

Repatriation The Pagar Mangkuk Sunan Muria to Empowering Rural Community in Muria Region

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Abstract: The teachings of Tapangeli and Pagar Mangkuk are known by some people as practice that were once taught by Raden Umar Said (Sunan Muria). It is not widely known because there are many contradictory opinion that result in the decadence value of intangible cultural heritage itself. Recently, a communal movement emerged that was initiated by the people in Kampung Budaya Piji Wetan, Lau Village, Dawe District, Kudus Regency. They made a movement to repatriation the teachings of Tapangeli and Pagar Mangkuk Sunan Muria based on perspective of performing arts. Using a qualitative approach, this study tries to narrate social praxis and the role of the cultural economy for the people of the Kampung Budaya Piji Wetan, Lau. This study also narrate their method to use culture as the main foundation for build a friendly economic ecosystem and able to support their daily needs. They also have several educational and economic programs have emerged that can be used an effort to promote village culture to support the welfare of its people. Again, this study attempts to dissect their methodology so that it can be used as a reference for other village in the Muria region with almost similar socio-cultural conditions.

Keywords: Tapangeli, Pagar Mangkuk, Culture Village, Muria Area

1. Introduction

Kotler and Keller (2009) say there are ten entities that can used as commodities in doing business. Among them are, goods, services, events, experiences, people, places, property (ownership rights), organizations, information, and ideas.

Unfortunately, the ten entities are currently experiencing fluctuations. Supply and demand by economic actors tends to be erratic in line with the influence of new technologies and disruption in international economic activity (Rhenald Kasali, 2018).

As a result, many conventional companies have collapsed. Many workers have been layoffs (PHK) and returned to the villages. Not to mention the recent facts that the Covid-19 pandemic has exacerbated the situation. Indeed, on the one hand they can be closer to their families, but on the other hand they do not have enough income because there are not enough jobs to meet their needs due to their lifestyle in the city. Meanwhile, they also have to compete with the workforce from the village itself, who are fresh graduates who also need jobs to support their future.

The policy direction then changed with the issuance of UU No. 6 Tahun 2014 concerning Villages and Regulation of the Minister of Villages (Permendes) No. 4 of 2015. Based on this law, village given the freedom to regulate their own development and

funded by the central government with the "Dana Desa". Including for the economic interests of its citizens, the village government can build a business for prosperity of its citizens with BUMDes.

This policy, of course, opens hope for the independence of the villagers. So since the launch of the policy, thousands of BUMDes have been formed. The central government has also disbursed more than 300 trillion to finance the village self-reliance program. However, its implementation still has many shortcomings. Of the thousands of BUMDes formed, only tens are able to run. Many of the rest are stuck, even giving birth to allegations of corruption in certain regions.

Misbah Hasan, a village economist and secretary general of the Indonesian Forum for Budget Transparency (Fitra), believes that the problem caused by the village's unpreparedness in managing the business. Either that is no less influential is that the BUMDes not founded on a cultural basis or superior potential in the villages. Many BUMDes only established for temporal businesses in nature, limited to projects and had no sustainable value (Tirto.ID, 13/12/19).

In several areas that have successfully managed BUMDes, the cultural foundation has always been the basis for raising the potential to become a superior product. Armed with this locality, the village government can cooperate with its citizens to create an established path of economic independence. The community can play a role in becoming the subject of raw material suppliers so that empowerment and a healthy circulation of money occur.

Reflecting on this, the socio-cultural praxis of the community is an important factor in forming an ecosystem of economic independence. Bourdieu identifies the elements that make up social praxis into four main points. That field, habitus, symbolic violence, capital and strategy. Of the four elements, there are other elements as supporters, namely language and doxa (Ahyar Y. Lubis, 2014). These elements are epistemologically developed to analyze socio-cultural phenomena comprehensively certain communities. That also as the key of success to empowering villagers based on cultural economy.

Since 2018, The Ministry of Education, Culture, Research and Technology of the Republic of Indonesia (Kemdikbud Ristek RI) has made various efforts to promote culture based on Law Number 5 of 2017 concerning the Advancement of Culture.

One of the things emphasized in this effort is the realization of a national development ecosystem based on culture and welfare for the community. However, this cultural awareness needs a discourse that can be accepted by all parties in the village in order to create a synergistic and structured movement.

