



Orchestrating Sufism: The Transculturation of Ottoman Aesthetic Traditions in Indonesian Muslims

This article provides an understanding of the aesthetic relationship between the Ottoman and Indonesia. Turkey was instrumental in Islamization and political support for Indonesia. Islam came to Indonesia in the 13th century, which was brought by merchants of the Middle East and Ottoman Turks. They used a variety of dawah mediums, including economics, politics, social, and arts. Many sources write about the central role of traders from the Middle East in the Islamization of Indonesia, yet few resources give explanations of the role of Turkish traders and preachers. Using the descriptive analysis method, this article argues that Turkey has had a strong influence on Sufism in Indonesia. The main instrument in this research is library observation. This study found that the Ottoman Turks influenced aesthetic-sufistic interactions in Indonesia. In addition, the Ottoman Turkey with Sufism from Mevlana Jalāl ad-Dīn Rūmī has introduced music to Indonesia, which includes recitative poetry sung, Turkish musical instruments, and the Sufistic Whirling Darvish dance of Mevlevi Rūmī sufism order. The influence of Turkey spread to the Javanese and Malay-speaking Sumatran people.

Keywords: Ethnomusicology; Turkish music; Islamization; Mevlevi order.

Artikel ini menjelaskan hubungan estetika antara Ottoman dan Indonesia. Turki berperan penting dalam Islamisasi dan dukungan politik bagi Indonesia. Islam masuk ke Indonesia pada abad ke-13 yang dibawa oleh para saudagar dari Timur Tengah dan Turki Usmani. Para pedagang menggunakan beberapa media dakwah seperti ekonomi, politik, sosial, dan seni. Banyak sumber menulis tentang peran sentral pedagang dari Timur Tengah dalam Islamisasi di Indonesia, namun hanya sedikit sumber yang memberikan penjelasan tentang peran pedagang dan pendakwah Turki. Dengan menggunakan metode analisis deskriptif, artikel ini berpendapat bahwa Turki telah memberikan pengaruh yang kuat terhadap tasawuf di Indonesia. Instrumen utama dalam penelitian ini adalah observasi kepustakaan. Studi ini menemukan bahwa Turki Usmani mempengaruhi interaksi estetika-Sufistik di Indonesia. Turki Utsmani dengan tasawuf dari Maulana Jalāl ad-Dīn Rūmī telah memperkenalkan musik ke Indonesia, yang meliputi puisi resitatif yang dinyanyikan, alat musik Turki, dan tarian Sufistik Whirling Darwis Tarekat Mevlevi Rūmī. Pengaruh Turki menyebar di kalangan masyarakat Jawa maupun komunitas Melayu Sumatera.

Kata Kunci: Etnomuskologi; Musik Turki; Islamisasi; Tarekat Maulawiyah.

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Introduction

The collapse of Majapahit Empire continued with the emergence and spread of Islam in the 13th century. The inclusion of Islam was brought by traders from the countries of the Middle East and Turkey.¹ Thus the process of Islamization was through expeditions and accelerated by the influence of the sultans, who embraced Islam as the official religion in the political realm of their kingdom. Some of these historical figures include Sharif Hidāyat-Allāh, also known as “Sunan Gunung Jati”, who ruled in Banten and Jakarta. Sultan Agung ruled Central Java (Mataram, now Yogyakarta) in the early 17th century under the same dispensation.

Indonesia is a united nation that is only geographically insightful. The Indonesian nation existed despite its continued emphasis on ethnic groups. In the 13th century, Islam entered the Western part of the archipelago through trade contacts with merchants from the Middle East,² especially those from Turkey and Persia. This trade contact was not a straightforward one; since the coming of Portuguese (and Spanish) from 1511 to 1641, Arab merchant ships have been famous for their extensive voyages. The ships traveled long distances across the Indian Ocean to Indonesia, and even further into China.³ Probably, like the Portuguese and the Spanish, the Sufistic merchants built colonies from which they bestowed their cultural traditions on the southwestern part of Indonesia, with Sumatra being the largest spice island in the archipelago. The absolute cultural tradition is needed to show off the “superpower” of the merchant’s culture over the local cultural traditions, to ensure the

trade relationship through sufistic brotherhood, and to seek contact preferences among nations in light of the threat of trade competition with the Portuguese.⁴

Islam, with its explicit restrictions on the role of art and other social activities, created a new cultural environment in the region. From a wider viewpoint, the music arts in southeast Asia Islam, especially in Indonesia, produce three conditions, such as the introduction of new forms of artistic practice, the diffusion of previous forms of expression associated with other cultural and/or religious teachings, and the adoption of pre-existing art forms on events related to Islam, obscuring the boundaries that separate the Islamic practice of non-Islamic practice.

