

LOCAL WISDOM-BASED PROSELYTIZING ACTIVITIES AS SOCIAL CAPITAL OF ETHNIC LEMBAH BULANG BENGKULU

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Abstract

This paper aims to find out the description of the rites of Islamic teachings which are further to study, understand and analyze the form of proselytizing that departs from the local wisdom of the Lembak ethnicity. The method used is qualitative with a sociological approach and symbolic interactionism. The number of research informants was 6 people from the villages of Village Big, Panorama and Bridge Small who were selected by purposive sampling with predetermined criteria. Data collection is carried out by means of observations, interviews, documentation studies. The results showed that: first, local wisdom-based proselytizing activities in the lembak Bulang ethnicity that took place long ago and were consistently preserved were sifting, klop ngaji and klop bedzikir. Berayak is interpreted as a forum for friendship for members of the community (mad'u) to learn about Islam with Religious Figures / Imams (da'i), while klop ngaji and klop berdzikir as a medium for proselytizing that gives birth to understanding and specificity in carrying out Islamic teachings, namely eloquent reading and knowing the content of the Newspaper in klop ngaji and living the content of Radat and Islamic verses in the book of berzanji and the book of ulud in klop remembrance. Its activities are routinely carried out once a week, with the existing practice of synchronizing and harmonizing between Islamic proselytizing and local wisdom. Furthermore, the culture of berayak, klop ngaji and klop berdzikir has historical aspects that integrate synergistically with Islamic teachings, customary norms and social norms. Meanwhile, the content of proselytizing in the culture is in the form of internalization and socialization of Islamic teachings based on local wisdom so that social capital is enshrined in people's lives.

Keywords: Activity Dakwah, Local Wisdom, and Social Capital

A. INTRODUCTION

The integrity of religion and culture is a social reality that occurs in a society, this is because the two entities have a position of mutual influence cause by values and symbols . Religion is something final, universal, eternal. Meanwhile, culture is particular, relative and temporary. Religion without culture can indeed develop as a personal religion, but without culture religion as a collectivity will have no place.

The face of Islam that is present in Indonesia cannot be separated from Indonesian traditions or culture. Just like Islam in Saudi Arabia, Arabism and Islamism have dialectics in such a way in the Middle East region that it is difficult to distinguish which are Islamic values and which are symbols of Arab culture. The Prophet Muhammad SAW quite cleverly (fathanah) knew the sociology of Arab society at that time. He is selective accommodate Arab traditions to develop Islam.

Islam came to Indonesia in an elastic and adaptive way. Whether it is related to the introduction of Islamic symbols (such as the physical building of worship) or religious rites. It can be seen that the first mosques built were shaped like local architecture - a heritage from Hinduism. So clearly Islam is more tolerant of local cultural colors or patterns. Unlike Buddhism, which entered "bringing a stupa", or Christian Church buildings whose architecture is like in the West. Accordingly, characteristics Islam in the archipelago no as well as immediately move the cultural symbols that exist in Arabia , where the religion of Islam descended .

Likewise in the socialization of Islamic teachings and values. In the past, Islamic preachers were more flexible and subtle in conveying Islamic teachings to people with heterogeneous cultural values (social settings). It is recorded in the history of the Wali Songo in spreading Islamic teachings in the Java region, they can easily incorporate Islam because the religion was not brought in Arabic packaging, but in Javanese-flavored concoctions and packaging. With another editor, the community was given gifts wrapped in Javanese culture but containing teachings Islam.

Notice preaching Sunan Kalijaga for example, he wrote many songs, Javanese poems with Islamic inspiration, such as ilir -ilir , tandure wis semilir. Sunan Bonang with gamelan media, and others. The balance is clear regarding effectiveness internalization of Islamic values in the medium of tradition Public in the hope of getting more adequate da'wah space.

Borrowing the opinion of Mohammad Sobary, the preaching of Islam in Java in the past emphasized more on the esoteric aspect, because the Javanese had a tendency to take psychological things to heart, namely feelings and minds. This teaches us that Islam in the past had tendencies that were sophisticated integrative.

