



ISLAMIC RELIGIOUS INFLUENCE ON THE CULTURE OF ERAU KUTAI KARTANEGARA

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ABSTRACT

The arrival of Islam in Kutai Kartanegara was brought by two clerics, namely Datu Ribandang and Datu Ditiro, with the acceptance of Islam by the King of the XVII century, Crown Prince Mulia. The two Muballig brought an appeal, inviting the king's family and people to embrace Islam. The king also accepted the condition that Tuan Tunggang Parangan could enter into a magic battle. This was done to fulfill the request of the Crown King, but it was agreed that if the Crown King lost, he would think twice about the creed or convert to Islam. But if Tuan Tunggang Parangan (Datu Ditiro) lost, he was willing to serve the Kingdom. After fighting the supernatural powers, all were won by Tuan Tunggang Parangan. This means that the King of the Crown must keep his promise to pronounce the shahadatain through Tuan Tunggang Parangan (Datu Ditiro) guidance. The people of Kutai Kartanegara have experienced a powerful effect from Islam due to the advancement of society and its growth. The objective is to comprehensively understand how the Islamic faith and Kutai Kartanegara's Erau culture have evolved and how Islam has influenced Erau culture. This qualitative research employs anthropological methodologies to explore cultural events within the context of the Islamic religion in the procession of carrying out the Erau culture in Kutai Kertanagara. Since this study will be conducted spontaneously, there are no constraints on how to interpret or comprehend the phenomenon being investigated. The research results on the traditional Erau ceremonial party are held annually as a ceremonial event in the Kutai community. Cultures are displayed both in coastal and inland cultures, for example, sound art in the form of hadrah, Qasidah and barzanji, music in the form of tingkilan music, literary arts, tarsul poetry of the pantun type recited at weddings, and tasmiyah. Fashion art in the form of traditional clothes of Erau Takwo miskat, Chinese clothes, Javanese clothes and Bugis clothes, and dance arts in the form of Jeppen dance, masks, rudat, ganjar ganjur and even social and political institutions. Economy, trade were held and demonstrated again to refresh memory and knowledge of the traditional Erau ceremony.

Keywords: Islamic religion; Erau culture; Kutai Kartanegara

1. INTRODUCTION

It is best to think of the process of arriving and expanding (religion) in Kutai Kartanegara as one that starts with the emergence of Islam continues with its acceptance and finishes with its institutionalization. When Muslims from outside a region move there, Islam has undoubtedly arrived. While the stage of accepting Islam is when the native population accepts Islam as their religion (Saleh Putehena, 2007; 83). According to historians and community leaders, the Crown Prince was the first Kutai ruler to convert to Islam. His grave is proven at Kutai Lama, where he was buried in an Islamic fashion as the eldest king, as opposed to the previous king, who was buried in accordance with Hindu religious teachings.

The main goal of Tuan Tunggang Parangan's Islamic broadcasting mission is the crown prince or kingdom. In Indonesia, the aristocratic family is the initial target of the Islamization strategy, followed by the small community in the first pattern and ordinary people in the second. The second pattern is rather quick; if the king and his family convert to Islam, his people will be instructed to do the same. Tuan Tunggang Parangan adheres to the second pattern in this list. As a result, the Kutai Kingdom embraced Islam (Badri Yatim, 1994).

According to a legend that developed in the community, before converting to Islam, the King of Kutai had extraordinary supernatural powers originating from the teachings of Hindu-Buddhism and animism because of his supernatural powers along the coast of Tanjung Mangkaliat until the Kutai Lama area received peace for its inhabitants. One day the arrival of a Muballig, a Sayyid, there was a significant change in the beliefs held by the king and his people (Dahlan Syahrani: 1981).

The arrival of Muballig brought a call, inviting the king, his family and his people to embrace Islam. The King accepted with complete sincerity, and the condition was that the Sayyid could be accepted in the battle of magic. This can be done to fulfill the Crown king's request, but there is an agreement that if the king loses, he will embrace Islam and say the two sentences of *Syahadat* (confession of Islam). But when Tuan Tunggang Parangan was defeated he was ready to devote himself to the kingdom of Kutai.

