

Zikir Bordah and Social Relations in the Labuhan Batu Community

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Abstract

This paper aims to collect various types of Bordah recitation that are used in various cultural events in Labuhan Batu during weddings, circumcisions, and gratitude towards God. The meaning is to re-explore the important values of local wisdom in Bordah Zikir that have been lost to answer the challenges of globalization as well as to play an important role in changing social values in Labuhan Batu society. Bordah recitation is an expression of gratitude through beautiful poetry that leads to the divine. This research is very important to explore the values of Bordah's remembrance which have long been forgotten or even lost. This study will greatly support and assist the government's efforts in the mental revolution program which have shown a disorderly direction. The research method that will be used is the socio-anthropological method whose characteristics are "examining informants as research subjects in their daily environment." Researchers and the object under study interact intensely through in-depth observation of the object's life in accordance with the research objectives. This research will be conducted in the Labuhan Batu area which consists of the Malays and Mandailing tribes, North Sumatra.

Keywords

zikir bordah, local wisdom, social relations



I. Introduction

The diversity of ethnic groups in Indonesia makes Indonesia rich in culture, from language, art, traditions, beliefs. In Indonesia recently, issues of local (indigenous) culture and religion have often been clashed, even though they both occupy important positions in the life of Indonesian society. The position of religion is considered a fundamental issue, while culture is an aspect of heresy that needs to be suppressed. The important position of the two aspects in the unique life of Indonesian society is blurred, especially in relation to finding an ethnonationalist identity which is the capital for national nationalism. Some people are divided in seeing these two aspects. According to Fadrusiana (2019) The attitude of accepting every similarity or difference from one another is the meaning of tolerance. Religion is often the target of reasons for intolerance in Indonesia. Sari (2019) stated that Tolerance is not just on the level that we allow others to do something, but more than that tolerance is also about how we acknowledge their existence and provide equal opportunities to do their activities even though they are different from what we do for example such as doing religious activities accordingly with their respective beliefs, carry out spiritual cleansing in accordance with the provisions of their religious groups.

South Labuhan Batu is a unique area as a forum for meeting traditions and religions in the social community. It has a strategic position in accepting various ideologies and beliefs. Close to the Malacca Strait, South Labuhan Batu has a long historical journey in

accepting various forms of culture. By sea, South Labuhan Batu is visited by the Arabic tradition as well as the Islamic religion which is the role of the majority of society. Meanwhile, coastal traditions have penetrated deep into the hearts of every community. From the interior or the surrounding area, the Minang, Mandailing, Batak, and so on, merged and formed Malay customs that were unique to other Malay-Malay along the coast of Sumatra. This form makes the South Labuhan Batu culture one of the riches of cultures that exist in Indonesia. According to Lubis and Buana (2020) Indonesian society consists of various ethnic groups, so it is called a plural society.

As an art form and customs of South Labuhan Batu, Bordah Zikir is a unique and interesting form. Bordah recitation is an example of how religion and culture support each other and play an important role in social life. As an art, it is entertaining. As a philosophical basis, Bordah's remembrance becomes a reflection because Bordah's remembrance contains the verses of life that bring a person to divinity. Bordah dhikr is a tradition that has many benefits if it is explored and maintained. Religious and cultural values that are interrelated in this tradition are something that need to be explored and described so that people know the relationship between the two.

Bordah's dhikr is also called dhikr 12. In the performance, this art displays the remembrance of the 12 nazam (parts) of the dhikr that is carried. These parts generally symbolize gratitude for Allah and are displayed in event processions such as wedding processions, circumcisions, MTQ activities and so on. This tradition was popular in the historical journey of the South Labuhan Batu community. However, at this time Bordah's Zikir will not be able to compete with simpler or more modern forms of entertainment. It is feared that the future of Bordah's remembrance will become history.

His works on Zikir Bordah are often associated with psychological and mental health issues, because of their essence Bordah's Zikir poems, composed with the distinctive chant of the recitation of the holy verses, are able to bring the listener to a stage of inner contemplation and tranquility of the soul. There is also research related to Bordah's Zikir which found the phenomenon of the community who believed that Bordah's reading had a strong magical power, so that it was able to heal people who were sick.

