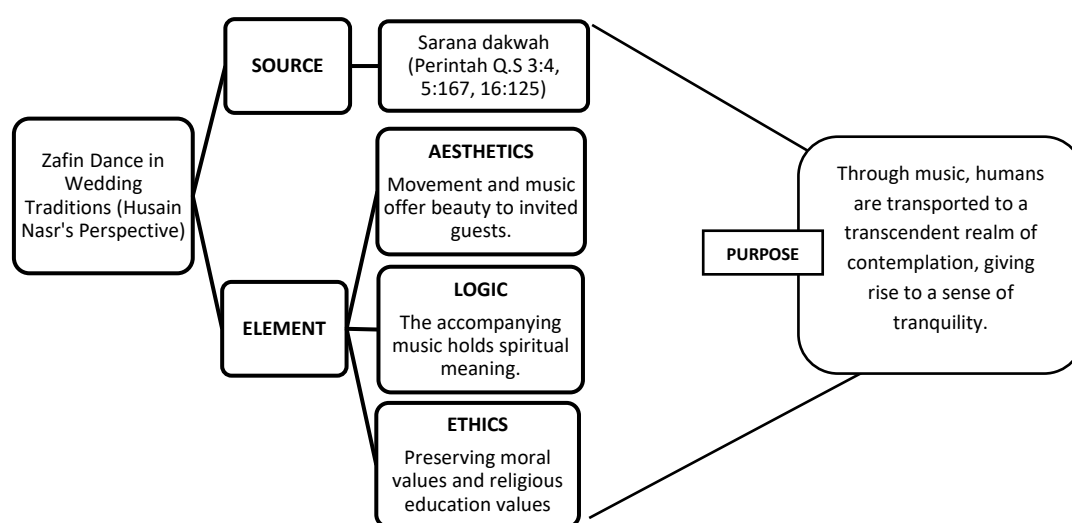
According to the concept of Islamic art Husain Nasr explained that everything that has a purpose that is in harmony with the goals of Islamic art, then it is included in Islamic art.³⁶ The concept initiated in this zafin dance is in no way contrary to Islamic law, because zafin dance is also considered as a form of respect for tradition and culture, as well as a means of conveying moral messages and goodness to the audience, so that zafin dance is included in Islamic art. As expressed by Husain Nasr, he offers a solution to bring back Islamic art in today's modern era. Art is art that is based on the Qur'an and Sunnah. A work of art must radiate the divine dimension as taught in the Qur'an and as explained by the Prophet's Hadith. This emanation is called *Barakah Muhammadiyah* by Husain Nasr. Husain Nasr classifies art into three parts based on the principle of the unity of the cosmos and the unity of individual and community life in Islam.³⁷ The three arts are, First, sacred art, which is art that is directly related to the main practices of religion and spiritual life such as calligraphy, architecture, mosques, and recitation of the Qur'an. Second, Traditional art is art that depicts religious and spiritual principles but in an indirect way. Its opposite is antitraditional art. Traditional art, as mentioned by Nasr, has certain functions in the Islamic context. These functions include being the cause of a spiritual connection to the spiritual dimension of Islam, remembering the existence of God to all people, being a criterion for evaluating social, cultural, or political movements that are Islamic, and determining religious values and explaining spiritual qualities. Traditional arts have an important role in maintaining and preserving the culture and traditional heritage of a society. The long influence of Western colonialism in the archipelago, for example, has had a major influence on Indonesian traditional art. However, traditional art is sometimes looked down upon by some modern people due to the view that modern is synonymous with progress and development, while traditional is synonymous with old-fashioned or outdated. In the Islamic context, traditional art can also be part of cultural conservation. The use of traditional clothing, for example, is an important form of cultural conservation. Conservation of traditional arts is also an effort to slow down or prevent the death of traditional arts that are passed down from one generation to the next.

The third is religious art, which is art whose subject or function has a religious theme, but the form or method of implementation is not traditional. Included in this art are religious paintings and Western architecture since the *renaissance* and some religious paintings in the

³⁶ Masykur and Soleh, "Seni Pegelaran Wayang Dalam Perspektif Fikih Dan Spiritualitas Seni Islam Seyyed Hossein Nasr."