Islam arrived in Indonesia, bringing with it a strong influence on the cultural music of the Middle East and Turkey, from the art of reading the Qur'an to the highly licensed hymns of the offering. The traditional instruments carried by Middle Eastern and Turkish settlers, such as the *rebab* and *sarunai*, have become the primary instruments of Javanese Gamelan Ensamblé. Rabana is a set of drums that provides a similar accompaniment to the hymns as the violin. The *Gambus* (a pear-shaped harp) is also utilized by double-headed drums and brass trays in West Sumatra.⁵ There are very few studies of Turkish roles in Indonesia’s Islamization. The significance of Turkey’s role in the Islamization of Indonesia cannot be overstated. These roles include religion, politics, trade, and culture. Music as a part of the culture is a significant means of Islamization.

Islamization in the Indonesian context is inseparable from Sufism.⁶ This strategy of

¹ M. Zaidi Abdad, “Analisis Dan Pemetaan Pemikiran Fikih Moderat Di Timur Tengah Dan Relasinya Dengan Gerakan Fikih Formalis,” *ESENSIA: Jurnal Ilmu-Ilmu Ushuluddin* 12, no. 1 (January 22, 2011): 39–62; Syaifan Nur and Dudung Abdurahman, “Sufism of Archipelago: History, Thought, and Movement,” *ESENSIA: Jurnal Ilmu-Ilmu Ushuluddin* 18, no. 2 (October 20, 2017): 123–133.

² Nezih Uzel, “Sufi-Zeremomie Der Tanzenden Derwische Des Mevlevi-Ordens” (Presented at the Festival traditioneller Musik '8: Sufi, Berlin: Internationales Institut fuer vergleichende Musikstudien, 1981), 9–12.

³ Barber, Nicola (*et al.*) (*ed.*), *History of The World: from 4 Million BC to The Present Day* (Bardfield Centre, Great Bardfield, Essex, England: Chancellor Press, 2001), p. 11.

⁴ J. Kathirithamby-Wells, “The Islamic City: Melaka to Jogjakarta, c. 1500–1800,” *Modern Asian Studies* 20, no. 2 (April 1986): 335–341.

⁵ Margaret J. Kartomi, “The Processes and Results of Musical Culture Contact: A Discussion of Terminology and Concepts,” *Ethnomusicology* 25, no. 2 (May 1981): 227.

⁶ Michael Francis Laffan, *The Makings of Indonesian Islam: Orientalism and the Narration of a Sufi Past*, Princeton





Islamization with Sufism is an adaptation of a strong mystical fortress of Hinduism and Buddhism that has been firmly rooted in Indonesia for centuries. Without Sufism, it is hardly possible for the Islamization of Indonesia to achieve success. There is a religious connection between Hinduism and Buddhism and Sufism.

Turkey arrived in Indonesia by bringing the sufistic tradition of Mevlevi Tarekat, founded by Maulana Jalāl ad-Din Rumī (1207-1273), also known as Jalāl Ad-Dīn Muhammad Balkhī, Mevlânâ, Mevlevî, and more commonly known simply as Rumi. Maulana Rumi's fame turned out to provide a sufistic spirit in Indonesia, especially in Malaya (Sumatra) and Java. It is a sufistic practice, complete with music and dancing. The music introduced the lyrics that are sung as well as the use of Turkish musical instruments. The sufistic influence of Mevlevi Rumi was firmly embedded in Java, especially during the first Islamic Mataram kingdom, with Sultan Agung as the King. Sultan Agung probably incorporated Javanese gamelan music while drawing inspiration from sufism. However, the book of Sultan Agung, *Sastra Gendhing*, was heavily influenced by Mathnawī.

This article refers to several literary sources, including; Annemarie Schimmel, "The Role of Music in Islamic Mysticism" and Anders Hammarlund, "Introduction: An Annotated Glossary", in *Sufism, Music, and Society in Turkey and the Middle East*, Swedish Research Institute in Istanbul Transactions, vol. 10, 2005; Walter Feldman, "Ottoman Source in Development of the Taksim", *Yearbook for Tradition Music*, vol. 25 (1993). These sources describe musical elements of certain sufism orders and how they relate to their dissemination worldwide.

The purpose of this article is to provide an understanding of the aesthetic relationship between the Ottoman Turks and Indonesia. This research uses a descriptive analysis method. The

main instrument in this research is literary criticism from books and journals. This study found that certain aesthetic interactions occurred in Indonesia under the influence of the Ottoman Turks, especially in Sumatra and Java.

Musical Transculturation

The transculturation includes changes in the local music scene brought on by societal advancements in economics, technology, and politics. According to Powell (1880), this refers to the cultural change that occurs when people from various cultures come into direct contact with one another. It does not imply assimilation in the sense of cultural loss, and it can be directly observed and reconstructed in ethnography which is, unlike diffusion, a historical process that is deduced speculatively from the distribution of cultural traits. This term first appeared in 1880 in the studies of how the millions of white migrants affected the language of American Indians.⁷

Herskovits argues that when organizing systematic studies of acculturation, the concept of acculturation should be "entirely colorless as to the relative complexity of the two cultures involved, and whether that is dominated by another or contact occurs in areas of comparative equations", whether one culture is borrowed from another or exchange is reciprocal, and whether it is between people who are literate and not literate or between the two nations "primitive". In other words, Herskovits sought a broad utility concept to study the "dynamics of human life" using cultural contact as an example.⁸

In the field of ethnomusicology, the term "transculturation" may include a variety of processes regarding how a culture of contact between two or more cultures, about musical influences, can regulate processes in motion, either unintentionally or as an additional means,

studies in Muslim politics (Princeton [N.J.]; Oxford [England]: Princeton University Press, 2011), 5.

