

KIDUNG: MYTH OF WELFARE FOR KUTHUK PEOPLE IN KUDUS REGENCY

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Abstract

The study is to describe the art of *kidung* in Kuthuk village Blora regency. This study used qualitative method with Structural Functional theory approach. Data in the form of the song, especially the lyrics and other data were used for primary data sources in addition to interviewing and observation. Data were analyzed qualitatively with structural and functional theory and anthropological approach developed by Malinowski. The result shows that the people of the village embracing many beliefs, have an art tradition of *Puputan* ritual. In Javanese culture, this ritual is done at the time of released cloth wrapping the baby's navel. *Kidung*, an expression of the people when request welfare to God, reflects the acculturation between Islamic and non-religious beliefs, which characterize the people of those two cities that exist around Kuthuk village.

Keywords: *kidung*; myth; *puputan*; saminism; welfare

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INTRODUCTION

Kuthuk is a village located in the western part of Kudus. The village is bordered with Sukolilo, an area belonging to the Regency of Pati. As one of the cities in Central Java, Kudus is known as the characteristics of the religious people. The existence of two tombs of *Sunan* that reputedly had the power to conduct rituals of Islam and to overtake the Hindu power that had previously existed, becomes one of the historical evidences. By contrast, Pati as a regency bordered by Kudus, based on the history is inhabited by the community better known as *abangan*.

The existence of the village of Kuthuk which lies between two such different community characteristics, causes the people have diverse religions or beliefs.

A comparison of the number of people who convert to Islam, Christian, Catholic, Hindu, and Buddha are quite balanced. In addition to these religions, there are also communities that embrace the doctrine of *Saminisme*. Samin community has special characteristics that become their identity in everyday appearance which is different from the surrounding community. It shows the character and identity of their equipment in accordance with the teachings of *Saminisme* which they maintained from time to time neighbors rutama older generation. They feel the truth and strong beliefs against the teachings of Samin Surosentiko as a way of life that is very useful. Attitude and actions of people Samin always followed by concrete evidence and consequently corresponds to the accepted teachings (Lestari, 2013, p. 74-86). Accor-

ding Lestari research, social interaction between Samin community with surrounding communities is affected by various factors, namely the social situation, power group norms, personal goals, status and condition of the individual as well as the interpretation of the situation.

According to one of the residents, the concept of *saminisme* is *madep* and *mantep*. The adherent of *saminist* titled '*Wong Samin*' or '*Wong Sikep*' which means 'a person of *Samín*' or 'a person of *Sikep*'. *Sikep* also mean honestly, it means they recognize that the human task in life is to live *Sikep* (married/having sex) and also run *tatane wong* (creating descendants) (Idhom, 2009, p. 45).

Seeing the background of the Kuthuk community with their diversity of beliefs and religions has any implications to the diversity of art that develops in the village, one of which is the art of *kidung*. It is often referred to an artistic traditions *puputan*; that is a tradition done at the time of released cloth wrapping the baby's navel.

One *kidung* often sung by the Java is "Song of Rumecko Ing Wengi" which is the work of Sunan Kalijaga. The song is often performed at traditional and religious sacred performances including *puputan*.

The main temple of the *kidung* very known for containing *tolak bala* spell, while the next stanza of eight rarely sung because it was considered too long. It's reminiscent of human behavior in order to draw closer to God Almighty, than avoid the plagues and catastrophes more powerful. Thus we are required to always dutiful, faithful and pious to God Almighty.

The *kidung* is a means of preaching in the form a popular *tembang* (Javanese song) and become "*kidung wingit*" because it is believed to bring good luck like magic spells. The preaching was assembled into a metered *Dhandanggula tembang* contains nine stanzas and as if until now. Rural people are still many who memorized and practiced this *kidung* poem. As a means of preaching to children, the advice in the form a more lasting and durable *tembang* in memory. After the death of Sunan Ka-

lijaga, this *kidung* belongs to the people, those who read and practice as prayer .

Kidung is prayer, and in the prayer one must be sure what language to use it (understand spoken), certainly with high confidence, and understand the meaning of prayer is used. Thus, here Sunan Kalijaga create mantra prayer with Javanese language because the Javanese language prayer will easily understand and believed if the language understandable (Chodjim, 2003, p. 23). Sunan Kalijaga is known as the guardian that combines Javanese culture with the value of Islam to spread the religion of Islam (Sofwan, 2000, p. 2).