Apart from dealing with the above matters, Zikir Bordah is also discussed as an art and literary work. It is also interesting, because Zikir Burdah is an anthology of praises to the Prophet Muhammad because it was a poet who created him.

Bordah recitation as an art and tradition continues to be carried out by the community, despite conflicts. Bordah zikir for the Sumatran Malay community, especially in the Labuhan Batu area, is a complement to various events, such as weddings, circumcisions and also MTQ. This tradition is then able to create social and cultural relations in the community. This is what has not been touched on by researchers who have studied a lot about Bordah Zikir.

As a socio-historical study, this research uses a qualitative approach and passes through stages starting with a heuristic stage. At this stage, the data were obtained using the interview method as a means of collecting data as well as examining libraries related to the social and cultural realities of the Malay community in contact with Bordah Zikir. Interviews are conducted for people who are still implementing the Bordah Zikir tradition in their social and cultural life. Those people were, of course, people over 50 years of age. It is difficult to find people who should be the main sources, but in the research process, Wak Halim and Pak Ramlan were willing to share their knowledge regarding Bordah's recitation.

The heuristic stage is the initial stage, the data collected is then selected and criticized. Source criticism is usually carried out internally and externally (Sulasman,

2014: 87). The next stage is interpretation, at this stage the thought process is carried out, trying to find relationships and linkages between data sources that have passed resistance to criticism. The highlight is the writing of research results.

II. Review of Literature

In Indonesia, Burdah is already very popular. This is because Burdah is one of the maulid books that is often read on the commemoration of the birthday of the Prophet Muhammad SAW. Meanwhile, the commemoration of the birthday of the Prophet Muhammad SAW, in Indonesia has become a tradition for the general public. It is known that the tradition of commemorating the birthday of the Prophet Muhammad SAW has existed in Indonesia since the 13th and 16th centuries, at the beginning of the development of Islam in the archipelago. Mawlid burdah is also called shalawat, because in its recitation, it is obligatory to recite shalawat. Islam categorizes prayer as one of the priority sunnah worship. There is a promise of very high rewards for those who do. Word of Allah SWT:

Indeed, Allah and His angels pray for the Prophet. O you who believe, pray to the Prophet and say greetings of respect to him.(Surah Al-Ahzab: 56)

The expression of Muslim religiousness in Indonesia is very diverse. Among other things, reciting prayers to the Prophet is the most powerful tawassul in Indonesia. Due to the modification in such a way, so many kinds of prayers are read. Like Diba ', Barzanji, Munjiyat prayers, Manaqib, Badr prayers and so on. Burdah is also hummed by the majority of Indonesia's Muslim population in the art of reading various kinds because this country is inhabited by various religions (Mottinggo: 2014).

III. Results and Discussion

3.1 Zikir Bordah and the Oral Traditions of the Labuhan Batu Community

The appearance of Bordah's recitation is related to the past when the Kotapinang kingdom was still sovereign before it became part of Indonesia. However, according to the historical record, Bordah's recitation itself started from the tradition of chewing. It is known that the cenggok-cenggok tradition is a dance performed with a Malay chant, or usually chanting depending on an ongoing celebration. The cenggok-cenggok tradition is a type of dance taken from the original form of Malay silat by walking backwards.

In an oral history source the cenggok-cenggok tradition starts from the kingdom of Bilah. The king I at that time was Tahir Indera Alam, who was located in the upper reaches of the Bilah River (a branch of the Barumun River). Raja Tahir Indera Alam uses cenggok-cenggok to honor guests from outside the area. In general, these guests are large guests who have a relationship with the kingdom of Bilah. In the first half of the 17th century Raja Tahir Indera Alam had relationships not only around the kingdom but across the oceans. In this case to the kingdom of Penang in Malaysia. The cenggok-cenggok tradition is used as a tradition in respecting guests who come from any place.

At the time of the presence of the Kotapinang Sultanate, the tradition of cenggok-cenggok had started to become part of Bordah's Zikir. It can be said that Bordah Zikir as we know it today is different from Bordah's Zikir from its origin in the Middle East. The difference started with the Sultanate of Kota Pinang, which used Bordah Zikir, which included chewing. In the original Bordah zikir the poetry is the main one, while when it

became a tradition during the Kotapinang Sultanate, Bordah's Zikir relied on poetry and also a retreat silat dance that was commonly used in the cenggok-cenggok tradition.

