

# Woman Hymns and Christian Songs: Analysing women's marginalisation in Kidung Jemaat

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Received: 2022-04-03; Accepted: 2022-05-22; Published: 2022-06-28

**Abstract:** Singing is a tool used by Christians to worship. The song forms the attitude of its adherents by following the verses contained in the song. This paper aims to analyse the *Kidung Jemaat* song used by Christians in Indonesia using the lens of feminist theology. The dominance of the patriarchal concept causes an imbalance in relations between society and the church. The research was carried out by qualitative research, observing and carefully reading the poems used by the church in general, especially *Kidung Jemaat*. The study found that church hymns mention very little about women's stories, whereas the Bible talks about women's ministry in the community. The people's attitude was formed over the years, causing women to be marginalised in Christian singing. As a result, women are also marginalised in worship in the church and community. The church needs to encourage church musicians to create women's songs in the church.

**Keywords:** Feminist theology; Kidung Jemaat; songs; woman; worship.

**Abstrak:** Nyanyian merupakan sarana yang dipergunakan umat Kristen untuk beribadah. Nyanyian tersebut membentuk sikap para penganutnya sesuai dengan syair-syair yang terdapat dalam nyanyian tersebut. Tulisan ini bertujuan untuk menganalisa nyanyian Kidung Jemaat yang dipergunakan oleh orang Kristen di Indonesia dengan menggunakan lensa teologi feminis. Dominasi konsep patriarkal menyebabkan ketidakseimbangan hubungan dalam kehidupan masyarakat dan gereja. Penelitian menggunakan metode kualitatif dan ditempuh dengan mengamati serta membaca secara teliti syair-syair yang dipergunakan oleh gereja pada umumnya, khususnya Kidung Jemaat. Dalam penelitian ditemukan bahwa nyanyian gereja sangat sedikit menyinggung kisah perempuan, padahal, Alkitab berkisah banyak tentang pelayanan para perempuan. Sikap umatpun terbentuk bertahun-tahun sehingga menyebabkan para perempuan menjadi terpinggirkan dalam nyanyian Kristen. Akibat lainnya, para perempuan pun terpinggirkan dalam ibadah di gereja. Gereja perlu memikirkan untuk mendorong para musisi gereja menciptakan nyanyian-nyanyian yang memihak pada kepentingan kaum perempuan dalam peribadahan di gereja.

**Kata Kunci:** Teologi feminis; Kidung Jemaat; nyanyian; perempuan; ibadah.

## 1. Introduction

Data from the Ministry of Religious Affairs of the Republic of Indonesia states that 714,657 males and 669,538 females were based on Christianity in 2018-2019 (Kementerian Agama, 2019). The data shows that the number of adherents of Christianity by gender is almost equal. However, the almost equal number of adherents does not guarantee that women's rights have been running well. The National Commission for Women (*Komnas Perempuan*) noted that the resolution of religious problems often did not involve women as directly affected subjects (Komnas Perempuan, 2021). Data on violence against women is still increasing, as reported by Juliana Agustina Tuasela and Yohanes Parihala, who researched violence against women in urban communities. Violence is still common among women (Tuasela & Parihala, 2017). Indications of this marginalisation also occur in the Church through the *Kidung Jemaat* songs, which are patriarchally biased.

The purpose of the church is to become one community. The Church is "Those called into fellowship" with Jesus Christ. Communion with Jesus Christ also means fellowship with other human beings. The Church is also present to carry out the duties or mandate of the Church as written in the Gospel of Matthew 28:19, which is to make all nations disciples of God (Berkhof, 2019). Church also means a place to gather together as God's people. Church also means a place of fellowship for Christians (Situmorang, 2021). Thus, the church is understood as a joint fellowship with Jesus Christ. So that there is no difference or hierarchy among the fellowship members, men and women should live in equal fellowship.

One of the problems that cause discord in church services is the patriarchal concept, which is still inherent in the mindsets of some members of the congregation who are influenced by church hymns. The author also considers that the patriarchal concept is not taken seriously, especially concerning the singing of the *Kidung Jemaat*, a collection of Christian songs published by *Yayasan Musik Gereja (YAMUGER)*, a foundation that is the center for the development of church music in Indonesia (Tim Inti Nyanyian Gereja, 1992). The patriarchal concept inherent in the *Kidung Jemaat* song will be viewed through the lens of feminist theology. What factors influence the scarcity of songs directly related to these women? How does the patriarchal concept dominate the singing of the *Kidung Jemaat*?