Based on that, this article will describe the uniqueness of the art of *Kidung* which becomes one evidence of the existence of arts in Kuthuk village, which provides a large range of beliefs and religions. The study is done in the perspective of structural functionalism theory.

METHOD

As outlined in the previous section, the art of *Kidung* was examined using the structural functional theory from Bronislaw Malinowski. Therefore, this section will describe the biography and theory in question.

Biography of Malinowski

Malinowski was born in Kraków, Austria-Hungary (now Poland) in an upper-middle economic family. His father was a professor and his mother was the daughter of a landlord's family. In his childhood, he was often sick and weak, but he was academically smart. He received his doctorate from the Jagiellonian University in 1908, with a concentration of Mathematics and Physics. After that, he continued his study at the University of Leipzig for two years where he began thinking of Wilhem Wundt influence through his theory of folk psychology.

In addition to the sciences, Malinowski also steeped in the science of anthropology. Therefore, he decided to sail to the United Kingdom to study at the

London School of Economics in 1910. At that time, James Frazer and several other British writers known as best anthropologists inspired him.

In 1914 he travelled to Papua (now Papua New Guinea) conducted a research in Mailo area, one of the Trobriand Islands. He also ran into problems when conducted such research. The outbreak of the first World War at that time, made him detained as a Polish who was in the territory of the United Kingdom and not allowed to leave the area. Only after some time, he decided to study the indigenous tribes of Trobrianders and stayed with their community until finally, he could master their language, made friendship with the residents, and even rumored to have a love affair with a native woman. In that period, he began to do research in Kula and produced a theory of participant observation which becomes one key to the current anthropology methodologies. Deserved to recognize that war and Malinowski's living in isolation made a theory born; the theory which later widely influences the modern anthropology.

In 1922 Malinowski earned a doctorate in anthropology and began to teach at the London School of Economics. In that year his book 'Argonauts of the Western Pacific' were also published. The book was widely regarded as a masterpiece so Malinowski became one of best anthropologists ever. During the next three decades, Malinowski brought the London School of Economics (LSE) became the best anthropology learning center in the United Kingdom. He taught a lot of people, including the students from the colonies of the United Kingdom which later became important figures in their countries. He also taught at Yale University, United States until his death in 1942.

Theory of Function

In the context of the theory of function, Malinowski developed a theory about the function of the cultural elements that are very complicated. The core of this theory states that all cultural activities

are basically intended to satisfy various needs of human instincts that are related to his whole life. Therefore, in order to understand what a culture is, Malinowski emphasized the importance of research on the relationship between various social aspects in society.

Malinowski argued there are three fundamental levels of needs in a given culture. This includes three levels: (1) culture should meet the biological needs; (2) culture should meet the instrumental elements (the need of law and education); (3) culture should meet integrative needs (religion and arts).

Relating to this theory, Malinowski also stated that the results of his research about the magic at the Trobriand turned out its function to reduce the anxiety of things that cannot be easily understood. This explanation is of course the reason of existence and preservation of the magic in the Trobriand culture.

Based on the description above, the theory was used to study the function of the *Kidung* in the village *Kuthuk*. Data in the form of the song, especially the lyrics were used for primary data sources in addition to interviewing and observation. Furthermore, the data were analyzed qualitatively by the Structural Functional Theory and anthropological approach developed by Malinowski.

RESULT AND DISCUSSION

This section will describe on: (1) the Ritual '*Kidung*' in the village of *Kuthuk* Kudus Regency; and (2) the arts of *Kidung* in the perspective of Structural Functional Theory.

Ritual of *Kidung* in Kuthuk Village Kudus Regency

Kidung is a form of expression that exists among the Javanese community. In general this is expressed using the traditional Javanese songs (*macapat*). *Kidung* is chanted for the purpose to calm down one's feeling. Therefore, it is chanted when doing regular work and daily activities as

well.

Among women *Kidung* is often chanted while putting the baby to bed or rocking the baby. This is done in the hope that his son could be more calm and no fuss. Among Kuthuk community, it is believed to have the power of mantra since it is able to provide a peaceful mind to the listeners. In addition, chanting *qigong* also has a number of functions, such as pleading for safety, health, less risk, and romance.

