

CHAPTER III
KAROMAHAN PERFORMANCE PONDOK PESANTREN
ROHMATUL UMMAH ASSALAFY JEKULO KUDUS

**A. Description of *Pondok Pesantren Rohmatul Ummah Assalafy*
Jekulo Kudus¹**

Pondok Pesantren Rohmatul Ummah Assalafy is one of the *Pondok Pesantren* was located in Jekulo village. Precisely, 9.3 KM from central of Kudus regency. Jekulo village is the border village between Kudus regency and Pati regency. This village abuted with klaling village on east, sedang village on south, hadipolo and hadiwarno village on west, and tanjung rejo village on north. Furthermore, this village was known as santri village, because Jekulo village is one of the development central village in *pondok pesantren* aspect, especially in kudos regency.

Pondok Pesantren Rohmatul Ummah Assalafy is education place that teach *ilmu hikmah* and *ilmu fadhail*. *Ilmu hikmah* is science about supra-natural aspect in Islam perspectivem, and *ilmu fadhail* is science about virtue of human behavior. Both of them are science that stand close together and become one with *tasawwuf*, which have purpose to build up the balances of physical and spiritual dimension in religion.

¹ This data base on information of leader of *pesantren* organization structure (solehan, contac person: 085740071757) and data of prior research (written by Mukhamad Rikza, *Ilmu kanuragan di pondok pesantren Rohmatul Ummah Assalafy Jekulo Kudus*, Individual research, IAIN Walisongo Semarang 2010.

Discussing about *ilmu hikmah* and *ilmu fadhail* in this *pondok pesantren*, there two kind of *ilmu hikmah* and three kind of *ilmu fadhail*. *Ilmu hikmah* that be oriented on *kedigdayaan* (human power), and be oriented on healing. Whereas in *ilmu fadhail*, there are oriented on instant interest, *tabligh* (religious proselytizing), and pure transcendental.

The leader and guidance of *Pondok Pesantren Rohmatul Ummah Assalafy* is K.H Mahmudi. He was known as kyai gondrong because he always have long hair as a life style. He also become *wasilah* (bridge) in *ilmu hikmah and ilmu fadhail* that be desired by *murid* (student). Prior study in this *pesantren* is created elastic students, it means that contrary with agresif and radical students. This *pesantren* also kept tradition of *ulama' salaf*, in order to filter globalization in modern live.

As description of *salaf* student (*santri salaf*) in this *pesantren*, is the student that be supplied by *ilmu hikmah* as supplementary lesson. Amount of *salaf* student in this *pesantren* is 40 student.² All of them participated to mastering *ilmu hikmah* as a lesson.

² At 11 November 2014.

B. *Karomahan* performance in *Pondok Pesantren Rohmatul Ummah Assalafy*³

Generally, *karomahan* performance is the Spirit of medium ritual theater; having no written canon, it is improvisational and situational with the spirit of Mediums performing in response to the needs of reviews their congregation.⁴ Talking about the spirit medium performance means talking about anthropology of religion,⁵ namely the development of religion in a society's culture. Religious practices associated with spirit often become a tradition that maintained and preserved in the groups of society in the realm belief system. Surely, there are people who reject in part and even avoid it, that because this science is going and growing in the belief system.

There are many types of *ilmu hikmah* that developed in *Pondok Pesantren Rohmatul Ummah Assalafy*. One of them is the *karomahan*. It can be described as the performance like *debus*, martial arts and so forth. A general description of *karomahan* is a

³ This data base on interview with Ali musta'in as a *guru badal* (subtituter teacher Contact person : 081326466284) and practitioners of *karomahan* in *Pondok Pesantren Rohmatul Ummah Assalafy* (Munzaini : Demak, Zakaria al anshori : Jember, Syamsul huda : Jepara, Amir mahmud : Rembang)

⁴ Margaret chan, *The Spirit-mediums of Singkawang : Performing Peoplehood of West Kalimantan*, Singapore Management University (Institutional Knowledge at Singapore Management University), 2013. Page 6.

