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All entries are Indonesian, except where indicated.

ajengan (Sundanese) The Sundanese equivalent of the Indonesian term kiai, meaning a religious leader, and usually the leader of a pesantren.

auliya (Arabic: ṣalṭānāt) The plural of wali.

barakat (also barokah, barakah, berkah) In its most general meaning, this refers to a benefit or favourable occurrence granted by Allah to a person. More specifically, it is often understood by supplicants to be obtained through the mediation of an intercessor. Such people are most commonly known as wali, hence people speak of the barakat of a wali. It is often represented as a substance that gushes, pours, flows upon or infects a person at the time of performance of a particular observance such as ziarat or attending the reading of the pangaosan Layang Seh.

Barzanji In West Java, the Barzanji is a prose-poem recited and sung in Arabic on ritual occasions. In pesantren, the text is learned by heart and perceived as a model text for the study of akhlak (ethics, personal morality). The Arabic text is the work of Ja`far ibn Hasan al-Barzanji (died 1764). The position of the Barzanji in West Javanese Islamic society is very similar to that of the praise-poem al-Burda, discussed by Millie and Syihabuddin (2005).

beluk (Sundanese) Beluk is a performance activity in which a wawacan is performed. It is a group performance, in which one member (biskal or tukang ngilo) gives notice of the melody to be employed and then reads aloud a line from the text. Another member or members of the group then sing this line, using the lagu specified. The performance is highly stylized, in the sense that the singers use all kinds of expressive devices, often at high volume and with diverse vocal effects. Performances occur at syukuran held in response to a hajat or maksad (intentions), such as the birth of a child or a circumcision (Wawan Suhaeri 1984:14-7). I was told that the art form developed due to the lack of literate readers; there was a great demand for the performance of wawacan, but literates were in short supply. Hence the beluk performance allowed talented, illiterate singers to perform the
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wawacan. Furthermore, the melodies and vocal style are said to have been used for group performances by individuals working simultaneously in separate rice fields. The texts to have been commonly performed in beluk style include Wawacan Ahmad Muhammad, Wawacan Jaka Mursada, Wawacan Ogin Amar Sakti, Wawacan Rengganis and Wawacan Suryaningrat (Iskandarwassid 1992:20-1).

dangding (Sundanese) This means a written text composed in the verse forms of the seventeen pupuh. According to Satjadibrata (1953:10-1), the term was coined from the monosyllabic words dung, ding and dang. These words are used in the final position in each line of mnemonic paradigms used by authors in the process of ngadangding (composing dangding). The term refers to the formal features up to the level of the stanza, so it cannot be said that there is a ‘genre’ of dangding. Diverse genres are written in dangding, including guguritan, wawacan, personal correspondence and instructional manuals.

dhikir (Arabic: dhikr, Sundanese dhikir, jikir and dzikir) This a popular form of Islamic observance in Indonesia. The meaning of the term may be taken in two directions. Firstly, it means ‘remembrance’ of Allah, in the sense of being mindful of Allah and his teachings. Secondly, it refers to the repetition of formulas either in silence or aloud. Dhikir is the central observance prescribed for the followers of the TQN. According to Abah Anom, dhikir is an observance that distances the worshipper from the desiring self (nafsu) and removes the partitions (hijab) that separate the heart from awareness of Allah and performance of his injunctions (Tajul’arifin 1975a, II:9-15).

hikayat (Arabic: hikāya) Hikayat literally means story or narrative. It is used in this research with two particular meanings. In the Arabic text known as Khulasat al-Mafakhir (The synopsis), the individual stories into which the text is separated are known as hikāya. This is evident in the Sundanese texts also; they consist of successive stories marked as hikayat. The second meaning is a development of this usage; the text as a whole is often given the title Hikayat ‘Abd al-Qadir, meaning ‘The narrative of ‘Abd al-Qadir’ or ‘The narratives of ‘Abd al-Qadir’ (see for example the chapter entitled ‘Manakib’ in the catalogue of Edi Ekadjati and Undang Darsa (1999:524-50)).

hirkat (Arabic: khirqa rag, shred of cloth) A simple garment symbolising the obedience of the tariqa follower to his or her teacher and his or her acceptance into the order.

ikhwan (Arabic: ikhwān brothers, brethren) Followers of the TQN are referred to as ikhwan. Female followers are sometimes referred to as akhawat (Arabic: akhawāt sisters).

istighotsah (Arabic: istighātha plea or appeal for help) A group prayer consisting of the utterance of formulas under the guidance of a leader.