However, in relation to the creative tension between Islamic da'wah and local culture, Amin Abdullah reminded current preachers (muballigh/da'i) to be selective in sorting out which is the substance of religion and which is only the domain of local culture. The normative-applicative da'wah method emphasizes wisdom and *mau'idzah hasanah* emphasizing the importance of intellectual dialogue, cultural dialogue, social dialogue that is cool and friendly to local culture and cultural structures. This requires patience and requires quite a long time, because da'wah has an effect on changing the habits of mind of people who have a tradition of from generation to generation.

Likewise with rituals such as *ruwahan*, *tahlilan*, *tambourines*. The form of da'wah media in Islam, of course, cannot be separated from the cultural background itself. Everything at the level of appearance (appearance) is a symbol of disclosure of the values that are believed so that they can reveal the 'subjective' meaning (this word must be interpreted to what extent the level of religiosity of the adherents) of the perpetrator. Actions like this are manifestations of the creed which are not expressed, but are carried out in the transcendent and immanent dimensions.

In other words, high tradition, which is in the form of values that are abstract in nature, needs to be concretized in the form of low tradition, which is undoubtedly the result of struggles with existing traditions. In the *tahlilan* tradition, for example, the high tradition that is carried out is *taqarrub ilallah*, and it is appreciated in the form of collective remembrance which in *tahlilan* is very clearly colored by the Javanese tradition. Then

emerged a cultural symbol called tahlilan in which the value of worship is attached.

The existence of Islam in the archipelago with cultural diversity in society has been widely used as a media approach to da'wah. The relationship between Islamic da'wah and culture is very close because Islamic teachings have become part of local wisdom, while culture is adopted by Islam to straighten out its implementation practices based on Islamic sharia law. It can be found in various regions of the archipelago, from Sabang to Merauke, having a close relationship between da'wah and local wisdom. As the spread of Islam through this cultural approach has become evident that Islam has become the majority religion embraced by the people of Indonesia, including in Bengkulu Province .

The city of Bengkulu also has many ethnicities and cultures local people who have affiliation with Islamic teachings, namely tribes or lemak ethnicity . The Lembak tribe itself has a population and domicile that spread across the city of Bengkulu, but the religious traditions that are applied have the same patterns and methods. The forms of da'wah based on local culture that researchers focus on in the Lebak community are: Berayak (silaturrahim), Klop Newspaper (reciting groups), Klop Bedzikir (anam nervous tambourine group).

Da'wah practice with cultural media local tradition above has indeed been implemented for a long time and has been passed down from generation to generation. This shows that the routine has taken root and is continuously preserved. The interesting thing about this religious routine is the representation of the understanding and practice of Islamic teachings or Shari'a of the Lembak ethnic community who departed from score deep local wisdom build community social capital. Next is the ritual on capable endure from development and continuous change of times experience change,

because there is rite culture local others who don't interested by circles teenager ethnic music group.

Based on the phenomenon above, researchers feel interested in conducting in -depth research on da'wah activities based on local wisdom in Lembak Bengkulu ethnic.

B. METHODE

The research paradigm used in this research is qualitative. Qualitative method was said by Taylor and Bogdan, as a research procedure that produces descriptive data in the form of written or spoken words from people or observed symptoms. The qualitative-interpretive approach is directed at the background of the symptoms in a holistic (whole) and natural manner so as not to isolate the symptoms into variables. However, studying the object according to its natural setting.

Miles and Huberman, emphasized that qualitative methods try to reveal the uniqueness that exists in individuals, groups, communities in everyday life in a comprehensive, detailed, deep, and accountable manner. Arikunto added that qualitative research, the type of study, does not only have the ambition to collect data in terms of quantity, but wants to gain a deeper understanding behind the phenomena that have been successfully recorded. Likewise, because the data collected is mostly qualitative data, namely data presented in the form of verbal words, not in the form of numbers.