Before discussing the *Kidung Jemaat* further, we will first discuss the patriarchal concept. The patriarchal concept is a concept that prioritises the role of men in life. This concept also believes in the dominance of men over women in the community (Ahmad, Riaz, Barata, & Stewart, 2004). The patriarchal concept can harm society, especially women in the church. This concept is still indicated to be firmly attached to the community's life.

This paper aims to contribute to society and the Church at large by recognising that rituals in church worship are very influential in the lives of its adherents. The Church should fix the songs used in worship to open up the most comprehensive possible space so that the stories of women found in the Bible and everyday life also have a balanced place in church worship.

In the Old Testament Bible, the story of women is quite dynamic. These stories are illustrated in the story of Miriam, the sister of Moses, who was entirely instrumental in the journey of the Israelites' exodus from Egypt (see Exodus chapter 15). There are also stories about Rahab, the woman who helped the Israelites succeed in occupying the city of Jericho (the Book of Joshua), the stories of Ruth and Naomi, who expressed strong faith in God (the Book of Ruth), and the story of Hannah, a woman of prayer (the Book of Samuel).

In addition to the Old Testament, the story of women is also quite prevalent in the New Testament. In the New Testament, there are stories about Mary, the mother of Jesus, and Mary Magdalene, disciples of Jesus (the Gospel of Matthew), there is the story of Martha (the Gospel of Luke), and various other women's stories. All the stories are pretty much found in the Bible, but ironically, the stories are very minimal in the poems of the *Kidung Jemaat*. This *Kidung Jemaat* indicates the marginalisation of women in worship in the Church. Such terms as "father," "king," "son," and names related to men appear more often—it is patriarchal dominance in the singing of the *Kidung Jemaat*.

The author admits that previous authors have searched for the concept of patriarchy. Previous studies, such as those written by H. J. Wood, indicate that patriarchal culture has caused violence in society, including in church fellowship, especially against women. Wood also explains that the concept of patriarchy has been traditionally and culturally (Wood, 2019), or the story of the struggle of feminists in England, which detects various movements in the history of feminism and detects violence by men against women (Riley, 2018). Violence can also be carried away from the habit of worshiping and singing poems with the patriarchal concept.

According to Aisha Matthews, the domination of men over women also includes control over the minds and bodies of women. Matthews rejects the various dominances. For him, men and women have different roles and can complement each other (Matthews, 2018). However, if one of them dominates, there will be a gap. A similar dominance can be seen in the writing and compilation of the book *Kidung Jemaat* when very few stories about women are presented. Stories of women who became essential worship members are marginalised, and even very limited in singing.

This paper will also explore the thoughts of feminist theologians such as Elizabeth Schüssler Fiorenza (1975) and several other feminist theologians who are considered related as a starting point in finding common ground between text and context. In addition, the author also explores various writings related to congregational singing. This problem is needed to connect feminist theology and liturgical theology. Liturgical theology states that worship is part of *prima* theology, or *prima theology*, as proposed by David W. Fagerberg. According to him, the *prima theological* structure can be found in the rite structure, which describes the theological structure of the fellowship that performs the rite (Fagerberg, 2016). The fellowship also shows that theology is being demonstrated in the rites of worship in the church. If the songs used contain patriarchal dominance, the church rites become patriarchal.

In addition to exploring feminist theology and liturgical theology, the author also examines writings about congregational singing. In several studies of congregational singing, researchers found that congregational singing can shape the congregation's spirituality and become a means of preaching salvation (Rahardja & Tumimbang, 2020; Tambunan, 2021)). Spirituality is part of understanding the faith of church members. Suppose the songs sung contain issues of patriarchal domination. In that case, it is not surprising that the understanding of the role of women by members of the congregation is still not satisfactory, and patriarchal concepts will continue to dominate congregational singing and church theology. Rohani Siahaan (2013) said congregational singing is central to all elements of music and singing in the church (Siahaan, 2013). This author's work is different from some of the writings above. The author looks at the marginalisation of women's stories in the *Kidung Jemaat* songs used in worship in Protestant churches and the opportunities to overcome them. The author believes that women's stories can increase appreciation for women's work in society and the church. The balance in presenting songs is expected to overcome the patriarchal concept that dominates church worship.

This research was carried out utilising a literature study, namely tracing the sources of literature that were considered adequate related to feminist singing and theology. The author also explores and assesses the texts of the *Kidung Jemaat* singing by reading, observing, and interpreting the verses used in the songs used in the Church. In this paper, the author will explore the *song Kidung Jemaat*, published by *Yayasan Musik Gereja (YAMUGER)*, which is generally used in Protestant churches and by members of the *Persekutuan Gereja-Gereja di Indonesia (PGI)*.

