

KENTRUNG AND MYTHS OF SYEH JONDHANG IN THE JONDHANG PURPOSE LIFE'S IN JEPARA

Bondet Wrahatnala

Ethnomusicology's lecture at Indonesian Institute of Art Surakarta
bondetno@gmail.com

Abstract

Kentrung a speech art -telling art form- with a bandage element in the presentation of music as accompaniment, often staged in celebration -a celebration associated with certain rites of passage- in the life of community supporters. In fact, this art is the quantity of the play frequency is reduced, but still persist in supporting the community, including the people in the village Jondhang, District Kedung, Jepara. This is due to the existence of such a requirement is institutionalized in the society to perform as part of a ritual Kentrung khol Syeh Jondhang known as the forerunner of the village. Plus the specialization of the play -stories- titled Syech Kentrung Jondhang that should only be played at the venue. Kentrung survival in people's lives Jondhang seen as complementary cultural life, not merely entertainment or implemented liability only. Moreover Kentrung serve as a source of guidance in life behaving beside his religious beliefs which became the main handle Jondhang villagers. The power of myth Syeh Jondhang this story, which makes the local community does not have the courage to leave Kentrung as part of this ritual. Though life in the Islamic religion on society is still very strong. Etnoart is the main perspective with the advanced research emic approach as the main instrument to explore the data from the owner of the view of culture. Of course, the perspective etnoart performed in this study is supported by cultural theory such as (1) Emile Durkheim on the sacred, and (2) Roland Barthes about mythology. Both theories are used by researchers to strengthen foothold research, since the main source in the study are the views and thoughts of the actors and public support in the village Kentrung Jondhang, District Kedung, Jepara. Myth of Syeh Jondhang's story became a major force in the preservation of life Kentrung especially for people in the village Jondhang that Islamic religion is very strong base. Persistence of local community in maintaining the myth, put in a mechanism use of Kentrung in the absolute system, so there is a kind of necessity to shew Kentrung as a staple part of the death rite - khol - Syech Jondhang.

Keyword: Kentrung, Myth of Syeh Jondhang, The villagers of Jondhang, mechanism use of Kentrung

Preface

Kentrung considered a form of folk art that still survive in Jepara's art community life. Judging from the shape of the show, including in the areas of art Kentrung folklore tells that presented by using the medium of music as an accompaniment. Kentrung power base lay in ritual arts, where myths and believed into a buffer element. As one of the realities of ritual art, kentrung believed to have moral and ethical, that is still alive and survive.

In public point of view, kentrung believed to be one of the means to relate the relationship between the religion of Islam embraced by the Javanese cultural values that they believe. In addition, kentrung not only understood as a form of art that is used to complete a ritual or more than entertainment. Furthermore, kentrung is potential to complement their lives that surrounded by cultural myths. This is due, because the stories are presented in kentrung also very smeary with myth, and isn't likely to be able to maintain and/or produce a myth .

Jondhang's village community, district Kedung, Jepara, believe in Syech Jondhang myth. The myth telling a right where Syech Abdul Aziz or better known as Syech Jondhang, which is the propagator of Islam in the region and Jepara Jondhang more broadly. This myth is closely associated with the presence of kentrung, because in a part of the story of this myth is told that Syech Jondhang never done *mbarang kentrung* to find the whereabouts of his wife Dewi Rara Kuning on orders Sunan Muria. Therefore, on each anniversary of Syech Jondhang's death (*khol ritual*) always staged in the courtyard of art Kentrung Jondhang village as one of a series of commemorative events such *khol*, on every 13 of *Muharram* or in terms of Java known as the month of *Sura*. The story that featured in this kentrung's show is Syech Jondhang. According mastermind serving Kentrung, this act is sacred and can only be played on Jondhang village. In other words, this act can not be performed arbitrarily else where and only once a year is shown in Jondhang.

Jondhang society, as a group in the community trying to understand the existence of the myth the sacred as a fundamental believe that values the sanctity obeyed. It was by them not only maintained with all forms of restrictions and prohibitions, but also through the rite. The existence Jondhang society as a collective community that is bound by a sacred thing, build rites are held regularly and certainly collectively. The ceremonial of rite usually use kentrung to accompany the events depicted as a rite of human life. The following will be quoted a post from Johannes Supriyono basing on Durkheim's ideas about the presence in the community cultural rites as follows.