There are several main reasons why qualitative research is considered more appropriate to use in this research. First, this research is intended to understand the pattern of da'wah based on local wisdom of the Lembak ethnic group headdress which includes: (Sifting, Newspaper Closing, Bedikir Closing) , in a natural setting, so that it will form a narrative review

(description) of the focus of this research. Second, trying to interpret phenomena in the field in the form of analytical descriptive reviews based on the observations and meanings given by the informants. Third, the reality of the problem under study is dynamic, fluid and multidimensional and in such a complex situation, it encompasses the realms of religion (transcendent), culture (profane) and art (immanent). Therefore, a study of the activity da'wah based on local wisdom ethnicity musk moon month that takes place in society is only possible with a qualitative research paradigm.

This qualitative research relies on observations and interviews conducted to informants in Big Village, Panorama Village and Ward Bengkulu City Small Bridge. The data collection process was carried out through a series of visits to observe various religious activities in frame ethnic local wisdom Flax. Various traditions and culture which took place were followed and became an opportunity to interview a number of informants in order to perfect the required research data. Informants in this study as many as 6 people consisting of figures custom and religious figures. The data collected includes abstract data, such as values, outlook on life and relevance information collected through in-depth interviews. In addition, data was also obtained from supporting documents such as village data and related previous research. Research data were analyzed in three processes of data reduction, data presentation, and drawing conclusions.

C. RESULTS

Da'wah based on local wisdom practiced in the life of the Lembak tribe is quite varied, but in this study there are only a few forms that the researcher will describe, describe and discuss, namely:

a. Sift as a form of da'wah fi'ah

Berayak is a community activity in establishing a family emotional relationship among the Lembak people, the meaning of Berayak in terminology of the Lembak Bulang tribal community has a specificity, purpose and specific goals, namely visiting the homes of religious leaders to draw, study, understand and memorize Islamic practices.

From the data above, it can be reduced by researchers that sifting is a tradition that has been going on for a long time for the Lembak people in guiding religious knowledge to people who are considered to understand Islamic sciences. Berayak for the people of the Lembak tribe is used as another form for those who wish to study religion with local religious leaders.

Looking at the practice or technical aspects of this sieving activity, it can be seen that the students of knowledge (mad'u) come to the Imam's (Da'i) house with a frequency of once a week after the Isha prayer on Friday nights or Saturday nights. After Mr. Imam considers that there have been changes and improvements, usually the ma'du finish studying with this figure. For example, they want to learn to memorize or practice wirid/dhikr and pray after fardhu prayers.

In the scholarly study of da'wah, this activity is categorized as a fardhiyah form of da'wah, that is, da'wah is carried out individually, where the Imam is the Da'i and the visiting person is the Mad'u.

b. Klop Ngaji and Klop Bedzikir as da'wah media and social capital

Village Big Sub-District and Panorama Sub-District are the areas where the majority of the Lembak Bulang tribe live, in the investigation of the researchers there were 2 groups (groups) of Newspaper and 1 group (group) of praying in Village Big Village, as well as 3 groups (groups) of the Newspaper and 1 group (group)) bedik in Panorama Village. In collecting

data, the researchers conducted interviews with religious leaders to study the study of klop reciting and traditional leaders to explore the study of klop bedzikir .

Implementation of the Newspaper in ethnic Lembak has been running from the generation of parents in a manner down hereditary with the aim of the Lembak people is to be able to recite the newspaper, because that is a mandate and score religion instilled from parents. This is the encouragement and encouragement why there should be a group for the Newspaper and held going around from house to house and takes place every week. In practice each member who comes they recite one sheet, and so on every week, every month until khatam. This group is a place for learning, so if someone reads something wrong, the other members will reprimand and correct their reading.

The social effects of the Newspaper Klop activity, namely can stay in touch at the homes of the members of the Newspaper group, which sometimes are other people's months like neighbors and family . Then it feels right that if we are in the community, if we are diligent in going to other people's houses, people will also be diligent in going to our house.