According to Widiasih & Rachman (2022), the *Kidung Jemaat* was published around 1984. The *Kidung Jemaat* was compiled based on rubrics, namely based on the elements contained in the liturgy, such as opening songs, Easter songs, Christmas songs, and others (Widiasih & Rachman, 2022). This collection of songs has been sung for many years in the church today. Most of the songs come from the 9th century to the 19th century, with songs originating from the European continent. The songs proved not to contain many of the stories of women in a balanced way so they could create various gaps.

In addition, patriarchal understanding will be strengthened if no solution is found to overcome it. What is the solution to overcome the patriarchal understanding that is still found in the song of the Congregational Song? New and mature faith appreciation will be able to overcome the solid patriarchal concept in these songs. In addition, a new interpretation of the poems was needed. It gave birth to the idea of the "*Kidung Perempuan*" for the Church.

## 2. Feminist Theology, Patriarchal Concepts, and *Kidung Jemaat*

Feminist groups have long criticised the concept of patriarchy, and several previous researchers have discussed the history of the emergence of feminist theology. The author will not repeat the history of its emergence. The author only reviews parts related to the subject matter. Some of the previous researchers will be alluded to in this paper. Minggu Pranoto (2018) writes that the word "feminism" is a word that is closely related to the movement that emerged in the 1960s. The movement is divided into two parts: the struggle for emancipation in the economy, education, and work, and the work itself. The second is the struggle to overhaul patriarchal traditions (Pranoto, 2018). This movement arose as a result of the unequal treatment of women. Feminist theology itself emerged and emerged around the 20th century. This theology seeks to make a theological reflection on the existence of women who are

oppressed and experience injustice in government institutions and the church. This movement was spearheaded by Letty Mandeville Russel, Mary Daly, Rosemary Radford Ruether, Virginia Ramey Mollenkott, and Elizabeth Schüssler Fiorenza (Sugianto & Maranatha, 2019).

In Indonesia, feminist theology has also developed quite a bit. The Communion of Churches promoted the feminist theology movement in Indonesia (*PGI*). Through *PGI* programs, solidarity with women is expected to increase. Marianne Katoppo is one of the pioneers of feminist theology in Indonesia. She wrote the first Indonesian feminist book, "Compassionate and Free," as an Indonesian feminist's experience with cultural discrimination against women. The spirit of feminism was also conveyed by the Association of Theological Colleges in Indonesia (*PERSETIA*) (Keristiawan, 2015). Thus, feminist theology is not a foreign thing. This theology has opened many people's horizons to understanding that women have the same opportunities as men.

Feminist Christian theologians propose a biblical approach that favors women in all aspects. In connection with this paper, one aspect that is not directly mentioned in the church hymns still has various patriarchal understandings. The approach implied in the song of the *Kidung Jemaat* is less in favor of the interests of women.

The patriarchal concept is detrimental and becomes an obstacle to women's progress in the church. Just as Fiorenza criticizes that the biblical approach must favor women, the congregational singing approach must side with women in all aspects. And the story of women's lives is important as well. The lack of themes about women in the *Kidung Jemaat* song shows the weak biblical support for women's interests in congregational singing.

Singing is a statement of faith and, at the same time, supports the liturgy. Tambunan states that singing is a vehicle for proclaiming salvation. Rasid Rachman wrote that there are three functions of congregational singing in the liturgy, namely: 1) assembling liturgical elements, 2) playing a symbolic role in expressing the church's faith attitude, and 3) congregational singing is meaningful in liturgical service or supporting worship (Rachman, 1999).

These three functions are very central in church worship. The patriarchal concept in the *Kidung Jemaat* song preserves male domination continuously. The expressed faith in the church becomes poor because women are not considered essential subjects. In addition, the theme of women, which should appear when the worship is held, is not optimally managed because the songs that support it are irrelevant. It is conceivable that reflection on worship activities that use the means of singing *Kidung Jemaat* will not provide proportional support for women. Following the concept of *prima theology* mentioned by Fagerberg above, worship becomes less relevant to the context of women because one of the main parts of worship, namely the singing, does not provide space for women. Such a theology will result in the marginalisation of women. The results obtained from the research have to be supported by sufficient data. The research results and the discovery must be the answers or the research hypothesis stated previously in the introduction part.