In the context of pleading safety, according to the elders of the village *Kidung* is considered as a chanted ritual that later becomes a myth for its residents. Therefore, in the implementation of *puputan*, this song is chanted for his son's blessing with safety, health, being protected from dangers, and being able to grow and thrive well.

Kidung ritual in the tradition of *puputan* is actually a kind of *selapanan* ritual, such as those in other villages. However, this ritual in Kuthuk village was done while chanting a song like a *mantra* or a prayer. The ritual was chanted by the elders of the village commonly considered as a shaman or *dukun* (the term given by the local people), or religious leaders totaling about 5 to 7 persons. If some religious leaders or shamans could not take part in the ritual, they sometimes had to ask other religious leaders or shamans of several villages around to replace their parts.

The ritual procession is often implemented and followed by the invited local people of the village. Male will gather with the religious leaders or shamans, while the women are also grouped after the men.

Before the event started, the host family would prepare dishes, including snack or *jajan pasar* (traditional food), such as boiled peanuts, boiled yams, banana stew, bread, coffee, fried food, and cigarette. Even so, there were families preparing food, such as rice, *gudangan* (vegetables with spicy grated coconut), or chicken *opor*. While enjoying the dish served, women in the room would carry the chanted child.

After the break, the ritual would be

continued by praying together led by an appointed person. The prayers asked to God are known as *tahlillan* or *berjanjen*, when the host family asked for safety, blessings, and things that their desire for the child would be fulfilled. The ritual of *tahlillan* was chanted in brief, just taking an essential prayer to the baby.

After *tahlilan* was completed, the ritual continued with singing *kidung*. This ritual began when the religious leader puts himself in a provided place. He usually puts himself in front of the guests in order to be easily seen and replied 'Amen' after all the *kidung* lyrics were delivered. After the religious leader and the guests put themselves, the chanted child was brought to one of the religious leaders while his parents joined with other guests.

The ritual of *Kidung* began when one of the leaders chanted a song while rocking the child. The usual chanted songs are *kidung Mantrawedha*, *Salira Ayu*, and *Kidung Rumeksa Ing Wengi*. When one of the leaders was singing, other people replied amen anytime after all the *kidung* lyrics were delivered. Need to remember that *Kidung* is one of the prayers or wishes of a chanting person, so the other people invited reply amen in order that the prayers will be fulfilled in the future.

After one religious leader completed a song, the child was given to the next leader, and the ritual continued. The next leader did the same thing while singing *Kidung*. However, *Kidung* is expressed by the religious leaders with a different theme between one leader and another, and replied amen by the guests. The ritual was repeated continuously until the dawn. After crowing cocks began to sound, the ritual concluded with a prayer led by one of the leaders. Prayers delivered were the closing prayers. However, in the closing prayer there were also prayers devoted to the chanted child and his family. After all the rituals were performed and replied together, a child was then given back to his mother and the ritual ended up.

The Art of *Kidung* in the Perspective of Structural Functional Theory

Kidung is the procession of acculturation the cultures, customs, and beliefs that have existed approximately since the early 1970s. In the early in its development, the art was spearheaded by Mr. Soeparno, a retired elementary school teacher in Kuthuk. At that time Kuthuk people believed that many mystical elements were believed to bring prosperity and peace to their family members. Therefore, through this art they convey the prayer to God and this art is implemented in the ritual of *puputan*. The procession is not a long series of activities; it is different from such rituals at the palace. The ritual is performed after the family asks for *kids* procession for their child. The following is one example of *kidung Mantra-wedha*, *Salira Ayu*, and *Kidung Rumeksa Ing Wengi* 's lyrics.

*Ono kidung Rumeksa ing Wengi
teguh ayu luputa ingira
luputo bilahing kabeh,
Jin Setan datan purun
paneluhan tan ana wani,
miwah panggawe ala
gunane wong luput,
geniatemahan tirta
maling adoh tan wani ngarah mring mami
guna dhudhuk pan sirna*

*Sakehing lara pan samya bali
sakeh ngama pan samya mirudha
welas asih pandulune,
sakehing braja luput
kadi kapuk tibane wesi,
sakehing wisa tawa
sato galak lutut,
kayu aeng lemah sangar songing landak guwa-
ne mung lemah miring
myang pakiponing merak*

*Pagupaning warak sekalir
nadyan arco myang sagar asat
temahan rahayu kabeh,
apan sarira ayu
ing ideran sang Widodari,
rineka Malaekat
sakathahing Rosul,*