After being considered to have completed and collected data information about the Newspaper fit -out with the religious leaders of the Lembak tribe. Furthermore, the researchers directly interviewed the traditional leaders to collect data about the bedzikir clops. this bedik group actually preserves the anam nerves culture that characterizes the Lembak people. So that when the use of syaafal anam at weddings or aqiqahan celebrations can be used properly by the players.

Meanwhile, the traditional leader of Village Big named Mr. Abdullah gave a statement that: The history of this bedik group begins with our parents in developing the art of neurologist anam culture. Sarafal Anam's art

of culture has Islamic nuances and was first introduced by an Islamic propagator named Syech Serunting who is usually called by the people of Lembak. Around the 17th century. Sarafal Anam's art came hand in hand with the introduction of Islam to Bengkulu by the indigenous people of Lembak H. Wajid Bin Raud. This art is taught from generation to generation and is used in every ethnic custom event musk.

Klop thought through the art of Sarafal Anam which cannot be separated from the Islamic religion, this can be seen from the verses and chants recited by the performers. These verses are often recited by performers in Arabic. According to the beliefs of the people of Lembak tribe, the art of bedzikir Sarafal Anam has existed since the Prophet Muhammad, therefore this art is very strong with Islamic nuances. This Sarafal Anam art has its own poetry which has religious value and is in the form of praise for the Prophet or Apostle who has a Malay rhythm with tambourine accompaniment.

Majority of the Lembak community the people embraced Islam, they accepted and made the Sarafal Anam bedzikir a traditional art that must be preserved. Sarafal Anam's art is not just for entertainment, but as an art that must be used in traditional processions in the Lembak community, for weddings and the disposal of black hair and aqiqah.

In the Lembak community, the art of Sarafal Anam experienced word changes and word reduction. This can be seen from the word Sarafal Anam based on the book of Ulud Syarafal Anam in Arabic. But now the people of Lembak call it Sarafal Anam, this is due to the influence of the local language of the Lembak people in their daily language life.

In the performance, Sarafal Anam is played to the accompaniment of tambourines by players who recite verses and radat. Sarafal Anam's artistic poetry, which is usually called bisyarih and tanakal, these poems are usually

played in wedding ceremonies, while there is what is called marhaban poetry, usually in the ceremony of removing black hair and aqiqah. These verses come from the ulud book, which is a guide for the players. The bisyarih, tanakal, and marhaban verses are used by the community specifically in Village Big, because these verses are organized and easy for the performers to play.

The special Sarafal Anam art is played in a special place, before being played it is first opened by the head of work to deliver a speech. After that, the Sarafal Anam art was led by the traditional leader or the head of the art group. The start of Sarafal Anam is a sign that the wedding ceremony will also begin. Anam's nervous art is played with the same tambourine by players with slow and fast rhythms. The fast rhythm when the player answers or usually called Rada.

Sarafal Anam's art usually begins by reciting bisyarih verses with a special slow and melodious rhythm. The leader recites the bisyarih verse accompanied by tambourine strokes by the players at the end or end, then the fast tambourine strokes, where the radat verses are also sung with enthusiasm by the players. After reciting the Bisyarih poem, the players took a short break and were served drinks and cakes by the house.

Furthermore, the players will continue playing the art of Sarafal Anam by reciting the tanakal and radat poems. However, if the bride's house is going to carry out the end of the study, after the end of the new study, the tanakal poem is sung. The game of tanakal poetry is played slowly at the beginning and fast or fast when it is at the end. After the tanakal verse is finished, the Sarafal Anam art is played while standing as a cover.

Then at this time there were those who carried out the removal of blackened hair and aqiqah by reciting Marhaban poetry, this verse was sung when the Nenjor procession was carried out. When finished all just closed

with prayer. The performers sing solemnly and solemnly, even though they only know the meaning or meaning of the poems being sung, they only know that it is praise, as well as the public or the audience enjoying Sarafal Anam's art with wisdom.