Foucault's view analyzes the formation of such a discourse with the regime of knowledge (episteme). The existence of legitimacy that comes from this knowledge is what makes power last and implements its strategy well. Foucault calls it the concept of governance. Foucault does not view power negatively and conservatively. But positively and productively. According to Foucault, Power is a complex social strategy of society (Abdil Mughis Mudhoffir, 2013:77).

The discourse on the formation of BUMDes based on a cultural economy is both an opportunity and a challenge. In the Piji Wetan Cultural Village, Lau Village, for example, the community must first recognize the legacy of basic knowledge or philosophy to be echoed by actors who play a role in their respective arenas. Starting from this, the researcher was interested in exploring the social processes that exist in the Piji Wetan Cultural Village, Lau Village.

During the flow of information and culture from outside, the people there have a unique way of harmonizing modernity and tradition. Not only that, they have also succeeded in bringing the discourse that exists in their community to the national arena and were designated as the 30 best cultural villages by the Ministry of Education, Culture, Research and Technology in 2020.

As a basis, the writing of this paper also studies several previous studies on almost similar topics. Among them is the research conducted by Muhammad Ahyar and M. Ubaidillah (2018) about the Polowijen Cultural Village which preserves culture through the concept of value conservation and civil society. There is also research by Maria Novenia, Yoseph Yapi Taum, and S.E Peni Aji (2019) regarding Pierre Bourdieu's domination strategy in Okky Madasari's novel Maryam. In addition, the research of Imam Suhardi et al. (2018) regarding the existence of "Lengger Lanang" and "Lengger Wadon" in Banyumas is analyzed using Bourdieu's perspective. The researcher also reads a journal written by Abdil Mughis Mudhoffir on Michael Foucault's Theory of Power: Challenges for Political Sociology (2013).

The purpose of this paper is to dissect how the social praxis is implemented by the Lau Village residents, especially the Piji Wetan Cultural Village. Including how they make power a way of awareness and equalization of perceptions and not something that dominates and is destructive.

2. Analysis

The people of the Piji Wetan Cultural Village of Lau Village have a variety profession. Teachers, government officials, artists/culturalists, farmers, traders, mechanics and business people. Their population of approximately 3,000 people. It is divide into four small hamlets, namely Ledok, Piji Wetan, Karangtuang and Karetan.

In their daily socio-cultural and religious practices, they adhere to the philosophy of Tapa Ngeli and Pagar Mangkuk teachings of Sunan Muria. Tapa Ngeli is a philosophy that teaches humans to be able to follow the flow of change but not be dragged into its waves. Pagar Mangkuk is a teaching to give alms, help to others, especially their own neighbors and those closest to them.

Armed with these two teachings, the social praxis of the Piji Wetan community developed with various advances in the field of culture. Now they have four creative spaces that are well manage so that they become the center of community education and economy. Between, Panggung Ngepringan, Pasar Ampiran, Taman Dolanan, Kelas Pemuda and others.

- a **Panggung Ngepringan**
It is a stage facility for showing the art expression of the villagers. The stage is located in a leafy area with lots of bamboo trees around it. From this stage, various types of arts have been performed, such as theater, dance, pantomime, and traditional arts such as barongan and others. The villagers of Kampung Budaya Piji Wetan often work on performances based on folklore in Muria Region. Like as Legenda Belik Ngecis, Legenda Gawangan, Legenda Emprit Ganthil, etc.
- b **Traditional Playground**
It is a play area for children based on traditional games. In it, they are also given education in the form of philosophy from various forms of traditional games as capital to grow their natural character.
- c **Youth Class**
It's a youth forum that is active in developing all the potential in the village. In this forum, many youths learn, discuss and research Kasunanan values that can be acculturated with contemporary culture. They also learn anything to develop their creativity in economy, photography, design, digital market, etc.
- d **Pasar Ampiran**
It is a space for economic creation for residents, especially women. This cultural market concept developed as a marketing platform for local village products. Start from culinary, merchandise, and batik to typical village plant products such as Jambu Piji, Pisang Raja, Orange Pamelon, and others.