The magical duel continued for four rounds, but Tuan Tunggang Parangan ultimately triumphed. Up to the time when the Crown King, under the direction of Tuan Tunggang Parangan,

nevertheless accepted his pledge to utter the word *shahadatain* (*I bear witness that there is no God except Allah, and I bear witness that Muhammad is the Messenger of Allah*). Following the king's orders under the guidance of Tuan Tunggang Parangan, Islam had started to develop in inland areas, including the royal capital, to the coastal areas gradually. The crown king continued to try to spread the teachings of Islam throughout his territory, and not long after that it had spread to the Sangkulirang area in the north, to the Jumpi river in the south, and inland to Loa Bakung.

The presence of Islam in the Kutai community can be seen from a cultural aspect, marked by conceptual changes regarding relations and social stratification. Islam has introduced equal individual rights, which do not recognize social stratification or degrees of human origin. All creatures are born with the same degree as other creatures. The Muslim community adheres to an ideology of equalism. This is different from pre-Islamic society. Even though this equalist attitude does not fully apply in the practice of the Kutai community. However, this attitude among the elite. People don't seem to like that much. They follow the pre-Islamic social pattern. As in the fact that we see in various ceremonies, the environment is still a continuation of the Pre-Islamic tradition. The influence of Islamic culture on the culture of Erau Kutai can be seen in the elements of art, Erau's customs in the elements of art, and social institutions.

2. METHODS

This qualitative research employs anthropological methodologies to explore cultural events within the context of the Islamic religion in the procession of carrying out the Erau culture in Kutai Kertanagara. Since this study will be conducted spontaneously, there are no constraints on how to interpret or comprehend the phenomenon being investigated.

3. RESULTS AND DISCUSSION

Art

Art is something related to the values of beauty. Therefore, whatever is in it (both physically and spiritually), according to the elements of beauty and can please human feelings, is called art. According to Saliman and Sudarsono, art is anything that evokes beautiful feelings. Sudarsono (1994: 2005) So art and art are closely related to human feelings. So the artistic value of art is very relative

in nature. There is a work that is said to have high artistic value. It could be considered low art in the eyes of others and vice versa.

Concerning philosophy, art and artistry is called aesthetics. Aesthetics is “a branch of philosophy that examines and discusses art and beauty as well as human responses to them.” (C. Israr, 1978:47). Therefore art is very closely related to human feelings, so art becomes something unique. Various human characters, customs and habits are influenced by the location of residence, climate, level of knowledge, and beliefs in creating various works of art with specifications for each region.

Therefore, each nation and ethnic group in this world has its own style in producing a work of art. Art as a cause of the aesthetics of the human soul crystallizes in forms and is patterned by the customs of each place. With the existence of different nations, we finally recognize the existence of American culture, African culture, Arabic culture, Indonesian culture and so on. Meanwhile, those who are influenced by where we live end up getting to know inland art, coastal art and so on, as well as those related to belief and religion. We also know Animist, Hindu art, Buddhist art and Islamic art.

The value of art is universal. It can touch almost all paces of human life. The beauty in the world is essentially a sign of the power of the all-beautiful God. As in the hadith narrated by Muslim which means: “God is beautiful. He likes all the beautiful things” (HR. Muslim).

Therefore, we can get many types of art in this life. But broadly speaking, the various arts can be divided into several groups, namely:

- a. Literary arts, including art, prose, theater arts, and grammar arts.
- b. The art of dance, which includes human voice songs and music sound songs (instruments)
- c. The art of dance includes body rocking, head movements, body movements, hands, and feet.
- d. Sculpture includes carvings on wood, horns, copper, stones, etc.
- e. Fine Arts, which includes hand-drawn, photographic, and graphic images.