### 3. Feminist theological methodology and patriarchal concepts

#### *Feminist Hermeneutics*

Fiorenza proposes five hermeneutic methods for women: First, the hermeneutic center of the church is women. Second, the hermeneutics of "suspicion." The authority of the Bible is recognised by considering the Bible's written influence of androcentrism in favor of patriarchalism. The third is hermeneutic of the proclamation that fully supports women's interests and rejects hermeneutics that does not side with women. Fourth, the hermeneutic of memory, which relies on the memory of the oppression of men so that women continue to struggle, and fifth, the hermeneutic of creative actualisation. This fifth hermeneutic is the process of feminist theologians reading texts, adding, subtracting, and adapting the biblical text to women's freedom of worship (Salmanu, Patty, & Alakaman, 2021; Sugianto & Maranatha, 2019). Understanding the lyrics of the *Kidung Jemaat* can be done by paying attention to the five parts above.

Another feature of feminist theology is its attempt to reconstruct dogmatic understandings with a patriarchal nuance, particularly when interpreting Christian teachings or dogmas (Pranoto, 2018). Fiorenza's (Fiorenza, 1975) opinion that all Christian dogma has been male-biased (patriarchal). He also mentioned that all inherited cultures are gender-biased, biased, and cause other things in life to be biased (Fiorenza, 1975; Ruether, 1985).

A similar reconstruction can be applied to the songs of the *Kidung Jemaat*, considering that these poems were also born from church teachings. The church's teachings in the past were born from patriarchal domination, so it is not surprising that the resulting songs also contain patriarchal content. In Ruether's terms, patriarchy not only ignores the existence of women, but patriarchal theology prevents or prohibits the involvement of women (Ruether, 1985). Ruether's words serve as a warning to theologians to take patriarchalism more seriously.

However, as Fiorenza reminded us, as quoted by Harrison (1984), the criticism of feminism is not based on the term "blame the victim." Blaming culture is not a solution. Fiorenza emphasises that, in essence, the Bible is intended for women. It is not enough to state that the Bible has been interpreted according to patriarchal traditions, Fiorenza believes it is also intended for women. He even claimed that the early church did not stand on the apostles and prophets but the shoulders of women, enslaved people, and the poor (Harrison, 1984).

Feminist theology can be an alternative to interpreting and living patriarchal songs. These poems already contain a patriarchal bias. With this remaining problem, feminist theology has at least warned that there is a problem in church theology dominated by patriarchal concepts. The patriarchal concept is still prevalent in *Kidung Jemaat* singing because the songs were written by theologians or church musicians who lived in the century before the emergence of feminist theology, or who were unfamiliar with the feminist approach. Therefore, a song that tells the whole story of women's lives is necessary.

### *Hope in Culture*

Another hallmark of feminist theology is the realisation that not all cultures are wrong. Several local cultures support the understanding promoted by feminist theology, such as through local literature, which shows that men and women are equal (Pranoto, 2018). One part of the culture that can be considered is the culture of the Ngaju Dayak tribe, which considers women to have a significant role in life. In Ngaju Dayak culture, women's religious leaders are called *bawin balian*, or female priests (Vedanti, 2021). *Bawin Balian* is a symbol of the recognition of the Ngaju Dayak community for women's leadership.

In addition, in the Ngaju Dayak culture, women are not under the patriarchal influence. Evi Feronika Elbaar and Misrita write that no patriarchal or matriarchal culture exists in the Ngaju Dayak community. Both men and women play a vital role in all aspects of life (Elbaar & Misrita, 2019). Quoting Pelu and Tarantang, Sabda Budiman and colleagues stated that in the culture of the Ngaju Dayak tribe, there is also a philosophy of *huma betang*, namely the traditional house of the Dayak tribe. One of the values contained in the philosophy of *huma betang* is equality. Equality in this question is an attitude of mutual respect and appreciation for other community members without distinction of class (Budiman, 2021).

However, this cultural support does not mean that women's interests are automatically fulfilled. The struggle of feminists must be concrete at the practical level. Activities in the church are a means of actualizing the idealism promoted by feminists. Opportunity lies in singing in favor of women's interests.