⁷ J.W Powell, *Introduction to the Study of Indian Languages* (Washington: Govt. Print. Off, 1880), 10.

⁸ M.J Herskovits, *Acculturation: The Study of Culture Contact* (Gloucester: MA, 1958), 23.





so that music from a culture is changing in some way. In this case, the music of various cultures can converge to create a single culture.⁹ More often, one culture almost absorbs other styles of music through the selection process and modifications. It is referred to as “acculturation” (a term borrowed from anthropology), and it can be regarded as a type of transculturation. The acculturation is largely due to political or colonial domination, with its accompanying social unrest. Jaap Kunst said that the phenomenon of acculturation of music involves “the influence of hybrid music elements”.¹⁰

Music acculturation occurs when a society’s music, or a portion of it, changes as a direct result of the influence of other cultures. There are many ways that Western music affects music from non-Western cultures. Transplantation of musical culture (especially western) is usually an early stage of acculturation or synthesis of intercultural music, which leads to the adoption of new musical traditions, the eradication of preexisting musical traditions, or the fusion of various musical traditions.¹¹

Cultural acculturation typically involves intercultural loans, which are characterized by the transmission of continuous properties and elements between diverse communities. The compatibility or similarity of two cultures, as well as whether the exchange involves significant musical characteristics, determine how deeply ingrained this process will be. The important characteristic concerns the language of the music itself and may include harmony, tonality (tonal or key center), modalities (or scales), rhythms, and meters. It explains why folk music spread so quickly throughout Europe. Non-essential

characteristics may include instrumentation, tuning, amplification, notation, temperament (in Octave scale), social features, and behaviors of musical performances.¹²

Acculturation can occur as a process of antithesis to theses to create a new synthesis (as in a classical dialectic analysis). As a result of pressures put forth by the dominant culture or donor and resistance from a subordinate or cultural receiver, there is frequently a dominance of one culture over another, leading to several compromises reached between the interacting groups. Long-term exposure to donor culture ultimately results in a modification of citizen culture. A cyclical process involving the exchange of musical culture can also take place during the period of acculturation.

The Heisenberg principle is also present on the opposing side. According to Heisenberg, if there is a meeting condition between two different cultural grooves due to their direction, timing, or color and the two engage in interaction, this will result in an intriguing form of culture.¹³ Adopting Heisenberg’s concept of acculturation, the authors examine the influence of the Ottoman over the Indonesian archipelago.

The term “ethnomusicology” is defined by Bruno Nettl as “the scientific study of music in its governance”. Ethnomusicology is a relatively new field of study in Indonesia as of the 1980s.¹⁴ Western art music, according to Jaap Kunst, will not be touched by science. Ethnomusicology is a subdivision of musicology concerned primarily with the comparative study of music, the cultural aspects of music, and its function within the oral

⁹ Kartomi, “The Processes and Results of Musical Culture Contact,” 230.

¹⁰ E. D Kunst, *Ethnomusicology A Study of Its Nature, Its Problems, Methods and Representative Personalities to Which Is Added a Bibliography*. (Dordrecht: Springer Netherlands, 1974), accessed August 14, 2022, <http://public.ebib.com/choice/PublicFullRecord.aspx?p=6560660>.

¹¹ Herskovits, *Acculturation: The Study of Culture Contact*, 25.

¹² Alan P. Merriam, “The Use of Music in the Study of a Problem of Acculturation,” *American Anthropologist* 57, no. 1 (February 1955): 29.

¹³ Fritjof Capra, *The Tao of Physics: An Exploration of The Parallels Between Modern Physics and Eastern Mysticism* (New York: Bentam Books, 1980), 1.

¹⁴ H Myers, “Ethnomusicology,” in *Ethnomusicology: An Introduction*, edited by H. Myers (New York: MacMillan, 1992), 134–145.





tradition,¹⁵ and European art Music of the 18th/19th century, which include works by great composers like Handel, Bach, Mozart, Beethoven, and others.¹⁶ Various ethnic music in Nusantara is not suitable for musicological research, especially for Western art music. The music in Nusantara is only fitting to be studied using the scientific tools of ethnomusicology in which musicals and extra musicals are considered cultural issues. One example that can be called here is the Javanese Gamelan tradition.