Along with the progress of the times and, of course, the various types of culture are likely only to disappear or disappear slowly if efforts are made to preserve them. With the Erau festival held every year, it is hoped that the people of Kutai will return to the culture of both the coastal and

inland cultures to refresh their memory and knowledge of customs and traditions about it. In this case, the LPKK has a significant role in organizing big events, which are the pride of Kutai and even East Kalimantan people.

In practice in culture, Kutai cultural development institutions, in carrying out their duties, also often cooperate with various related parties. For example, the Tilawatil Qur'an Institute (LPTQ), the Indonesian arts institute (LASQI), committees for national holidays, committees for Islamic holidays, and private and government event committees. The cultural arts with Islamic nuances that can be preserved in Erau Kutai are as follows:

Sound Art

a. Hadrah

Hadrah is an art that contains poetry and words of wisdom. The recitation of this poem is accompanied by a tambourine or flying musical instrument. Usually, performances in society are carried out at MTQ events or events to accompany the groom to the bride's house. This art is complemented by a group of dancers carrying flag decorations (both large and small). M. Yamin Sani (2006: 56) The dancers perform artistic movements but are very polite. There are 2 groups of hadrah arts, including:

- 1) The hadrah taboo group is personnel in playing musical tambourine instruments with compactness or arranging the hadrah rhythms.
- 2) The group that performs barzanji poetry by one of the poets and can read barzanji poetry are good at reading and reciting with a melodious and beautiful voice that adapts to the rhythm in unifying the hadrah tambourine.

Besides performing hadrah art at weddings and MTQ, it is also displayed at the birthday of the Prophet Muhammad SAW, circumcisions, and the government's official national holidays.

b. Qasidah

Qasidah is a modern art that enters through the Kutai Palace route, often with the acceptance of modern art by the Kutai culture. Basically, Qasidah are songs that contain Islamic social and religious messages, accompanied by modern Malay music with dangdut rhythms or with simple

drumming equipment like tambourine drums. The Qasidah song is an Islamic art in the form of poetry and prayers to Allah SWT, praising the prophet Muhammad SAW and poems containing struggles (M. Rusli, 2006).

Every time we welcome the Islamic New Year, one Muharram has become a routine agenda for LPKK and LASQI to hold a festival. In addition, qasidah art often fills in religious events such as Islamic holidays, national holidays and MTQ events. The younger generation much loves qasidah art because of its modern equipment and musical colors.

c. Barzanji

The Kutai Cultural Development Board (LPKK) also formed and built a Kutai culture that is very dense with religious content towards Islam. Barzanji reading is the reading of Arabic poems containing praises that tell about the lineage, birth and attributes of the Prophet Muhammad SAW. Poems found in the barzanji book. This is sung melodiously by one person or together, either with the accompaniment of a musical instrument or a combination of tone and voice alone. The most commonly used musical instruments are flying instruments or tambourines (Shahbandi, 1996)

Readings are held at the Sempo building or at the homes of members who wish to invite them or perhaps other members of the community who still have concern and interest in the art of barzanji reading. Such as tasmiyahan/go up swing, circumcision of the Qur'an and going up to a new house.

d. Music

Kutai Kartanegara music is influenced by elements of Javanese, Bugis and Malay culture. One of them is the Tingkilan song, similar to the Javanese and Bugis keroncong. The musical equipment consists of a drummed bass, guitar, drums and flute. The rhythm is dynamic and the lyrics are quite short, only repeated. Meanwhile, the drums from gamelan instruments only exist in the Kutai Palace (Parwoto elephant). There are 28 gamelan and mask dance song variations in the Erau ceremony: Penemba, Temindu, Patch, Temenggung, Axis Langit, Badat, Tanding War, and Rangga. Tomonggong grieves, Pants Kelijiq, Gunung Sari Enjala, Baksa, Perbangsa, Gong Golong Senenan, Serseh, Ayakan Kedaton, Ayakan mereng, Sieve Lima, Giru Setro, Irang-irang, Mrondowo, Babat Lontong, Menong, Dewa, archery, Ganjar and Yang ya.