*pan dadi sarira tunggal
ati adem uteku Bagendha Esis
pangucapku hya Musa*

*Napasku Nabi Isa linuwih
Nabi Yakub pamiyarsaing wang
Yusup ing rupaku mangke,
Nabi Dhawut swaraku
Njeng Sulaiman Kasekten mami,
Nabi Ibrahim nyawa
Edris ing rambutku,
Bagindo Ngali kulit ing wang
Abubakar getih daging Umar singgih
Balung Baginda Usman*

*Sungsum ingsun Fatimah linuwih
Siti Aminah bayuning angga
Ayub ing ususku mangke,
Nabi Nuh ing jejantung
Nabi Yunus ing otot manmi,
Netraku ya Muhkamad
panduluku Rosul,
pinayung Adam syara
sampun pepak sakathahing para Nabi
dadya sarira tunggal*

*Wiji sawiji mulane dadi
apan pencar saisining jagad
kasamadan dening dyate,
kang maca kang angrungu
kang anyerat kang anyimpeni,
dadi ayuning badan
kinarya sesembur yen winacakna ing toya
kinarya dus rara tuwa gelis krami
wong edan nuli waras*

*Lamun ana wong kadhenda kaki
wong kabanda wong kabotan utang
yogya wacanen den age,
nalika tengah dalu
ping sewelas wacanen singgih,
luwar kang kebanda
kang kadhenda wurung,
aglis nuli sinauran
mring hyang Sukma kang utang punika
singgih
kang agring nuli waras*

*Lamun arsootulus nandur pari
puwarsa sewengi sedina
iderana gegalenge,*

wacanen kidung iku
 sakeh ngama samia bali,
 yen sira lunga perang
 wateken ing sekul,
 antuka tigang pulukan
 mungsoh ira rep sirep tan ana wani
 rahayu ing payudan
 Sing sapa Wonge bisa nglakoni

amutitha lawan anawa
 patang puluh dina whae,
 lan tangi wektu subuh
 lan den sabar sukuring ati,
 insya Allah tinekan
 sakarsane reku,
 tumrap sanak rayat ira
 saking sawabing ilmu pangiket mami
 dhuk aning Kalijaga

The *laras* (Javanese notation) of the first verse is as follows

3	6	i	i	i	i	2	3	3					
O	no	ki	-dung	ru-	mek	-so	ing	we	-ngi				
3	3	2	2	i	i	i	i	i	i				
Te-	guh	a	yu	lu-	put-	o	ing-	i-	ro				
i	i	i	i	i	2	16	6	i	2	2	2	2	2
lu-	pu-	to	bi-	lahing	kabeh,	Jin	Se-	tan	da-	tan	pu-	run	
5	5	3	3	2	6	6	i	3	1	1	2	122	2221
pa-	ne-	lu-	han	tan	ono	wa-	ni,	mi-	wah	pang-	ga-	we	o-lò
2	2	i	3	2	2	i	6	i	2	3	3	3	333
gu-	na-	ne	wong	lu-	put,	ge-	ni-	a-	te	ma-	han	tir	- to
3	3	5	3	i	i	i	i	i	i	i	i	2233	
ma-	ling	a-	doh	tan	wa-	ni	nga-	rah	mring	ma-	mi		
6	i	2	2	3	2	i	6						
Gu-	no	dhu-	dhuk	pan	sir-	no							

The following is all parts of the verse in English.

There is a song which guards the night.
 Be goodness and keep away
 from doom and disaster
 Resolve all evil and misfortune
 from within
 Devil and no one dare to disturb us

There are no spells
 that are able to go with us
 and those who do evil to us are going to
 die if the person is doused with water
 No gunsmith dares to come to us
 The crime would be lost

All pain may not return
 As many pests may go
 Compassion will be seen
 All errors are such cotton falling into iron
 All can be clear
 Wild animals become tame and obedient
 Wood and ground turn
 into things that have a positive aura
 Hedgehog's caves are just a sloping ground
 and place for joking Peacock

Place for although the mountain
 and the sea dry up
 But all would survive;
 the body is guarded by angels
 Guarded as many angels
 and prophets so one
 Peaceful mind my brain Majesty Esis
 My words Moses