In Javanese gamelan tradition, *Gending* or composition of Javanese gamelan, if played, must end with one breath by the player before the last gong reads. This is not the case with the composition of Balinese or Sundanese Gamelan, because they were not influenced by the subtleties of Sufism that Sultan Agung embraced in the 17th century. Whereas musicology will only be able to explain that a delay in the final gong blow to the *Gending* is a matter of composition, ethnomusicology must make an effort to identify a cultural context for the delay. For example, the author finds that this happened also in *Gulbang*. *Gulbang* is a term in Turkish to mention the moment of silence before a ritual ceremony of the Sufi order of the Mevlevi ends with the participants pointing upward with both hands in an error of the name Hu (Allah) as "gulbang".¹⁷

Sultan Agung's portrayal of Jalāl ad-Dīn Rumī undoubtedly played a part in establishing a period of silence at the conclusion of a performance of the Javanese puppet show called Sunyaruri. Sufism Mevlevi has given the Sultan an instrument of rebab as a means of sufistic inward through an approach from the Turkish Empire of Otoman. This is followed by Sultan

Agung's response, who claims that Gending and a Javanese Wayang puppet represent three stages of life: birth, adulthood, and death.¹⁸ In light of this, the Sultan of Agung established Sastra Gending, an artistic Politiko manifesto, which emphasizes the significance of playing Gamelan seriously as a form of Sufi worship.

Musical Instruments of Cultural Islam

Among musical instruments of the Middle East and Near East, some are adopted by the Indonesian people in Sumatra and Kalimantan. The instruments are: *Ud*, or the traditional music instrument locally called *Gambus* in Sumatra and Kalimantan; *Naqqarah*, then in Sumatra and Kalimantan called *Ketipung*; *Daf* or tambourine; *Darabukkah*; *Davul/Dhol* in Bengkulu, and *Zurna* (Serunai) or *Rabab* in Aceh which probably came to Sumatra through India.

While *Ud* exists as a type of instrument, it is a limited number in the Indonesian archipelago probably shows that the Maqamat system is not introduced as a theory to be practiced, because *Ud* and *Gambus* have never existed in the great traditions within Islamic kingdoms in Sumatra and Kalimantan.

The melodies of the original places of the instrument, however, can be determined. The introduction of Islam was initially achieved by Persian merchants¹⁹ and Persian poetry was used to introduce the tradition of Islamic music to the Indonesian people by surrounding the archipelago door, namely Aceh in the northernmost Sumatra. Didong tradition seems to legalize this claim. Didong in the Goyo area, Aceh, is a rivalry between two choir groups each consisting of 30 members with a leader called Cheh. In the beginning, Cheh expressed poetic or

¹⁵ Kunst, *Ethnomusicology A Study of Its Nature, Its Problems, Methods and Representative Personalities to Which Is Added a Bibliography.*, 60–65.

¹⁶ Helen Mayer, "Ethnomusicology," in *The New Oxford Companion to Music*, edited by Denis Arnold (New York: Oxford University Press, 1984), 645–647.

¹⁷ Uzel, "Sufi-Zeremomie Der Tanzenden Derwische Des Mevlevi-Ordens," 10.; Ünver Rüstem, "The Afterlife of

a Royal Gift:: The Ottoman Inserts of The 'Shāhnāma-I Shāhī,'" *Muqarnas* 29 (2012): 250–300.

¹⁸Pranata, *Sultan Agung Hanyokrokusumo: Raja Terbesar Kerajaan Mataram Abad Ke-17* (Jakarta: PT Yudha Gama Corp, 1977), 29.

¹⁹ D.H. Burger and Prajoedi Atmosodirdjo, *Sedjarah Ekonomis Sosiologis Indonesia I* (Djakarta: PN Pradnjaparamita, 1962), 15.; Harun Hadiwijono, *Kebatinan Islam Abad XVI* (Jakarta: BPK Gunung Mulia, 1985), 7.





word of expression. The next group follows along with the choir, by patching small pillows with rhythmic movements. The competition lasts until the morning, at which time, 30 tones are needed to accompany hundreds of rhymes. When Islam was originally introduced to Java in the 15th century, Hinduism and Buddhism had been firmly established as the main religion. At the time, the tradition of dance-based *Natyam Bharata*, *Gumlao*-based music, the tradition of the Temple festival, and its myths, has interacted actively by Heisenberg's principles.