Unity is built on the basis of mutual interest, it will be the holy sacred of this gave birth to the social rites. The community support herself by moving from and to the sacred. Celebrations, festivals, and cultural events in the community that can be called with other forms of the rite. Rites are held regularly so that people will collectively refreshed and restored their

knowledge and collective meanings. Rite into mediation for community members to remain rooted in the sacred ... and there are things to consider that in the rites of myths are kept alive and passed on (Supriyono, 2005:96-97).

Discussion

Myth and Society Jondhang

Jondhang village, is one of the villages in the subdistrict Kedung, Jepara with an area of 0.86 km², inhabited by 2,259 souls that the majority of the population are devout followers of Islam (Jepara Central Bureau of Statistics, 2012:19). In addition, the agricultural sector became the most dominant livelihood in the region. Agriculture, animal husbandry, small industries in the fields of furniture, and the services of a local people's livelihood options. Jondhang cultural life, as said before that they are devout followers of Islam *puritan* but still believe the myths that are in their lives. A thing that is contradictory but in fact there and live in the area of Jondhang. Belief they hold every year *khol* –the ceremonial of death—figure is regarded as a role model in their lives in the religious side of Syech Abdul Aziz or better known as Syech Jondhang. It is not in spite of their believe that are very closely related to the interests of their lives in terms of livelihood which is farming. The most interesting point in the event of the *khol* is their believe than *kenprung* the essence that can not be left as a series of *khol*. *Kenprung* presence isn't limited to fulfill the ritual procession, but they are quite content to live and understand the story of Syech Jondhang in the *kenprung*'s show to play this as a complementary believe.

Agriculture is believed to produce a variety of products in the cultural life of the community. The resulting cultural product turns out not to be separated from agriculture –agrarian–. Agrarian society to have confidence in the thick of the holy powers. Sacred powers is strongly associated with myth and legend. As a proof, the local people still perform rituals associated with the agricultural rites main food. In other words, through these believe, can eventually encourage people to do irrational action in the form of ritual activities. Activities undertaken by the public of Jondhang ritual always involves *kenprung* Jondhang as an important part.

The problem in this description is a link between the agricultural sector as the main production force with myths and legends as sacred forces that are believed by the public. Performing of *kenprung* for the community Jondhang almost always associated with a belief, that the stories shown in *kenprung* believed to have an impact on the strength and a better life. Then transformed into a believe that is closely related to the myth. Mircea Eliade gives a definition of myth as a story that is true and this story belongs to them people who believe the most valuable, because it has something sacred, meaningful, an example model for human action, and give meaning and value to life (Susanto, 1987:91). Furthermore, Eliade also describes as described by Setyani about the presence of people who still believe in the myth. That

they include traditional society which is said to be arkhais religious man, and the myth is the foundation of social and cultural life of those who reveal the presence in this world, and therefore the myth becomes a definite truth and set the absolute truth and can not be contested (Setyani, 2009:1) .

Roland Barthes says that myth though a cultural construction, but will appear as a universal truth that have been there before and attached to the layman reason. Myth incarnated as a thing then is similar to the concept of ideology that works at the level of connotation (Barthes, 2004:151-160). Thus, the myth can be regarded as a thing built and can also build a culture that is owned by a community. Myth recognized and live together with the community and manifests as a belief in the truth. It happens to people Jondhang, which in fact they are devout followers of Islam, but the myth of the existence of Syech Jondhang through kentrung story is also a believe that coexist with their religious life.

Myth as believed by people Jondhang, is something sacred or in the language of Durkheim referred to the sacred. Mudji Sutrisno said that the sacred is a main shaft that covers the entire dynamics of the community, because in every society there must be value life sacred or sanctified. Something sacred it may be the main symbols, values, and beliefs at the heart of a community, whose role is to maintain the integrity and social cohesion of a society and normative control the motion dynamics of a society (Sutrisno, 2005:89).

The description of Jondhang people's lives as a buffer that also live in the reality of life Kentrung express very complex. In kacamatan sociological, life was associated with some of the things that (1) their livelihoods are still very dependent on the nature; (2) the presence of strong faith in myths; (3) respect for human life rite which is reflected in the use of the kentrung's mechanism; and (4) kentrung as an art that is maintained to confirm the existence of the myth.