My breath Prophet Isa,
 Prophet Yaqub my sight
 The prophet Joseph my face,
 Prophet David my voice,
 Solomon my spirit
 Prophet Ibrahim my life
 Idris holds to follow,
 wood and ground
 become a positive thing
 Hedgehog's caves is just a sloping ground
 And a place for joking Peacock

My marrow Fatimah
 Siti Aminah my strength,
 Ayub my intestine
 Noah my heart, prophet Jonah my muscle
 My eyes Mohammed,
 my sight in the arm of Prophets
 Majesty Ali my complexion,
 Abu Bakar my blood
 My flesh Umar Singgih
 My bones King Usman

Genesis comes from the same seed
 Then scramble to the rest of the world
 suffered by His substance
 The reading and listening
 The copying and saving
 Be a safety agency as a means of repellent
 When applied in water
 Used for the virgin woman
 in the bath together mate
 Any crazy people can remember again
 If any male persons entangle debts
 and have a lot of debt
 Better read *den age* at midnight
 Read eleven times with an oath
 will get rid of the debt,
 and do not have any debt
 and quickly pray to God about
 that debt the ill will afford health

If taking sincere to plant rice
 fitting only in a night a day
 walking around in dykes
 Please read *Kidung*
 all pests will definitely go
 If you go to war, center to Adam
 already complete
 from the prophets all so one

Anyone capable of running
 fasting (*mutih*) to fight lust
 for forty days,
 waking up at dawn
 always be patient
 and many words of gratitude
Insha Allah what you want can be achieved
 as well as for the child and society
 exalt science to fight lust
 like the knowledge of Sunan Kalijaga

The number of verses in *kidung Rukhsa Ing Wengi* is actually nine. However, the first verse is very well-known and becomes a kind of *Kidung Wingit*, which is believed to bring the repellent spell to keep doom and disaster away.

If you take the meaning of the nine verses of *kidung* described, they contain a medium of propagation in the form of an incredible song. It once indicated that the proselytizers of Islam as a religion in Java in the early days of its development were

able to understand, animate and simultaneously answer the needs of the spirituality of the society.

The spirit contained in *kidung* is a message to remind people to continuously get closer to God Almighty. As His creature, we convince ourselves and trust the power of God Almighty, then any obstacles and temptations would easily be overcome, including those beyond the capacity of human reason.

It is very functional for the theory to give priority to regularity and leave the conflict and social changes from the public. The reflection of the theory is proven that the villagers believe in any customs that cannot be abandoned. They rather appreciate the existence of this art ritual than modern thoughts as it is developing today. This ritual is considered to be able to convey directly what is desired by the community to God.

The developing myth shows that the child chanted on his ritual of proportion will later become a man with good characters, when compared to the children who aren't.

The position of *kidung* as mantra in the principles of structural functional theory mentioned that art as one of the elements of culture, occurs since people basically want to satisfy their needs of instincts through beauty (Koentjaraningrat, 1980, p. 171). Therefore, this context explained that the villagers want to satisfy their desires rather through prayers to God in the form of the art ritual of *kidung* than through their own prayers.

The implementation of the ritual *kidung*, led by the religious leaders considers to represent of all good prayers, since the book of *kidung* has completely recorded a full spell and petition on health, intelligence, wit, soulmate, fortune and the demon repellent.

That people's belief of chanting *kit-ten* will provide safety for the chanter and his family is relevant to the theory. The theory discloses that someone will always attempt to reduce the anxiety of things that cannot be easily understood by doing

some certain ways. Furthermore, when he feels no longer to be able to finish his earthly problems due to the limitedness of his ratio, then he finds out another way in his religious system called magic (Syam, 2007, p. 30).

Based on that interest, people create ceremonies in order to control nature. That is due to the limited capabilities of the ratio, then they create a ritual that is able to represent his desire. In this context, *kidung* is considered to be one of the power of the people against the Amen hopes of welfare, while they are still doing anyway through the worship in the religion context.

CONCLUSION

In modern times, the village of Kuthuk in Kudus Regencystill has arts ritual that is perhaps rarely found. In the modernization and increasingly sophisticated technologies, most villagers still maintain and preserve the art of *kidung* as one of the important rituals in the implementation of *puputan*. Through this ritual Kuthuk village community believe that God will answer what they hope.

Based on the fact that proves what is expressed in the structural functional theory of Malinowski is still relevant. Kuthuk village community are still upholding the creation of regularity, leaving any conflicts and social changes in the community along with the existing development of technological advancement and modernization.

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