Composing Ottoman Sufism in Indonesia

During the reign of Mohammed III (1566-1603) of the Ottoman Empire (Morse, vol. 23, 1956-8647), Aceh was under the reign of Sulthan Alaudin Manshur Shah b. Sulthan Ahmad Perak and at that time Sheikh Muhammad Nuruddin ar-Ranirī came to Aceh for the second time. Given that the Ottoman Empire was at its peak in political and cultural influence, the Sulthan is most likely to have brought Mathnavi from Rumi to Aceh. The Sufi ceremonial dances of the Dervish, order *Mavlevi*, may have also been introduced to the Islamic religious elite in Aceh during the 16th century.²⁰

There are certain domains of Sufism which is said to have been started by the relatives of the Prophet Muhammad PBUH, is practiced: Turkey, Tunisia, Morocco, India, and Pakistan. There are two Sufi orders in the Turkish Ottoman Empire, namely The *Tariqa Mevlevi*, head of *Mevlana* or *Jalāl ad-Dīn Muhammad Rūmī* of Konya, Turkey 13th century; and The order of *Bektashi* seemed less prominent. With the birth of the Republic of Turkey with *Kemal Attaturk*, Sufism in Turkey was banned in 1922.²¹ Sufism is supported by

Islamic asceticism (dervish). The *Mevlevi Tarekat* was founded by *Mevlana Jalāl Ad-Dīn Muhammad Rūmī* in Konya, Turkey. Rumi was a Persian poet, *Faqih*, an Islamic scholar, theologian, and mystic Sufi who lived in the 13th century. The word "Mevlana or Maulana" is honorifically tributed to call Rumi's Saints.²²

The *Mevlevi Tarekat*, according to *Seyyid Sherefeddin*, used a musical instrument called a *rebab* in his ritual in the 13th century. Rumi's spiritual experience convinced him that the *rebab* was the only instrument in Sufism that was able to trace the heart's niches in the sufistic rite of *Mevlevi*, who dedicated himself to being faithful to God.²³ In connection with the manifesto above, Sultan Agung mandated the creation of *gendhing Rebab*, the composition of Javanese *gamelan* led or started with the instrument tool *rebab*, as a component of the *gamelan* orchestra.

The teachings of *Mevlevi* are based on three things: dance, music (ritual), and love. If the ritual is to have any significance, the three cannot be separated. The members of the order are commonly referred to as the dervishes of the navel (because of their dances). The third thing, "Love" inspired Rumi to write 25,700 *Mathnawī* poems, also known as *Mathnawī* in Old Malay literature.²⁴ Old Malay literature describes the white bird verse, which is linked to the white-clad *Darwish* performing ritual dances with a bottom that opens up like an umbrella, in Aceh's vocal tradition. From here, it can be inferred that the Sufi dancers of *Mevlevi* visited Aceh and Java during the heyday of the Ottoman Empire, Turkey. In addition to Turkey, other Islamic nations like Azerbaijan and the region known for the *Maqam* music mode are also familiar with this *Mathnawī*. The tradition of Middle Eastern

²⁰ Uzel, "Sufi-Zeremomie Der Tanzenden Derwische Des *Mevlevi-Ordens*," 8-9,11.

²¹ Walter Fieldman, "Ottoman Source in Development of the *Taksim*," *Yearbook for Tradition Music* 25 (1993): 27.

²² Regula Burkhardt Qureshi, *Sufi Music of India and Pakistan: Sound, Context and Meaning in Qawwali* (Cambridge: Cambridge University Press, 1986), 244.

²³ Uzel, "Sufi-Zeremomie Der Tanzenden Derwische Des *Mevlevi-Ordens*," 12.; Schimmel and Annemarie, "The

Role of Music in Islamic Mysticism," in *Sufism, Music, and Society in Turkey and the Middle East*, vol. 10, edited by Hammarlund, Anders, Tord Olssen, Elisabeth Ozdalga (Swedish: Swedish Research Institute in Instambul Trasactions, 2005), 8-17.

²⁴ Sutan Takdir Alisyahbana, *Puisi Lama* (Djakarta: Pustaka Rakjat N.V., 1952), 56.





music uses mode, a kind of Pathet in Javanese Gamelan to compose the music. Rumi was a Turkish music theorist who believed in the Intrumen Saz, a type of long-necked guitar. *Gambus* is a musical instrument that has its roots in East Sumatra, West Kalimantan, and the surrounding regions' Malay music tradition.

Mathnawī should be interpreted as a hint that other poetic forms, such as Ruba'i and others, are present in early Malay literature. Old poetry, or Mathnawī, in Malay literature, has a fixed melody pattern similar to a melody pattern in the tradition of *Macapat* in Javanese society during the pre-independent Indonesia. The Ghazal and Ruba'i, which are references to the Mathnawī, were undoubtedly poetic forms to be sung based on the customs of the old Turkish-Persian poetry. The Arab-Malay letters Sociyarakat in the Malay realm, specifically the region that includes Sumatra, the islands between East Sumatra and Kalimantan, especially West Kalimantan, and the Malacca Peninsula, are presumably a result of this Sufi poetic tradition.

The ritual music of Mevlevi uses three instruments consisting of two *nay* or a flute that serves for the melody; Three pieces of *kemence* or string instrument in lieu of the rebab; Two *kudum* or percussion instruments used to improve the quality of rhythm; a *halile* or cymbal; and with five singers.²⁵ The singers sang hymns for the Emperor, Rumi, and the Qur'anic scriptures. The scripture section of the Qur'an is sung about the night journey of the Prophet Muhammad PBUH. The ritual music accompanies a ritual dance performed by 11 people of dervishes, white-cloaked with a lower waist that expands as the dancer moves in a round of dance motion. The Darwish wore *Tangkulok* (Acehnese, Javanese: Kuluk), which was an elongated cloth cap that was mostly black, and a king who wore a white Tangkulok.