From this situation it can be interpreted that Bordah's recitation who came to Labuhanbatu has gone through a long historical path since the 17th century. The changes in it cannot be separated from the local tradition itself. Cenggok-cenggok is an original tradition originating from the Labuhanbatu region itself and mixed with the original Bordah Zikir and then became Bordah Zikir as we know it today. Based on this situation, the dhikr bordah has calcultated into part of the original tradition in Labuhanbatu.

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The uniqueness of Bordah Zikir itself is that Bordah Zikir is considered an oral tradition by the Malay community in Labuhanbatu. There is a historical journey which is not conveyed through writing, but from a story. The journey of the Prophet Muhammad's story, for example, is depicted through stories and entertainment arts from Bordah's Zikir. In the past, Muslims in Labuhanbatu knew the history of the Prophet Muhammad's journey through the Bordah recitation tradition. In today's reality, Bordah's zikir is actually still carrying out its role as an oral tradition that still describes the story of the prophet's journey through the story. Although the history of the Prophet Muhammad has been through books or other media.

There is something irreplaceable from the oral tradition compared to other media as historical history. In the Bordah remembrance, the prophet's history is depicted with great compassion. There is a deep emotion within that can make the listener burst into tears. It is not uncommon for listeners to roar hysterically because the depiction of the prophet in Bordah's remembrance immediately strikes feelings. In this way, the power of Bordah's remembrance as an oral tradition is more striking than other media. Even though the film cannot replace the role of Bordah's remembrance which feels better in the depiction of the prophet's history.

After paying attention to Labuhanbatu's journey to become an autonomous region as a regency itself, also paying attention to Bordah's recitation which is closely related to the cenggok-cenggok tradition, it can be emphasized that the two did not just appear. There is a long and tiring historical process in considering Bordah Zikir to be a part of Labuhanbatu. Nowadays this is starting to decrease and it is difficult to find it at any events held at Labuhanbatu. Whereas in the past, Bordah Zikir was the main art in every wedding, circumcision, and so on.

In essence, the development of technology has turned it all into the neglected past. Even though it is considered an old tradition that we want to continue to preserve, Bordah's Dhikr has entered a period that is bleak enough to disappear from the midst of culture. However, that does not mean that this will happen, because a few people try to keep this traditional art from just dying out. However, Bordah Zikir is still needed in treating people's memory in the oral tradition.

Zikir Bordah is an art that is commonly used as a spectacle for various events in Labuhanbatu. Especially in the past before the millennial era became part of everyday life. Zikir Bordah takes part in many Musabaqoh Tilawatil Quran activities, wedding parties,

circumcisions, and various other celebrations. Every community must know this art form because Bordah Zikir is considered a compulsory entertainment for celebrities.

In Bordah Zikir the main music is drums. The drum in question is a type of tambourine that can be carried around briefly for each player. The main attraction, of course, is the lyrics contained in Zikir 12 or what is called Bordah Zikir. The form of the verses is often heart-wrenching and straight into the heart. Because of this, many viewers did not feel joyful about this entertainment, but cried and screamed hysterically. The power of the poetry contained in Bordah's recitation provides a deep reflection on the meaning of life in this world. Because besides because it contains worship of the divine, it also reflects back on the journey of the Prophet Muhammad SAW. However, seeing the situation and condition of the people who actually do not understand the meaning or meaning of the poem, basically what makes them cry until hysterical is the tone of the music that is played. That's why some think that music is a universal language. Don't care about the language spoken. As long as the music can affect the soul, it has become the language in the soul of the listener. Message is no longer interpreted as language, but tone.

Bordah's Zikir Game has many developments, especially in the use of tools as instruments. When in the past, drums or tambourines were the main means of transcribing the verses chanted in Bordah's Zikir. However, technological developments ultimately influenced this art as well. The use of a single keyboard or organ began to replace the type of musical instrument. This is considered more practical and helpful to the singer of Zikir Bordah. Although the use of drums or tambourines is not as complicated as we think, using the keyboard minimizes errors because the resulting tone is constant from beginning to end.