⁵ The world religion come from the latin word religio, whose early meaning appears to have been a power outside the individual, or a feeling relative to such a power. Religiosus meant a powerful place and conveyed a sense of mystery. (John R bowen, *Religious in practice :An Approach to Anthropology of Religion*, Allyn & Bacon boston (massachusetts), 2002)

science where actors physically act and behave out of the ordinary because of the spirit/consciousness that come to master it. Here, practitioner became medium for spirit that he want.

In addition, *karomahan* in the process is followed by the change in patterns of consciousness as well as those who drink alcohol. So it can be said that *karomahan* changing behavior physically and and also psychically (spirit and consciousness) for the practitioners.

Furthermore, *karomahan* besides being able change a person's behavior physically and psychically, also can determine the change in accordance with the wishes of practitioner. For example, when practitioner want to change the behavior and act like a white lion⁶, the practitioner simply by willing it, immediately practitioner will act like a lion and have capability of white lion. Changes in *karomahan* is changing abilities, both within physically changes and also changes in the inner (spirit / consciousness).

In addition, practitioner of *karomahan* performance also can alter his consciousness and his ability in the field of science. This means that someone who had not mastered certain capabilities become proficient, even mastering the science what be intended. As an example, someone who does not understand the Java language can be changed as a person who is proficient in the Java language.

⁶ Believed as one of the spirits that used by practitioner to change physical ability, usually this spirit have capability such a lion either in behavior or strength.

Karomahan is performance of *khodam* in the body of practitioner. The existance of *khodam*⁷ was believed as spirit that manipulate practitioner and bringing into play of performance. the performance it depend on *khodam* that enter into body of practitioner.

Please be aware, that the ability can only be temporary, it means that abilities will disappear when the ritual ends. But whether it will be accessible again when the ritual is performed. *Karomahan* performance in *Pondok Pesantren Rohmatul Ummah Assalafy* usually held on thursday night, except in ramadhan. But in night of 1st *syuro karomahan* was be held every *salaf* student (*santri salaf*).

C. Preparation of *Karomahan* Performance

Before the practitioner performed *karomahan*, there are several kinds of preparation to be done. Preparation aims to train condition of practitioner in order to adjust to the state of consciousness that be desired both physically and psychically. This preparation includes the physical and psychical training. The following describes some of the preparations that must be fulfilled before practice *karomahan*:

1. Fasting

Fasting that be performed in preparation for the practice *karomahan*, same as fast which is prescribed by the religion of Islam, which is holding things that invalidate the fast start dawn to sundown. Fasting is done for three

⁷ Khadam was believed as servant of spiritual power. According to Ali musta'in.

consecutive days with the purpose of training physical and psychological condition of practitioner. In addition, the fasting has its own characteristics that is avoiding all kinds of foods derived from food that animate when opened and closed. Fasting is called as fast *nyirih*. Perpetrators believe and trust that *nyirih* fasting can clean and maintain the purity of soul that are not mixed with other souls.

Moreover, the reason why fasting serve as preparation for the practitioner before practice *karomahan/struman* is fasting has some important advantages when intended as worship to God. Among the virtues of fasting is fasting is a shield, stabilize emotions fasting, fasting is an exercise strengthens state of physical and psychological practitioner.

2. Prayer

After the daytime fasting, there's preparation that should be done that is prayer. This prayer performed at night with intent *hajat* prayer. Prayer is done as much as two *roka'at* in order to a request for help to Allah, so that practitioner was given a physical and psychological safety during practical *karomahan*. The *hajat* prayer is expected to form the intent practitioner against her conviction, that practitioner will be constantly protected and given salvation by God, so that the psychological condition to be calm and stable.

3. Dhikr *Basmallah*

The practitioner read dhikr *basmallah* (*Bismillahirrohmanirrohim*) on each finished the five daily prayers and after finishing the *hajat* prayer at night. Dhikr is done as much as thirteen times with the purpose of worshiping to God. Dhikr *Bismillahirrohmanirrohim* is the opening or beginning dhikr in the process of *karomahan*.