³⁷ Khudori Soleh, "Konsep Seni Islam Sayyid Husein Nasr."

eastern world during the last century or two under the influence of European art.³⁸ From the description above, it can be simplified that through Zafin Dance, apart from being an entertainment that stages beauty, it also holds moral and spiritual values which are realized through movements by following the rhythm of the accompanying music, which then the music leads humans to penetrate the transcendent realm, accelerating contemplations caused by the harmonization of the strains and rhythms of the tones so that they flow blessings as a result of their inner connection with the spiritual dimension of Islam. It is undeniable that when a person has intertwined his mind with the creator, there will be a sense of calm and tranquility in his heart.



Compared to Hazrat Inayat Khan's concept of art, there is a similarity that art is equal to divinity. This is because beauty is part of divinity.³⁹ In addition, Faruqi states that Islamic art is not an art that represents itself, but art aims to represent the *worldview of Islam*.⁴⁰ In the context of Zafin Dance, Islamic art according to Faruqi is suitable to describe it, because Zafin Dance is one of the means of da'wah Islam, this can show the world that da'wah in Islam is not conservative by only lecturing in mosques but can also be conveyed through art.

³⁸ Henry Corbin and Titus Burchardt, "Spiritualitas Dan Seni Islam Menurut Sayyed Hossein Nasr (Spirituality and Islamic Art According to Sayyed Hossein Nasr)," *Harmonia: Journal of Arts Research and Education* 6, no. 3 (2005).

³⁹ Farkhan Fuady and Nurisman Nurisman, *Nilai-Nilai Yang Terkandung Dalam Seni Islam : Studi Pemikiran Seyyed Hossein Nasr Pendahuluan Seni Adalah Sesuatu Yang Erat Kaitannya Dengan Keindahan , Namun Sebuah Karya Seni Dikatakan Indah Bagi Setiap Individu Memiliki Perspektif Bagi Keindahan Dari* , n.d.

⁴⁰ Fuady and Nurisman, *Nilai-Nilai Yang Terkandung Dalam Seni Islam : Studi Pemikiran Seyyed Hossein Nasr Pendahuluan Seni Adalah Sesuatu Yang Erat Kaitannya Dengan Keindahan , Namun Sebuah Karya Seni Dikatakan Indah Bagi Setiap Individu Memiliki Perspektif Bagi Keindahan Dari* .

CONCLUSION

After seeing the results of Zafin Dance research in Husain Nasr's Islamic art concept, it can be concluded that: (1) Zafin Dance is an acculturation of archipelago and Middle Eastern cultures which then developed into a means of da'wah and also entertainment at various events in the archipelago, especially wedding receptions. (2) Islamic art according to Sayyid Husain Nasr reflects spiritual values and religious truth. He sees art as a means of achieving a deeper understanding of reality and human existence, as well as connecting people from various cultural and religious backgrounds. The source of Islamic art according to Husain Nasr comes from two main sources of Islamic teachings, namely the Qur'an and Hadith and the elements of an art consist of aesthetics, logic, and ethics with the aim of obtaining tranquility and peace in the soul. (3) Zafin Dance in Husain Nasr's art perspective is an Islamic art because it contains goals that are in line with the concept of Islamic art and the concept of Zafin Dance in the classification of art according to Husain Nasr is placed as a sacred art because it integrates directly with spiritual music which is directly related to the reality of God, so that through this music it can lead someone to accelerate contemplations through the harmonization of its tones. That way, humans will feel calm because they are in direct contact with the creator.

The author realizes the many shortcomings of this research both in terms of writing style and logic of thought. In addition, references to Zafin Dance, which have various dance models, make limitations in the selection and specification, as well as the limited number of references regarding Husain Nasr's concept of art related to dance, make the focus of study in this article not clearly explained. Therefore, the author hopes that there will be improvements in this paper in the future so that it is closer to the word perfect. The author recommends developing the discussion to be broader not only with the concept of Islamic art but collaborating with various sciences, such as fiqh or others so that it can become a scientific tool from various fields, as well as research to be stronger in validation so that it can be trusted by many people.

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