Mevlevi ritual music features a variety of rhythmic patterns. Among the few patterns of rhythm are as follows: 14/8 is used as a rhythm for the dance, in a cycle that takes place in Devr'i Revan; 9/8 called Evfer; The rhythm 28/4 is called the Sultan Veled Cycle performed in the second part of the ritual dance; The 10/8 is called the rhythm of Aksak Semai, 6/8 as the rhythm for a dance motion of Waltz capable of giving a wider expression space for the composer; 6/8 as a rhythm when the dancing Darwish suffered a trance state or loss of self-consciousness in the context of inner closeness to God; and 4/4 as the final rhythm.²⁶ This rhythm then ended in Gulbang, which was a quiet part shortly before the Shaykh shouted Hu (God). This shout was followed by a similar greeting from other Darwish. Here the ritual dance ended. Perhaps, the greeting of Hu many times in Dhikr is derived from the efforts of the specificity of sufistic worship that comes from Arabic and Turkish origins.²⁷

The main part of the Mevlevi ritual ceremony consists of two stages of the series. The first section was filled with singing by Sanjak singers, including Mathnawī, who sang hymns for the Prophet Muhammad saw. These poems were followed by Taksim's flute improvisation and a cycle of praise and prayer for the Sultan of Veled. The second section includes four dives. This section consists of the recitation of Qur'anic verses, the prayer, and the final covering with Gulbang.

The familiarity of daily relations between indigenous peoples in Sumatra, and surrounding the islands, as well as Java with Islamic merchants, especially from Turkey and Persia who lived in their colonies in Sumatra, has been happening since the 13th century, and Java since

²⁵ Anders Hammarlund, "Sufism, Music, and Society in Turkey and the Middle East," in *Introduction: An Annotated Glossary*, edited by Hammarlund, Anders, Tord Olssen and Elisabeth Ozdalga (Swedish: Swedish Research Institute in Instambul Transactions, 2005), 2–5.

²⁶ O. Wright, "Aspects of Historical Change in the Turkish Classical Repertoire," *Musica Asiatica* V (1988): 100–108.

²⁷ *Ibid.*, 100–106.





the 15th century.²⁸ Such an understanding refers to Heisenberg's mind. The familiarity of the relationship had the following impacts: The inclusion of the coloring knowledge on *batik* in Java; Oral literature in the form of poetry, such as Mathnawī, Ruba'i and several others, so that the Acehnese and Sumatran Kuna are pleased to be pantun; The introduction of Arabic letters into Arabic-Malay letters; and The introduction of musical instruments from the Middle East.

The merchants carried various types of musical instruments, among others: The *rebab* which has a connection with the validity of the Sultan's title for the first Sultan of Aceh, and attempts to introduce Sufism in the Western archipelago; A *gambus*, which is a guitar-like plucked instrument with a bent back at the top, the instrument in its original place is called 'ud; *daff*, which in Indonesia is commonly known as a tambourine; *nay* or flute; *naqqarah*, or *ketipung*; and *saz*, which is a long-necked quotation instrument in Turkey, the basis of the tone and theories of the Turkish court music developed by Rumi.

The instruments seemed to have introduced Turkish music tradition to Indonesia. However, the various instruments were hard to be admitted by the Malay community in the 16th century and Java in the era of Sultan Agung in the 17th century. If the sufistic Turkish traders brought a group of Sufi dancers to Sumatra and Java, then the local people of Islam must have been inspired to create music from a local dance that is a sufistic Islamic Turkish-Persian nuance. *Samroh* or *Sambrah*, which comes from the same word *raq* is an art form of local sufistic performance inspired by the ritual ceremony of the Dervishes Mevlevi. *Sambrah* in Jayakarta used instruments: violin as a substitute for the *rebab*, flute, a tambourine called the original *daff*, a traditional (drum) called the original *naqqarah*, and an accordeon used to contribute a sound in the context of Rumi's *rebab*.

Perhaps in the face of the Portuguese in the archipelago, the *Samroh* has infused the side of sufistic dance with the movement of Pencak that is performed while crouching rather than standing (a practice of *dhodhok* in Javanese). The martial arts Pencak Silat among the Portuguese-era Malay men (1511-1641) who are equipped with clothes or Taqwa clothes in Java was born from *Samroh*. The Islamic community in Aceh gave birth to *Seudati* dance, which is derived from the Arabic *shahādātayn*. The poetic traditions in Aceh were historically inspired by sufistic meditations with Mathnawī and Ruba'i from Turkey and Persia.