Literary Arts

The literary art of the Kutai tribe is still traditional. This literary art is told from word of mouth, the author is still anonymous. This is in accordance with the togetherness of a society that rarely thinks about individualism. The expression of words in a gentle and delicate poem is complex for the general public to understand. This literary art is also influenced by Malay literary art. An example of literary art written in Malay Arabic letters is the Kutai genealogy which consists of eight manuscripts found by a Dutch researcher. Dr W Ken, written by Mr. Muhammad Tahir (1265 H) H. Muhammad Amin al Banjari. There are also written poems such as Muara Muntai poetry. The form of *tarsul* is a poem at weddings, berlengga, and Tasmiyah. This literary content tells about the greatness and wealth of the Kutai kingdom, leadership, and justice. The Sultan of Kutai in the past, the expression in the tarsul shows wisdom, politeness, gentleness, and respect for other people's personalities.

Fashion Arts (Traditional Clothing)

Kutai traditional clothing is influenced by Javanese, Chinese, Malay, and Bugis cultures. The assimilation of the fashion world is quite varied and rich. The Kutai wedding dress is called "Anta Kusuma" taking the same name as Raden Gatot Kaca's clothes, which are yellow in color. This dress is equipped with a headdress (Crown). The bun decoration is called "Sekepeng Board". Other ear ornaments, Kerno, Vishnu necklace, Simbar, Kasi have children. While the clothes for the Erau ceremony are Takwo, local, Miskat, Chinese clothes, Belimbur clothes, Sakai clothes, and Badong tapeh.

Bracelet Decoration; Tapak Shrimp, Eggshell, saving. Tassel Cloth; Amphi pegs, bracelet ornaments; Outgoing. Cloth; Ampik Along, Ribun; Yellow cloth on the back. Kwarik; The ornaments on the body of women's clothing consist of various types, namely Chinese clothes, long clothes, takwo clothes, kebaya clothes, and Kastim clothes. This pair of clothes is worn at the bottom of Javanese batik cloth, with a shawl on the shoulder. Then men's clothing, the head wears a headdress in the form of a headband. As everyday clothing or skullcap made of black fabric (laken or velvet). It is common to wear skullcaps and doyo leaves, Palembang clothes or short cloth made from batik cloth or cotton cloth. Cloth clothes under trousers and a palekat sarong or a slung Samarinda sarong. And as for the takwo clothes worn by Kutai women, they show elegance and

show that they are wearing a nobleman. A stupa-shaped snail bun, combined with rocking flower jewelry resembling an earthquake's motion, is attached with jasmine flowers in a bun to show purity (Prima Dewi, 2000)

Dance Arts

a. Jeppen Dance

Jeppen dance is a social dance of coastal communities where the majority adheres to Islam. Usually, pairs of Islamic content are looked for on the elements of dance accompaniment, not on the dance. Although if we look at it from the point of view of the movements and costumes, it can be called a dance full of modesty values taught by Islam. However, the message conveyed through the poetry and songs of tingkilan, the accompaniment of this dance, is a real form of solid Islamic content.

b. Mask Dance

A dance using a mask made of wood, in this dance is usually performed as an interlude to wait for the Seluang Mudik ceremony. This dance is similar to wayang kedok in Java. This dance is performed at the king's coronation ceremony or welcoming guests.

c. Rudat Dance

Rudat dance is a folk expression of the joy of a successful harvest and a clean village. This dance is based on praise for the greatness of God with Islamic verses

d. Ganjar Ganjur Dance

This dance is one of the legacies of the Kutai Kartanegara sultanate, which is still preserved. Close relatives of the palace usually escort this dance. This is one of the cultural assimilations of Kutai and Java. This dance is in the environment for entertaining guests, wedding parties, crown prince appointments, awarding titles, and Erau ceremonies. Beganjur is part of the traditional Erau ceremony, which is performed in the form of the Keraton dance held every night during the implementation of the Erau custom.

e. Carving and Ornament

Carvings and ornaments can be identified in the relics in crowns and tombs of the kings of Kutai. Bridal bed, various traditional jewelry, bowl tools, glass holders, astakona, coral ponds (Selimpat Coral, Dilan Coral, Genta Coral, Lotus Coral, Nungkul Coral, Lembu Sauna Coral, Indra Geni Coral, and Paoh Coral). The art of carving and ornaments left by the king that the author can explain in detail is the crown of the Kutai kingdom during the reign of Aji Sultan Sulaeman. Crown at this time, Islam characterizes the royal crown.