Apart from the lyrics and music, in Bordah Zikir there are also dances that accompany it. The dance is part of the beauty of Bordah's recitation itself. It is precisely with this dance that Bordah's recitation is not only a reflection but also a typical entertainment for the depiction of the party being performed. The image of joy must still appear and on the other hand, the viscosity of religion must also be shown. That way there is a harmony between the art of entertainment and the spirituality in it. These two things are a balance that must be shown in social relations in society.

In the past, Bordah's art of recitation was also a show of gratitude towards the divine. Families who have a celebration consider that gratitude must also be shown in the form of joyful art as a joy that is transmitted to society, besides that it includes gratitude that must be expressed to the Almighty.

In its development, Bordah's Zikir art is no longer only as entertainment in celebratory events such as weddings or circumcisions. The art of Bordah recitation is part of various events with Islamic nuances, such as tilawatil quran, musabaqah and so on.

One of the speakers named H. Abdul Halim Siregar (81) said that Bordah's recitation is no longer what it used to be. Bordah or Zikir 12 recitation is starting to lose its place in society. He is one of the personnel from Zikir Bordah who is still alive today. For decades he has been pursuing the art of Bordah Zikir and he has experienced various experiences. He lives in Asam Jawa Village, Torgamba District, Labuhanbatu Regency. As one of Bordah's Zikir personnel, he is very good at chanting the verse from one of the 12 recitations contained in Bordah's Zikir.

According to Abdul Halim Siregar, in the 90s it was the heyday of Bordah's Zikir before it became almost ignored. As the only remaining personnel, Abdul Halim often feels sad when he tells how their group became a famous group in its golden age. For Abdul Halim, humming made him discover the meaning of life. Not only to entertain, for him Bordah's recitation is also part of self-reflection.

When Bordah's Zikir was still in its heyday, this art performance often appeared at various events, both formal and informal. Activities in government and at community weddings are often their agenda to appear. According to Abdul Halim, the people of Labuhanbatu are cultured. In the case of marriage, for example, the bride and groom must go through a series of processions that have been carried out for a long time. Bordah recitation is part of the procession which has long been carried out by the Labuhanbatu people. Even Bordah Zikir is basically part of the tradition that cannot be separated. Even though at the present time Bordah's Zikir art is decreasing and it is less and less attractive to the public.

According to Abdul Halim Siregar, as the only living person of Zikir Bordah, is a combination of music, poetry and religious rituals. As already mentioned, Bordah recitation is performed by six people who in each appearance will read or chant prayers from the book *Al-Barzanji*. By beating the drums, these prayers will be chanted in rhythm so that they have the beauty in height and the melancholy of the sound that characterizes this art. In general, this performance will appear every year when the *Musabaqoh Tilawatil Quran* activity is present. But on several occasions there are also at weddings or circumcisions and other celebrations. Even so, the art is not as intense as it used to be. Abdul Halim himself said that Bordah's art of Zikir itself was on the brink of extinction. Although Bordah Zikir is part of the traditional Labuhanbatu art, this art is less popular with other traditional arts such as *endeng-endeng* to a much more modern single organ.

To respond to Bordah's recitation from extinction, several artists such as Hanif Harahap, 80, combined with other traditional arts, *cenggok-cenggok* and *endeng-endeng*. Especially in the art of *cenggok-cenggok* the shape is almost the same as the procedure for performing Bordah's Zikir art. The only difference lies in the lyrics and the addition of musical instruments. In Bordah Zikir the verse used is the 12 remembrance which comes from the *al-Barzanji* book. Meanwhile, in *cenggok-cenggok* the resulting chants are Malay poetry and rhymes. When the improvised Bordah recitation is performed, it can be seen how the combination of these two arts, even though it is still called Bordah Zikir.