4. Dhikr *shahadatain*

The practitioner do dhikr *syahadatain* to Allah on every completed obligatory prayers, five times a day and after *hajat* prayer at night as much as thirteen times. This dhikr called as reinforcement dhikr and have purpose to consilidate the faith, it also serves as a bulwark in the process *karomahan*.

5. Dhikr *istighfar*

Dhikr *istighfar* is one of the implementation including the return of the slave to Allah. . Dhikr *istighfar* is the dhikr purification the body and soul of all sin and something that pollute. Dhikr *istighfar* be read after the obligatory prayers and the *hajat* prayer at night as much as thirteen times.

6. Dhikr *shalawat*

Practitioner read Dhikr *shalawat* as much as thirteen times after finishing obligatory prayers and *hajat* prayer at night. The aim of dhikr *shalawat* to worship God with

thankful for the grace, that is given through the Messenger and also hoping to get a blessing from it.

7. Dhikr *tarji'*

This dhikr is *Innalillahi wainna ilaihiroji'un* which aims to form the belief that everything belongs to Allah and will return to Him. Dhikr is also done as much as thirteen times after obligatory prayer and after *hajat* prayer at night.

8. *Wasilah*⁸ to syekh Abdul jabbar

Wasilah to syekh Abdul jabbar must be done before read dhikr. It mean that practitioner must read *fatihah* before do dhikr above (*Dhikr Basmallah*, *Dhikr shahadatain*, *Dhikr istighfar*, . *Dhikr shalawat*, and *Dhikr tarji'*).

D. The practice of *karomahan*

After doing *riyadhoh* or preparation *karomahan*, practitioner can perform or practice. The existing process in the practice of *karomahan* are as follows:

1. Reading *basmalah* thirteen times

(بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ)

2. Reading *syahadatain* thirteen times

(أَشْهَدُ أَنْ لَا إِلَهَ إِلَّا اللَّهُ وَأَشْهَدُ أَنَّ مُحَمَّدًا رَسُولُ اللَّهِ)

3. Reading *shalawat* thirteen times

(اللَّهُمَّ صَلِّ عَلَى سَيِّدِنَا مُحَمَّدٍ)

⁸ *Wasilah* is prayer delivery to Allah pass trough mediator.

4. Reading *istigfar* thirteen times

(أَسْتَغْفِرُ اللَّهَ الْعَظِيمَ)

5. Reading *tarji* ' thirteen times

(إِنَّا لِلَّهِ وَإِنَّا إِلَيْهِ رَا جِعُونَ)

6. Reading *wasilah* to syekh Abdul jabbar

(يَا اللَّهُ يَا شَيْخَ عَبْدِ الْجَبَّارِ حَاضِرٍ حَاضِرٍ حَاضِرٍ كَوَلَا يُوُونَ
خَدَمِي⁹.....)

In this case, the practitioner will automatically be turned to consciousness what be desired. Those must be read by hold breath. As the end of performance practitioner can finish by intent to finish and read *shalawat* as closing. Some practitioner sometimes difficult to finish this performance, so he need help to close or finish the performance.

In addition, there are other methods that can be used in the practice *karomahan*. The following is a translation of another method that can be used in the practice *karomahan*:

1. Preparation

Mutih fasting for three days as a pshysical and psychological preaparation. During fasting *mutih*, practitioner do *hajat* prayer at night and read the prayer as much as three hundred and thirteen time. The prayer is as follows:

⁹ Mention the spirit or consciousness what be desired while straightening the body, hold the breath for a moment and breathe slowly to imagine the spirit / consciousness enter the body

- a. *Wasilah* to sheikh Syamsury warantarak
- b. Reading a prayer

اللَّهُمَّ ابْنُ عَلْوَانَ يَا سَيِّدِي شَيْخَ مُحْيِي الدِّينِ عَبْدَ الْقَدِيرِ الْجِيلَانِي
 لَا يَمُوتُ لَا يَمُوتُ لَا يَمُوتُ إِلَّا بِإِذْنِ اللَّهِ حَاضِرٌ حَاضِرٌ حَاضِرٌ.....¹⁰

(Batu manah-manah batu menuh batu item didadaku
 belulang kering tahan dibadan lan nyawaku)

حَقُّ لآلِئِةَ إِلَآلِئِةِ مُحَمَّدٍ رَسُوْلُ اللَّهِ

2. The practice *karomahan*

In practice *karomahan*, practitioner enough to read *wasilah* and prayer above. This way will bring practitioner to performance that be desired. As the end of performance practitioner can finish by intent to finish and read *shalawat* as closing. Some practitioner sometimes difficult to finish this performance, so he need help to close or finish the performance.