2.1. Pagar Mangkuk As the Doxa to Advance Culture and Empowering Villagers

Based on the socio-cultural conditions in Piji Wetan Village, the people there have a religious traditional background. They adhere to the spirit of Sunan Muria as one of Walisongo with personality characteristics that are wise and blend in with the community. Even so, as a great guardian, Sunan Muria is a "closed" figure.

That is, not many people know about the ins and outs of his life and teachings. As a result, there are very few written works discussing the teachings of Sunan Muria. Some of them actually "questioned" the existence of the figure of Sunan Muria as a legend, myth or fact.

With such a historical background, the arena (field) for the actors in the Muria Region, especially Piji Wetan, became quite fierce. Many figures later claimed to be descendants of Sunan Muria, or flocked to be caretakers of special tombs around Muria to gain social status.

Sunan Muria is associated with mythical stories of village origins, the legend of Dewi Nawangsih, the Princess Narayana Contest, the Legend of Bulusan, the Legend of Belik Ngecis, and many more. Some of them did discredit the figure of Sunan Muria as a person who easily issued a curse (Umar Hasyim, 1983: 75-80). People who can understand the story "in its entirety" are considered to have a strong influence on society socio-culturally.

The teachings of Tapa Ngeli and Pagar mangkuk are part of the doxa that is spread to the people of Sunan Muria. According to the local customary leader, Kiai Masthur, Tapa

Ngeli is called an original teaching that has been passed down from generation to generation by the followers of Sunan Muria. There are different understandings of this philosophy.

Some interpret it textually by imprisoning in rivers and even to the extreme of drifting away in certain waters. Some people who believe in the practice of meditating on the river are dominated by the kejawen followers who have strong roots (Umar Hasyim, 1983: 71). However, some interpret it as just a figure of speech or a "*sanepan*" that can be used as a guide for human behavior. That is by following the flow of the times but not easily carried away by the existing waves (Anashom et al, 2018).

Unlike Tapa Ngeli, the Pagar Mangkuk teaching is the second doxa that is widely accepted by the community. On an occasion at the Haul Sunan Muria event, Habib Umar Al-Muthohhar Semarang, interpreted the teaching of this bowl fence as a command to love giving alms and helping others. The people around Muria understand this teaching with different daily practices. Some take the substance only by being generous, but some are straightforward by giving food in a bowl to their neighbors on certain days.

These doxas in their development gave birth to habitus in the form of various social behaviors. The teachings of Tapa Ngeli, for example, gave birth to many bathing rituals as a representation of the understanding that Sunan Muria had an ascetic practice in the river by immersing himself. Therefore, almost every corner of the hamlet in Lau Village has a spring that is cared for by the local community. At least, there are seven springs that on certain days are crowded with residents to bathe. Namely, Kamulyan Springs, Serut Springs, Gayam Springs, Ngecis Springs, Cumplung Springs, Weru Springs and Druju Springs.

Of the seven springs, the three largest and most famous are the Kamulyan Springs, the Ngecis Springs and the Druju Springs. On the night of 1 Muharram, the three springs were crowded with residents for certain bathing rituals. Not only that, the doxa of Tapa Ngeli which is understood as *sanepan* also gives birth to the habitus of the community with an open mind. They do not reject new ideas or ideas offered by other individuals who are not even part of their community. Instead, they process and discuss these ideas in informal forums in the form of champions in stalls, cangkruk and other places that are commonly made champions.

From Pagar Mangkuk bring up the habitus for giving and "*nyah-nyoh*". That is the habit of giving whatever an individual has (even if a little) to others voluntarily. This cultural ritual that was born from the teachings of the bowl fence is named "Mangkukan" which is carried out every time there is a celebration. Such as the commemoration of the greatness of the Muslim community and the independence day of the Republic of Indonesia.

This Doxa Pagar Mangkuk finally created a culture of "sedekah padasan". That is, people put "padasan" and jugs (a place for drinking water made of earth) in front of their house to be used by others. This culture has actually exist since ancient times when there were still many people walking to the tomb of Sunan Muria. The clothes and jugs in front of the house are used for ablution or just drinking when taking a short break on the walk to Muria.

The socio-cultural praxis of the community in the Kampung Budaya Piji Wetan has a cross-linked relationship. Thus creating a positive habitus to empower the potential of the village based on culture and folklore.