The improvisation of Bordah's remembrance uses remembrance 12 from the contents of the book *al-Barzanji* and the addition of music that no longer uses tambourines or drums. Other musical instruments that accompany are violins, gongs to keyboards in the present. Other supporting tools are the henna which is characteristic of the *cenggok-cenggok* tradition as well as the food that will be served to the bride and groom. However, the most important thing is that the dance form that originates from the *cenggok-cenggok* tradition is part of the Bordah recitation tradition. Basically in the tradition of Bordah Zikir there is no accompanying dance form. However, in Labuhanbatu Zikir Bordah has a dance that is part of the game. Therefore there is a fundamental change from a tradition which in its original place experienced nothing.

3.2 Bordah Remembrance and the Function of Social Space

Bordah recitation has a real function for social life in Labuhanbatu. Looking at the art style, it can be concluded that Bordah Zikir is useful to strengthen the sense of togetherness for the community. Every form of his appearance shows this, from *amintadja* to *damat*. The symbol that is created is the beginning of *amintadja* which shows that humans need an alert attitude. As an opening for "*calak*" in Malay terms, or who want to start. With this initiation stimulates everyone to come and see the situation. The next action invites everyone to reflect on the situation and atmosphere that will be faced until it ends in closing. *Damat* is a dance that serves as entertainment.

If dissected sequentially, the symbol of amitadja is a spontaneous feeling carried out by humans in responding to an event. Or it could be bringing up the event itself as an event. At first it was sung by an artist of Bordah recitation. With a distinctive chant, other members began to accompany it with tambourine or drum sounds. The longer the tempo gets faster and deeper until finally the audience is aware of the atmosphere shown.

In the second and third parts after amintadja, the resulting tempo is still around the reflection on social situations, until finally it falls into a ritual atmosphere. The point is to bring the mind deeper into the divine, the meaning of his life in the world and remind him of the lord of the Prophet Muhammad. The contemplation was divided into three chapters so that people who heard it could cry hysterically because the words that were delivered had extraordinary weight. When it comes to deep reflection, then the doer of art gives an atmosphere called yaumun. In some sources this is referred to as social integration.

The yaumun section shows the meaning of togetherness, where the celebration owner and the community jointly carry out the event. The term works hand in hand and together rejoicing. This situation was led by the singer of Zikir Bordah in various processions. Besides, there is also a form of silat retreat or typical Malay dance. In this section, the atmosphere of emotion and sadness is replaced by an atmosphere of joy. Each of them rejoices at the implementation of the celebration that has taken place, and continues until the bride and groom get on the bridal chair. Henceforth, the parts of Bordah's recitation are more inclined towards dances that end in damat.

This Damat is very important as an entertainment function of Bordah's Zikir, because Bordah's Zikir is not an event for mere contemplation. Basically, Bordah's dhikr is used as entertainment. Therefore, the Damat in Bordah's recitation in Labuhanbatu has a difference with Bordah's recitation from its place of origin. The first Bordah recitation in the Middle East did not have a dance form and element. When he arrived at Labuhanbatu, Bordah's recitation received an additional dance. This is useful as entertainment suitable for the Malay community. With damat, Bordah's remembrance is more inclined towards entertainment than contemplation.

The dance in the damat invites every interested party to dance. Whether it's the audience, Bordah's recitation bearers, the groom's family, and the bride's family. All parties will dance together, of course also after the formal dance and then followed by free dancing for each party. In general, the dances shown are stranger than those shown by Bordah's Zikir artists. It is precisely here that the entertainment lies which will make every audience and the public laugh. It's a bit ironic actually, because at the beginning of Bordah's recitation, people were brought to cry until they were hysterical, but after accompanying the bride and groom to the aisle, what happened was that everyone burst out laughing. The function of Bordah's recitation here is as an entertainment function.

Furthermore, Bordah Zikir can function as to preserve the Malay custom itself. The question is, of course, how can Bordah's Zikir from outside become a tool or medium of art in preserving Malay culture? This question is confusing when looking at the historical reality of Bordah's remembrance itself.

Basically Bordah's Zikir comes from the Middle East, not originally from the archipelago itself. However, Bordah's Zikir Artist in Labuhanbatu has his own creativity in combining Bordah's Zikir art with endlessly. We can see that the dance contained in the Zikir Bordah is a type of silat retreat, a typical Malay dance. This dance does not exist at all in Bordah's Zikir at its place of origin. Therefore, it can be said that the dances found in Bordah Zikir are now the result of improvisation and additions from the Zikir Bordah artist in Labuhanbatu. In general, Bordah recitation artists outside Labuhanbatu do not use dance

as part of Bordah's recitation art. Therefore, the dance is indeed the creativity of the Malay artists in Labuhanbatu.