Legend Syech Jondhang in Kentrung Story

Until now, there has been no literature or art historical references to write kentrung especially in Jepara. Kentrung's history in Jepara, growing in the public memory of a legend that tells of the journey of life or Syech Abdul Aziz or Syech Jondhang. According to one of the administrators, Nurhadi one of the officer of Jondhang village mosque, the legend is written in the Java language *wanakib* form by Kyai Abdul Rahman was a scholar who was then serving as secretary of the village in strips or Jondhang. This occurs because kentrung which has staged more than 30 years ago in the village on a regular basis, when the *khol* ritual is performed, always read out the journey of life of Syech Jondhang first. This was done at the time of the pilgrimage of his grave. *Wanakib* then becomes a reference mastermind kentrung start Subari era until now Suparmo and Ahmadi. In addition, this *wanakib* also installed in the village mosque Jondhang so that people can read and know the life journey of Syech Jondhang is believed to be the forerunner of Jondhang village and a scholar who preach Islam in the region.

According Karisan and Suparmo, legends or stories of Syech Jondang tells the journey of life and love of Abdul Aziz, a scholar from Baghdad who studied and deepen knowledge of Islam in Java to Sunan Muria. In a way, Sunan Muria as a member of the *Wali Sanga*, Syech Abdul Aziz asked to preach to the village in the region Jondhang in the district of Kedung. The geographical area is not fertile or dry, the land was mostly arable crops productive. Condition of the society according to the narrative Suparmo was very deficient. Here are the quintessence of the story of Syech Jondang until the beginning of the art Kentrung associated in people's lives Jepara (excerpted from interviews with Karisan [addr.], Suparmo and Ahmadi on December 9, 2011).

Abdul Aziz traveled to Java and finally stopped at the lodge (boarding school) of Sunan Muria one member of the *Wali Sanga*, scholars of Islam spreaders in Java. At the time of the learning process in the cottage Sunan Muria, Abdul Aziz moored at the heart of a Sunan Muria's student, Dewi Rara Kuning. Dewi Rara Kuning is a student who came from the kingdom of Mataram which is also studied and deepen knowledge of Islam in the cottage Sunan Muria. Sunan Muria seem to understand the purpose of his pupil, and finally Abdul Aziz and Dewi Rara Kuning married and they settled in the cottage Sunan Muria.

Abdul Aziz then got an order of Sunan Muria to broaden his message to Jondang area on the east side of Jepara, of course, he had to clear the land, then set up places of education and worship, as well as open up jobs such as farming and so forth, while his wife Dewi Rara Kuning remained in the cottage Sunan Muria. When do the job, Abdul Aziz mind will always remember her beautiful face. Finally, on every afternoon, he went back to the cottage to meet with his wife, and every morning he went to work Jondang back. Seeing it, Dewi Rara Kuning felt sorry for her husband, and there is a sense of fear to Sunan Muria will work if the husband is not finished because every day should return to Jondang. Finally, under the approval of Sunan Muria, Dewi Rara Kuning asked her husband to describe the brightness of his face in a stone, and the stone was brought and laid in place of Abdul Aziz's work, and when I think of her face, just look at the stone, longing to heal.

However, when he got in the brightness of the stone work that he carried, fly slammed by hurricanes and lost some where, it is said Dewi Rara Kuning story also contributed to disappear from the cottage. Because of that, Abdul Aziz decided to go back to the lodge and asking for consideration of Sunan Muria teacher. Sunan Muria Abdul Aziz ordered to find his wife with the media or means mbarang Kentrung (singing by using kentrung).

There is a large kingdom in the Teluk Awur, with a king who is still a virgin named Prabu Jaka. One night, the king had a dream to meet the woman who became his wife and a beautiful girl. Then ordered the duke to find the pretty girls and also describe its characteristics. The duke left to carry out the orders of the king's daughter is looking for. Arriving in the middle of the road, there

is a pile of rocks duke saw howling on which painted a pretty face and a daughter by chance characteristics similar to what was presented by the king. Magic happens when the stone was cut, there was a beautiful princess who is none other than the Dewi Rara Kuning, wife of Abdul Aziz lost. The princess was then taken to the kingdom of Teluk Awur for submission to the Prabu Jaka. Prabu Jaka was surprised and very happy because as his dream come true, and then he proposed to Dewi Rara Kuning. Recognizing already married, Dewi Rara Kuning actually refused, but because he did not dare to express it with a straight forward, finally proposed a requirement that is quite heavy and is very unlikely to happen. Proposed requirements are requesting a *bukur* (a type of sea shells) that can dance on the table, if the king found it, he was able to become his wife.