2.2. Strategy of Repatriate The Pagar Mangkuk Sunan Muria in Kampung Budaya Piji Wetan Kudus

The sustainability of social praxis in the Piji Wetan Cultural Village certainly cannot be separated from the existence of a strategy of domination in society. As has been briefly mentioned in the social conditions of the community above, the dominance of social class here is carried out by traditional holders, descendants or people who have genealogies up to Sunan Muria and religious leaders.

Culturally they have strong capital to occupy power. People also pay greater attention when they carry out socialization to internalize a value. People will easily follow their directions to organize themselves into an ideal social community. However, a deep understanding of the teachings of Tapa Ngeli finally makes social praxis in this society equal. There is almost no hierarchy that appears between the owners of a lot of capital (capital) and ordinary citizens who have little capital.

Based on the narrative from Muchammad Zaini, one of the leaders in the Piji Wetan Cultural Village, this is due to sociological awareness. The Piji Wetan community has a motto of honing, loving and caring for each other. This is a kind of doxa derived from the two previously mentioned philosophies. Sharpening, loving and nurturing is represented by the expression "*sing cilik ngrameni, sing enom ngoyaki, sing tua dongani lan nuturi*". A free translation of the expression is something like "Which (still) are children who are enlivening, those who (as) young people encourage and contribute, those who are old (play a role) pray and give wisdom advice". From this expression, every level of society feels that it has a role that must be carried out properly.

Such feelings are very useful in forming a social praxis because everyone can take part. Still according to Zaini, as a positive impact of all that, namely the creation of a high sense of handarbeni in each individual. Thus, slightly different from the domination proposed by Bourdieu, this dominance in society is based on the existence of good cultural awareness of the key figures so that a prominent hierarchy is not created.

Meanwhile, Wagiman Sutrisno (WS) as the head of the local RW stated that the people in the Piji Wetan Cultural Village also have almost equal social and economic capital. He even claims there are almost no gaps in the neighborhood he lives in. Cultural awareness and internalization of the teachings of the bowl fence are said to be one of the causes of this social praxis wisdom. Even when the village won an award from the Indonesian Ministry of Education and Culture recently, he believed it was the fruit of that policy.

Slightly different from Wagiman, M. Ulul Azmi, one of the village youth leaders, argues that their achievements can be greatly influenced by the presence of cultural capital. The cohesiveness shown by the people of Piji Wetan cannot be separated from the art they have tried to revive in recent years. According to Ulul, before the existence of village theater, people were almost carried away by individualism. It's just not very visible because most still adhere to the philosophy of the bowl fence.

Thus, the social praxis carried out by the people of Kampung Budaya Piji Wetan is influenced by the existence of capital and complex strategies.

3. Conclusion

As part of the Muria area community, the residents of the Piji Wetan Cultural Village have a religious and open character. This is because several socio-cultural factors are interrelated with each other. If analyzed using Bourdieu's theory, the Piji Wetan Cultural Village community is quite ideal.

They have a positive arena/field with all natural and cultural resources sourced from the teachings of Sunan Muria. They also internalize philosophy as a doxa in the form of Tapa Ngeli and Pagar Mangkuk. From there emerged several habitus and derived traditions such as bathing rituals and the "mangkukan" tradition as well as alms jugs and padasan. Not only those two philosophies, the strategy of domination accompanied by cultural awareness made the key figures spark another doxa. That is in the form of the motto of honing, loving, nurturing and the dialectical expression "*sing cilik ngrameni, sing enom ngoyaki, sing tua dongani lan nuturi*".

Armed with all that, the social life of the Piji Wetan Cultural Village community can be said to be prosperous and have minimal gaps. People from various walks of life feel they have a role to play, so handarbeni's attitude emerges to take care of traditions and live a more harmonious life. Their economic independence is slowly emerging through various cultural events as tourist destinations that are visited by thousands of people every month.

Overall, Kampung Budaya Piji Wetan succeeds in repatriation The Pagar Mangkuk Sunan Muria to advance their potential culture. So, they not only preserve their cultural heritage but also developed either. With that, they can also establish cooperation with many institutions by the government and NGOs. Kampung Budaya Piji Wetan prove to us that armed with culture we can recover together and recover stronger.

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