During the reign of sultan Aji Muhammad Sulaeman, the Islamic Kingdom of Kutai Kartanegara experienced many advances to the peak of its glory. With the progress and prosperity of the Kutai region, the Kutai Sultanate was very famous. The fame of the name Kutai is certainly inseparable from the breakthroughs made by the Sultan, including architectural changes and several other objects that have high cultural value in the Mulawarman Museum, such as the Uncal necklace, the Buritkang keris.

Social Institutions

1) Societal

Concerning the social life of the Kutai community, firstly, we put forward the meaning of primary and secondary groups. In the primary group, there is a certain harmony so that they know each other. In the primary group, it can be seen clearly, there is a drive aimed at maintaining strong group ties, more or less eternal and ready to fight when their life is threatened by strengthening the feeling of unity. While the group is secondary, there are binding forces not based on strong personal ties. This is where mobility is greater, and group membership is voluntary.

In the life of the Kutai community, it is included in the primary group, which consists of 3 groups. First, the upper-class nobles used a suffix in front of their name called Adji. Second, the middle class, the middle class, the group still in close contact with the nobility. This group uses the name Awang or Encik, while the third lower group is the ordinary people.

2) Politics

Politics means questioning everything that has to do with power, governance, political institutions, processes, international relations, and government rather than people (Djaeni Slamet Widodo; 1995:49). According to M. Shaleh Putuhena, if politics is seen as a system of power, then political life can be classified in three main terms, namely the first, the source of power, the second, the distribution of power, and the third, the exercise of power (M. Saleh Putehena, 2007: 258).

Since the Islamic kingdom in Kutai Kartanegara, the Sultan has been assisted by the clergy as his advisers by using religion as a center of learning at the palace and strengthening himself in dealing with non-Islamic kingdoms, especially in terms of politics, economics and religion. This shows how the sultans entered cooperation agreements with other local domains (Amin, 1979).

If politics is associated with power (power relationship), then politics has an element of power (force) formally, every country is essentially the highest building of power in the world. Therefore it can impose its will either in or out. The sultanate's bureaucracy was centralized to the sultan as the leader. The power it has nothing to compensate for it, so it is absolute. Even though the power possessed by the sultan is absolute and logical in nature to act arbitrarily, the sultan does not do it, because it is still related to traditional ceremonies and rituals, which means that if this arbitrary action is carried out, then he commits a violation (abstinence) so that allowing disruption of the situation within the imperial bureaucracy and can affect people's lives.

As for the influence of the extent of the sultanate's bureaucracy, especially its officials, in practice that if there is an order conveyed, the demand must be carried out immediately, and the officials must have a positive response to complete the instruction directly. How significant was the sultan's influence in his bureaucracy so that with that influence, officials prioritized high work discipline

3) Agricultural and trade economics

For the progress of a kingdom or a country, we must pay attention to the people's level of life in terms of health, education, communication networks, and trade traffic. The level of people's lives is closely related to economic progress (Aarsten Van J. P., 1953).

CONCLUSION

Islam in Kutai Kartanegara was brought by the two *datuks* from Minangkabau after Islamizing Makassar (Gowa Tallo), who were known as Datuk Ribandang and Datuk Ditiro. The effect of Islamic culture on the Erau or Kutai people's culture was acknowledged by the King of Kutai Kartanegara and can be observed in the arts, customs, singing, writing, fashion, dance, and social institutions in terms of society, politics, economy, and trade.

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