Sarafal Anam in the Lembak community has experienced a development in its performance. Sarafal Anam is played with tambourine accompaniment by the players which contains poetry and rada. Sarafal Anam's artistic poetry, which is usually called bisyarih and tanakal, these poems are usually played in wedding ceremonies, while there is what is called Marhaban poetry, usually in the ceremony of removing black hair and aqiqah. These verses come from the ulud book, which is a guide for the players. The syairs of bisyarih, tanakal and marhaban are used by the community specifically in Village Big, because these poems are organized and easy for the players to play. Sarafal Anam art is played with the same tambourine by players with slow and fast rhythm. The fast rhythm when the player answers or usually called rada.

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In the systematic discussion of research results, the researcher divides into two parts to be analyzed, namely:

1. Sift as a form of da'wah fi'ah

The term da'wah fi'ah refers to the da'wah process that takes place between da'i and mad'u in small groups in a face-to-face setting. Mad'u's response to the da'i and da'wah messages conveyed can be known immediately and takes place in a dialogical atmosphere.

As a term recently raised in da'wah development, da'wah fi'ah is defined as "The process of da'wah aimed at small groups of mad'u, such as a meeting in a certain assembly, a discussion meeting of figures, scientific studies and other meetings.

Referring to the theoretical concept of da'wah, operationally it is da'i that takes place between a da'i and a group of more than two people, whose process takes place in a dialogical and face-to-face manner where the message is addressed to mad'u. Da'wah fi'ah is different from group dynamics, group discussions, individual/fardhiyah da'wah, or laboratory exercises.

Departing from the explanation above, it can be said that the culture of swaying carried out by the Lebak community can be categorized as da'wah fi'ah, because it refers to its implementation where around 5-7 community members (mad'u) come to visit the residence of religious leaders or the Imam of the mosque (da 'i) to study religion, to learn to memorize wirid, remembrance and prayer, and to ask about religious matters.

2. Klop recitation and klop bethought as a medium of da'wah and social capital

According to F. Fukuyama, social capital is a series of informal values that are shared among members of a group that allows cooperation and participation among them. The formation of klop ngaji and klop bedzikir with the definition above is impossible for a group to form in a society if there is

no cooperation and participation among individuals in society. Klop Newspaper and Klop Bedzikir illustrate the existence of a social structure in society, that in the Klop Newspaper and Klop Bedzikir groups there are obligations and expectations for each member, and each member feels that he has a network (information channel). With obligations, expectations and networks, members of the Klop Newspaper and Klop Bedzikir groups feel themselves bound by a series of positive norms.

Individuals surrounded by groups of reciting students and thought groups have a social structure and human social aspects. These two aspects have an impact on the productivity of the community in making agreements (agreeing on norms) and conducting networks that give birth to a consequence. Thus, klop ngaji and klop dzikir are potential and actual cultural sources related to having a long-lasting network of institutionalized relationships.

D. CONCLUSION

Based on the presentation, discussion and analysis carried out in the previous chapter, the following conclusions can be drawn:

1) Da'wah based on the local culture of the Lembak tribe community which has been going on for a long time and whose sustainability has been maintained is sifting, Klop Newspaper and Klop Bedzikir. Berayak is interpreted as a gathering place for members of the community (mad'u) to learn about Islam with religious leaders/imam (da'i), while klop reciting and klop bedzikir are media of da'wah that give rise to understanding and specialization in practicing Islam (by reading fluently and knowing the contents of the Al-Quran in the Newspaper klop and living up to the contents of radat and Islamic poetry in the zanji book and the ulud book in the bedzikir klop). Its activities are routinely carried out once a week, with the

existing practice of synchronization and harmonization between Islamic da'wah and local culture.

2) The culture of *belay*, *klop* reciting and *klop* *bedzikir* has a historical aspect that integrates synergistically with Islamic teachings, customary norms and social norms. While the content of da'wah in this culture is in the form of internalization and socialization of Islamic teachings so that it becomes social energy and social capital in the life of the Lembak people.

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