Sultan Agung (1613-1645 AC) was the most famous Javanese Sufi disciple who harmonized the art of Javanese Palace performances. He is the King of Mataram II, an Islamic Javanese dynasty in southern Central Java who regarded himself as the rightful successor of the Majapahit Empire: Wayang and Gamelan with Islamic mysticism or Sufism.²⁹ His poem in the Sinome melody expresses the same musical and dance principles as those of Rumi.

In the scheme of the Sufi ritual practice Tarekat Mevlevi There are two main parts: The first part consists of: Naat, the form of religious musical order Mevlevi which is composed by Buhuriz Mustafa Itri (1640:1712) in the Maqam Rast (Rast mode) with rhymes from Mevlana (Jalaluddin Rumi; Taksim becomes an essential part of the Mevlevi ceremony; and the "Veled cycle of the Sultan," where Peshrev music was played with improvised flutes. The second part consists of Four selams, with vocal passages; Final with Peshrev with a record time of 4/4; and "Yoruk Semai second" with a record time of 6/8, followed by an improvisation flute (Ney-Taksim). Upon the completion of the instrumental, the Qur'an and prayers are recited. Following the conclusion of the prayer, there is a section called Gulbang in which the Sheikh, as the ceremonial leader, excommunicates the word Hu and

²⁸ Howard Palfrey Jones, *Indonesia: The Possible Dream* (Singapore: Ayu Mas Pte., LTD., 1977), 27–29.

²⁹ Harja Susilo, "The Javanese Court Dance," *The World of Music* 21, no. 1 (1989): 90–102.





concludes the ceremony.³⁰ Sultan Agung was probably very informed of the scheme with special attention to the Gulband and the voice of Hu with a uniform sound. Most likely, the surviving part of the Gamelan Gending composition for the final gong punch is automatically followed by the whole of a breath of Gamelan orchestra that was historically intended by Sultan Agung to initiate the word Hu, which means God in the context of Sufistic-Islamic ideas to believe that Gending and the Wayang kulit scenario since the era of Sultan Agung symbolically means as a human spiritual journey from birth to death in the context of 16th-mystic belief of a Sufi in Haqiqa level when “the body walks in Earth.”³¹

The spread of Islam to Java in the 17th century sparked an interest in Shari'a observance and the essentials required to become a good Muslim. The essentials related to literature and music (Gamelan) to purify human souls. The interpretation of *Haqiqa* as the unity of literature and Gamelan by Sultan Agung identified with Sastra Gending which means literary/Gamelan music shows that Sultan Agung as a traditional politician must have known Sufism, and has an oral obligation to adapt the cultural heritage of Majapahit Kingdom to a new situation of the 17th century Java. In the field of traditional performing arts in Java, Sultan Agung has made some changes: he changed the orientation of Buddhalaya Katawang for sea instruction of Shamanik, the myth of Ratu Kidul,³² Indian sea Goddess, who received honor at Bedoyo Kraton's ritual;³³ he reemphasized the character of the meditative compositions of Gamelan, which have been practiced in the Sekati Gamelan, but

only played during the Sekaten Festival to commemorate the birthday of the first Prophet Muhammad (Mawlid) held in the 16th century Demak;³⁴ he reorganized the family genealogy of the mythical characters of Wayang Kulit (Shadow Puppets); he inserted the idea of the Turkish Gulbang into the room before the final blow of the gong Ageng that historically to think of God during the breathing before the big gong blow; and he eliminated the tradition of Kraton for Buddhist temple festivals for its subjects. Sultan Agung's Gending is a collection of poems from Tembang *Macapat*. As an example of Sinom, Sultan Agung rhymes the following principle:

*Pramila gending yen bubrah,
Gugur sembahe mring hyang Widdhi,
Batal wisesaning shalat,
Anpa gawe ulah gending,
Dene ngran tembang gending,
Tuk ireng swara linuhung
Amuji asmane Dhat
Swara saking osik wadhi
Osik mulya wentaring cipta surasa*³⁵

[Thus *gending* when it is broken
Worshipping God is also broken
Cancel the solemnity of prayer
No use playing *gending*
As for the *gending* song
Through the great rhythm
Praising the 'Asma Dzat'
Rhythm from inside secret
Happiness rhymes in the soul]

Two sources introduced Sufism to Sultan Agung, namely Aceh Islamic Kingdom; possible direct contact with the 17th-century Ottoman Empire irrespective of the 16th-century Javanese-

³⁰ Uzel, “Sufi-Zeremomie Der Tanzenden Derwische Des Mevlevi-Ordens,” 9–11.

³¹ Hadiwijono, *Kebatinan Islam Abad XVI*, 10.

³² Robert Wessing, “Nyai Rara Kidul: The Antecedents of a Cosmopolitan Queen,” *Anthropos* Bd. 111, no. H.2. (2016): 380–390.; G.J. Resink, “Kanjeng Ratu Kidul: The Second Divine Spouse of the Sultans of Ngayogyakarta,” *Asian Folklore Studies* 56, no. 2 (1997): 313–315.