Because boost feelings of love are very large, the king allows himself Rara Kuning approve the request. And he took off fashion king to commoner dressed and leave the government to his assistance. Prabu Jaka who had changed clothes, then go to the sea to look for *bukur* as defined by Rara Kuning.

For a while until the King's return, Rara Kuning staying at Taman Sari Teluk Awur. One time, he heard the voice of the person who *mbarang kentrung*. At the time the note was sung poetry of the singers, is grief a man looking for his missing wife. In the poem, clearly stated that his wife's face drawn on stone flew Howling wind, and it turns out istrinya pun also missing. Rara Kuning shocked and ensure that it is her husband Abdul Aziz seeking his whereabouts. He ordered the duke to bring in people who *mbarang kentrung* had to Taman Sari with reason, Rara Kuning eager to perceive as an entertainer heart *kentrung*. As was shown in Abdul Aziz and Rara Kuning eventually reunited in Taman Sari and catching up to them and share the experience during the search.

Rara Kuning then asked her husband to immediately dressed of Prabu Jaka and pretend to be the king in the Teluk Awur. Her husband agreed and the king wears clothes, and then he ordered the duke and all the soldiers are there to kill every person who came out of the sea and carrying grain. The troops run king's orders and waiting on the edge of the beach, until the release of a person who carries *bukur*. At one point, Prabu Jaka who find it difficult to search for *bukur*, finally gave up and came to the surface. Arriving on land not yet acquired welcome duke and soldiers attack from the Teluk Awur which is actually a subordinate. Finally Prabu Jaka and all its troops engaged in battles and all were killed.

At the end of this story, told Abdul Aziz was not willing to be a king in the Teluk Awur and return to Jondhang to carry out the task as scholars or preachers of Islam, while the Rara Kuning prefer to be a preacher in the region of Teluk Awur. Finally, they both died and was buried in each place where they preached Islam in Jepara region.

Syech Jondhang's story, according to Suparmo and Karisan not any time and any place can be staged. Syech Jondhang story or play is performed only once a year and coincides with the commemoration *tirakatan khol* or the death of Syech Jondhang which falls on the 13th of Muharram or in Java terms *Sura* months in each year, and is housed in the courtyard of the mosque or tomb of Syech Jondhang . This becomes a collective believe of the society and the mastermind Kentrung Jondhang in Jepara.

Story above, understood and believed by the people of Jepara and mastermind Kentrung as the origin of kentrung in Jepara region. That's why, even this story is also called the *Babad Jondhang*. From that story, people have a particular attention to the spread of Islam in the region of Jepara, and believes that the actual spread of Islam can also be done through the medium of art in this kentrung.

The conviction of the kentrung which serving a story about the legendary Syech Jondhang has become one of the things that must be present in addition to the event *khol -tabligh akbar-* and qiyamul –recitation- Al Qur'an, in a series of events *khol - Syech Jondhang*. According to Arifin, a resident involved in the committee *khol* of Syech Jondhang in 2012 and that there is a complete lack of feeling when in the series this Syech Jondhang's *khol* is not scheduled kentrung as one of its activities. This is a belief that comes from the story , that in order to meet with the wife of Syech Jondhang should wander by way *mbarang* -singing- kentrung. Thus, for more than 30 years of this routine Syech Jondhang's *khol*, Kentrung never left and always presented as part of an event organized by the community itself Jondhang. In addition to complete the ritual procession of *khol*, kentrung also be a means to reinforce the myth that is believed by the local people. It is also stressed by Nurhadi that Kentrung until whenever will remain a part of the schedule of Syech Jondhang's *khol*, even if the mastermind serving Kentrung now gone, people will search for the mastermind Kentrung in other regions that are still alive to be able to present this play in every year for Syech Jondhang *khol* purposes. The following narrative Nurhadi associated with it.