By paying attention to the art of dance in Bordah's zikir art, one may think that the function of Bordah's recitation itself is to preserve Malay culture, namely silat retreat as a typical Malay dance. In every social life, there is always something called a habit that functions as the guardian of the social order itself. In Batak society, for example, they have Dalihan na Tolu as a function of maintaining the kinship order. By believing in Dalihan na Tolu, the Batak people avoid the rongrongan that threatens Batak culture. Likewise with other communities who have customs, traditions and habits that have a social function in the community. For the Labuhanbatu people, Bordah Zikir also received similar attention as a tradition that has a real function in society.

Bordah zikir has many functions in the social life of the Malay community in Labuhanbatu. Apart from being entertainment, it is also a cultural preserver. But directly Bordah zikir can function as an important teaching for the Malay community. There are many lessons to be learned in the art of broth. The first is that Bordah Zikir is useful for educating us to become a godly society. Many teachings in Bordah's Zikir poetry describe divinity and return to divinity. Although it is more towards deep reflection, this can be a good lesson as a human being. By recalling divinity, we will be led to deep gratitude. This is important in human life so that humans do not act arrogantly towards others.

Second is to educate humans to always live socially and cooperate. In this life a sense of mutual cooperation and cooperation is very necessary, because humans are social creatures. Attitude like that is always the main attitude. In Bordah Zikir there are art forms in dance to Bordah's recitation art planning which cannot be done individually. Together presenting Bordah Zikir and jointly carrying out the art of Bordah Zikir is the teaching given to the community in the importance of mutual cooperation. This attitude is also a characteristic feature of the Labuhanbatu people and it is hoped that it will not fade in the future. So by itself preserving Bordah Zikir also indirectly preserves the attitude of mutual cooperation in society.

The importance of the Bordah zikir as a function in the social life of the community is closely related to the Malay community system in Labuhanbatu. In Malay society, there is a system called togetherness in every aspect of life. Bordah's dhikr is able to facilitate this as a form needed by every society. From the stage of appearance to being entertainment in the show, it has taught how cooperation should be done. That way Bordah zikir plays a good function in the social life of the Malay community in Labuhanbatu. Labuhanbatu community needs a tradition that can cover social problems that develop in the midst of society.

IV. Conclusion

Bordah recitation is an art form that originally originated in the Middle East. Al-Busiri was an Islamic figure who first created the Bordah Zikir style as a distinctly Arabic art form. The poetry contains praise for the Prophet. He created Bordah's dhikr art just to fill his loneliness in the midst of the pain, but after changing Bordah's dhikr he became cured. Likewise, local officials who heard that the Kasidah who was suffering from illness also became cured. Considering the high quality of the lyrics and the tone contained in them are good for mental health, Bordah's Zikir Bordah became one of the most popular forms of art at that time. In the end this art spread to Indonesia. The spread of Bordah's remembrance reached the Kotapinang Sultanate in Labuhanbatu. Local people who are identical with Malay are immediately compatible with one of these arts. The habit of

Malay people who like to dance as well as gurindam is one reason why Bordah's Zikir Bordah is easily accepted in society. Furthermore, this art became part of the folk arts in the Kotapinang Sultanate, Labuhanbatu. Various celebrations from the community always use Bordah Zikir as their entertainment. Bordah recitation is not only considered as an entertaining art, but is also considered as a medium of reflection for the community. Containing poetry that upholds the Prophet Muhammad, connoisseurs are invited to think about the role of his life as well until his death so that there is hope of getting intercession from the Prophet Muhammad in the future. However, for some people, this art is considered heretical because it is considered part of prayer which is not in accordance with the Al-Quran and Hadith. It's just that the labeling has a weak basis. Bordah's recitation does not interfere with the contents of the Koran and Hadith because it stands as art. In fact, with Bordah Zikir people are getting closer to Islamic law.

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