E. Experience in *Karomahan*

There are some experiences perceived by practitioner during the process *karomahan*. Table bellow is result of interview with the practinioners in *pondok pesantren Rohmatul ummah assalafy*. Practitioners that be interviewed are students (*santri*) that used to practice the performance of *karomahan*. They are five of fourty student in *pesantren Rohmatul Ummah Assalafy*. This data or question based on Ludwig theory about the characteristic of most alterd state of

¹⁰ Mention the spirit or consciousness what be desired

consciousness experience. Here is the table of practitioner experiences in *karomahan*. :¹¹

Subject	Before performance (preparation)	Performance moment										After performance
	Believe	heavy and dizzy in the beginning	Lost of control	Become stronger (change body image)	Forget time	A sense of ineffable	Feeling rejuvenation	Hiper suggestibility	Change in meaning or significance	Perceptual distortion	Change Emotional expression	Tired
A ¹	Y	N	N	Y	N	N	N	N	Y	N	Y	Y
B ²	Y	Y	Y	Y	Y	Y	N	N	Y	N	Y	Y
C ³	Y	Y	Y	Y	Y	Y	N	N	Y	N	Y	Y
D ⁴	Y	Y	Y	Y	Y	Y	N	N	Y	N	Y	Y
E ⁵	Y	Y	Y	Y	Y	Y	N	N	Y	N	Y	Y

Table 1.1 experience of *karomahan*

¹¹ This interview held on 11 november 2014 with Ali Mustain: Pati, Zakaria Al anshori: Jember, Syamsul Huda: Jepara, Amir mahmud: Rembang, and Munzaini: Demak

¹² Ali Mustain: Pati

¹³ Zakaria Al anshori: Jember

¹⁴ Syamsul Huda: Jepara

¹⁵ Amir mahmud: Rembang

¹⁶ Munzaini: Demak

Based on table above, the feeling/ experience of *karomahan* can be classified as bellow:

1. In preparation practitioner must believe he can do the performance. this believe became basic requirment of performance. this believe was trained when practitioner do preparation list of *karomahan*. So, feeling of practitioner in this time is strong believe he can be medium for spirit that be desired.
2. Practitioner feel dizzy and heavy when spirit want to enter his body. It means that sometimes he feel heavy in his shoulder, sometimes he feel blank of consciounes directly.
3. The loss of control of the body and controls the activity of consciouness. Practitioner moves and behaves and act by itself. Control the activity of his body like as be controlled by someone else.
4. Feel condition body becomes stronger. At the time of doing *karomahan* performance, practitioner feels there is power coming into the body.
5. Forget time. Practitioner Cannot feel the passage of time. practitioner did not feel long and short of doing *karomahan*.
6. Feel faint and tired after doing the process *karomahan*. Practitioner seemed exhausted after carrying out *karomahan*.
7. A sense of ineffable, practitioners difficult to explain what is the actually happen to their self.

8. Change in meaning and significant. The practitioners have different in the meaning of life. Especially, in psychological power.
9. Change of emotional expression. Practitioner became sensitive in emotional situation.

F. Use of *Karomahan*

use of *karomahan* can be seen in performances such as *debus*, *barongan*, *kuda lumping*, and the other performances that are out of the ordinary human performances. In addition, *karomahan* can also be used as a defense, as well as martial arts. *Karomahan* can also be used as a means of treatment, especially psychological treatment.

From the description above, the use of *karomahan* can be grouped into three, namely: performance / show, self-defense and the treatment. In addition, *karomahan* also be used as a learning tool. Learning is done by studying the habits or behaviors that occur during the process of the show or performance. Practically, the use of *karomahan* performance only as show and entertainment.