It feels incomplete if not presented in *khol* Kentrung. If up to two Kentrung mastermind who died in Jepara , we will be looking for the mastermind of the other areas to remain present Kentrung with this play. Because this has been a tradition passed down through generations , and we did not dare to leave kentrung. Mbah Jondhang term for Syech Jondhang to meet with his wife just right also with kentrung. We fear that if kentrung not used in this event, there will be something here that makes people uncomfortable. Therefore, despite changing village officials, takmir mosques and organizers of this event, Kentrung remains an event that should not be abandoned (interview date 16 November 2013).

The unbraveness as expressed by the Nurhadi, a reflection of that believe in the myth of Syech Jondhang presented by the kentrung as a media is very powerful.

Not only Nurhadi course, but in general the people in the village Jondhang can be quite fulfilled their needs and comfort needs are met. Life of a harmonious society, harmonious , and never lacked a proof of their seriousness maintain this myth. Up to now, the public has never left Kentrung serving Syech Jondhang's story in a series of commemorative events in the village *khol*.

Conclusion

Jondhang Village Community, The District of Kedung, Jepara has a strong believe in the myth of Syech Jondhang. This is evidenced in the observance of their *khol* held in each year and are always scheduled with kentrung which serving the story of Syech Jondhang as one part of the show. Efforts to preserve the myth seems completely covers the life of the local community with always the implementation of these activities, furthermore the believe that Syech Jondhang is a scholar who in addition Jondhang preach Islam in the area, also a village which opened this in the past.

It is enough to give an answer to the problems that Jondhang's society is very dependent life with nature, and lack of respect for the rites which builds on a strong believe in the myth. Kentrung be a vehicle that can be used to maintain their believed to the myth, and through Kentrung agenda can complete their lives reflected in the convening of this show in every year.

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CURRICULUM VITAE (CV)



Bondet Wrahatnala, born in Surakarta on December 2, 1979. To finish tuition S-1 Sosiatri Science Department, Faculty of Social and Political UGM, S-2 at the Art Assessment Program (Music Nusantara) Graduate STSI Surakarta, and is currently studying S-3 in the Graduate ISI Surakarta. Being a full-time lecturer in Ethnomusicology Departement at Faculty of Performing Arts ISI Surakarta since 2006. Several articles written ever published in journals such as Dewa Ruci, KETEG, Abdi Seni, Gelar (in the ISI Surakarta), also in newspapers and magazines such as the Lango cultural arts, Terob, and Cangkir. Several research grants that have been achieved as a lead researcher Competitive Research Grant by Dikti (2010, 2011, and 2012), and as a research fellow B - Art Research Grant Departement of Karawitan ISI Surakarta (2007-2008). As executor of Ethnomusicology research activities with rare art documentation program (2007-2011) in the area of Mojokerto, Probolinggo, Sumenep, Magelang, Banyumas, and Jepara.

Bondet Wrahatnala, lahir di Surakarta pada tanggal 2 Desember 1979. Menyelesaikan kuliah S-1 pada Jurusan Ilmu Sosiatri, FISIPOL UGM, S-2 pada Program Studi Pengkajian Seni (Musik Nusantara) Pascasarjana STSI Surakarta, dan saat ini sedang menempuh studi S-3 di Pascasarjana ISI Surakarta. Menjadi dosen tetap di Program Studi Etnomusikologi Fakultas Seni Pertunjukan ISI Surakarta sejak tahun 2006. Beberapa artikel yang ditulis pernah diterbitkan di jurnal seperti Dewa Ruci, KETEG, Abdi Seni, Gelar (di lingkungan ISI Surakarta), juga di surat kabar dan majalah seni budaya seperti Lango, Terob, dan Cangkir. Beberapa hibah penelitian pernah diraih yakni sebagai ketua peneliti Penelitian Hibah Bersaing (2010, 2011, dan 2012), dan sebagai anggota peneliti Hibah Penelitian B-Seni Jurusan Karawitan ISI

Surakarta (2007-2008). Sebagai pelaksana kegiatan penelitian Etnomusikologi dengan program pendokumentasian kesenian langka (2007-2011) di wilayah Mojokerto, Probolinggo, Sumenep, Magelang, Banyumas, dan Jepara.