³³ Nancy K Florida, “The Badhaya Katawang: A Translation of the Song of Kangjeng Ratu Kidul” (Indonesia,

1992), 25–28.; Felicia Hughes-Freeland, “Performance and Symbolism: Bédhaya and the Poetics of Power,” in *Embodied Communities: Dance Traditions and Change in Java*, edited by NED (Series: Dance and Performance Studies) (New York: Berghahn Books, 2008), 125–130.

³⁴ Thojib Djumadi, “Grebeg Sekatèn Ing Dina Maulud,” in (Edited with an Introduction), *Javanese Literature since Independence: An Anthology* (Leiden: Brill, 1979), 335–340.

³⁵ Pranata, *Sultan Agung Hanyokrokusumo: Raja Terbesar Kerajaan Mataram Abad Ke-17*, 30.





Islamic mysticism circle. He, as king, however, must resist becoming a mere Sufi (follower). In fact, Sultan Agung, as a syncretic exponent of culture wishing consciousness of himself, is designated as a prominent figure of Javanese mysticism with the core belief of *Manunggaling Kawula lan Gusti* (the oneness of authority and people/Odusan unification of a [sic] slave with his Lord),³⁶ or Spiritual unity of man with his lord. In short, *Manunggaling Kawula lan Gusti* is sufistic in its origin.³⁷

The purpose of the overnight show of Wayang Kulit during the post-Majapahit era was also Sufistic idealization. The seed of the ideal previously introduced by Hinayana East Java Buddhism is found in the scenario of Wayang Kulit, *Kunjara Karma*, which was also carved in the form of reliefs in Candi Jago near Malang. The description of Hinayana Buddha on the practice of denial in life is unrealistic, by asking his disciples to “reduce the body of a person to ashes and eliminate one's consciousness.”³⁸ The mysticism of Javanese Christianity flourished in 19th century Java also cannot be separated from *gamelan* and *wayang kulit* (leather puppet) as aesthetic expression.³⁹

Conclusion

Islam entered Indonesia through trade in the 13th century. Islam has a political and religious appeal to the rulers of Indonesia at first, especially after the collapse of the Majapahit Empire, when the competing kings and small tribal chiefs struggled to consolidate their possessions. The Islamic merchants in their efforts to trade with the Indonesian people must

compete with the Portuguese for the purchases of spices, particularly in eastern Indonesia.

So far, the majority of information suggests that Middle Eastern merchants are responsible for the Islamization of Indonesia. However, this is not true. Additionally, Ottoman Turks played a significant role in the Islamization of Indonesia. Turkey's strong influence entered Indonesia by way of religion, politics, and commerce. In the 13th century, Hinduism and Buddhism, with their mysticism, continue to dominate Indonesia's social climate. The merchants and the prosecution of Ottoman Turks understood this circumstance, which led to the introduction of Sufism in order to adapt to the mysticism of Hinduism and Buddhism. Indigenous peoples who are accustomed to mysticism can eventually adopt Sufism without the Tribulation.

Rumi's Mevlevi Tarekat is one of the most influential Sufism in the process of Islamization in Indonesia. the Turkish Sufi influence is most prominent within the Malay-speaking Sumatrans and Javanesses of the Islamic Mataram kingdom. The Mevlevi order introduces music as part of their rituals. The elements of the music include recitative poetry sung, musical instruments, and dances whose influence is still occurring to date.

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³⁶. Satjipto Rahardjo, “Between Two Worlds: Modern State and Traditional Society in Indonesia,” *Law & Society Review* 28, no. 3 (1994): 499–502.; Olaf Schumann, “Staat Und Gesellschaftim Heutigen Indonesien,” *Die Welt des Islams* 33, no. Issue 2 (1993): 189–215.

³⁷ Julia Day Howell, “Sufism and the Indonesian Islamic Revival,” *The Journal of Asian Studies* 60, no. 3 (August 2001): 701–729.

³⁸ Heinrich Robert Zimmer and Joseph Campbell, *Philosophies of India* (Princeton: Princeton University Press,

1974), 20–29, accessed August 15, 2022, <https://doi.org/10.1515/9780691202808>.

³⁹ Harun Hadiwijono, *Salah Satu Sikap Hidup Orang Jawa* (Yogyakarta: Kanisius, 1976), 15; see also Nazifatul Ummi Al Amin et al., “Kejawen, Multiculturalism, and Principles of Qur’an: Transformation and Resupposition of QS. al-Kafirun (109) 6 in Urip Sejati Community of Yogyakarta,” *ESENSIA: Jurnal Ilmu-Ilmu Ushuluddin* 21, no. 1 (2020): 71–90.





that could appropriately influence or bias the content of the study.

Author's Contribution

All of the listed authors contributed to this article. S wrote the original draft and compiled the research. R.H.A. manage project administration, review and edit it and be responsible for methodology and validation and write formal analysis, and gather resources.

Ethical Considerations

This article follows all ethical standards for research, without direct contact with human or animal subjects.

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