#### **4. *Kidung Jemaat* and the lack of women's stories**

In this section, the author will show how bias is meant in the various poems found in the *Kidung Jemaat* song. The *Kidung Jemaat* book was first published in 1984 and received a positive response from the churches under the auspices of the PGI (Persatuan Gereja Indonesia/ Indonesian Church Association). This book is also intended so that an appreciation of the church's unity can occur. The *Kidung Jemaat* book is an effort to accommodate the spiritual wealth of the church (songs) throughout

the world throughout the church's history until the year of its publication (1984). Without blaming history, the *Kidung Jemaat* has been sung and penetrated the hearts of its users. Now, contemporary church thinkers and musicians must reevaluate their relevance. In addition, the *Kidung Jemaat* seems to contain very few stories about women, either directly or indirectly related to the Bible.

*Patriarchal bias in Kidung Jemaat (Kidung Jemaat numbers 6 and 19)*

This paper certainly will not be able to review the entire song that contains a patriarchal bias. However, its characteristics can be detected as expressed in feminist theology, namely that the songs are not centred on the interests of women. In addition, these songs often mention male attributes such as the word "father" rather than "mother," "king" rather than "queen," and "son" rather than "daughter."

Here are two examples of songs that contain a patriarchal bias. The two hymns are *Kidung Jemaat* number 6, "Hai Masyurkanlah", and number 19, "Tuhanku Yesus." The reason for choosing these songs is that they were translated in the same year and have indications of patriarchalism. Both will be reviewed in this article, along with the lyrics.

<i>Muliakanlah</i>	Glorify
<i>Sang Bapa kekal;</i>	To the eternal Father;
<i>Sang Put'ra serta;</i>	The Son as well;
<i>Malaikat di sorga</i>	Angels in heaven
<i>Dengan bersujud</i>	Prostrating
<i>Sembah Anakdomba</i>	Worship the Lamb
<i>Yang mahakudus</i>	The most holy

Source: (Tim Inti Nyanyian Gereja, 1992)

The excerpt above is the verse in the first and third stanzas of *Kidung Jemaat* number 6. The original title of this song is "Ye Servants of God," composed by Charles Wesley in 1754. *YAMUGER* later translated the verse in 1984. The song itself was composed by Charles Herbert Hasting Parry (1848-1918) (Tim Inti Nyanyian Gereja, 1992).

From the point of view of feminist theology, the song is classified as being centered on patriarchal culture. God is seen as a male figure as if God has sex. This superiority affects the legitimacy of male leadership in society (Pranoto, 2018). According to some feminist theologians, it would be better if God is called Creator, Redeemer, or Sustainer rather than God, who leads to a specific sexual orientation (Pranoto, 2018).

The next song that serves as an example of the detection of patriarchal concepts is the song of *Kidung Jemaat*, number 19, which is entitled "Tuhanku Yesus." The song was composed by Christian Ernst Graf in 1766 and was translated into English in 1978 by *YAMUGER*. Here is the first stanza of *Kidung Jemaat* number 19, "Tuhanku Yesus":

<i>Tuhanku Yesus, Raja alam raya,</i>	My Lord Jesus, King of the universe
<i>Allah dan Manusia,</i>	God and human
<i>Kau kukasihi,</i>	You are my love,
<i>Kau junjunganku,</i>	You are my lord,
<i>Bahagiaku yang baka</i>	My eternal happiness

Source: Tim Inti Nyanyian Gereja (1992).

The quote above describes Jesus as a king, namely, the King of the universe. He is also God and man. The song's composer invites God's people to love the Lord Jesus. In Him is eternal or eternal happiness. However, as discussed above, the mention of God as King is an objection raised by feminists. The choice of a name in the song significantly affects the theology presented in the song. The tendency towards male attributes poses a severe problem for feminists.

Another indication that shows the strength of the patriarchal concept in the singing of the *Kidung Jemaat* is the lack of women's stories mentioned in the 478 collections of songs presented. Of the 478 songs contained in the *Kidung Jemaat*, only 5 (five) songs are directly related to the stories of women's lives. The rest are general or mention the names of the women briefly. If we follow the feminist theologian's way of thinking above, then one reason is that the *Kidung Jemaat* songs are composed under patriarchal influences. The patriarchal influence has reduced the role of women in congregational singing.

The five songs are *Kidung Jemaat* number 90, Sing of the Daughter of Zion, number 91, Daughter of Zion Sing, number 172, See the Sorrowful Mother, number 199 O People of God Sing, and number 447, In a Joyful Home. This section will show some quotes that are directly related to the story of the women in the five songs of the *Kidung Jemaat*.

#### *Five songs with Ambiguity*

In this section, we will discuss the five songs mentioned above. The five songs were chosen because they have a scope that is more related to the discussion of feminism. These five songs represent songs that still have feminist nuances, although they are still ambiguous. In certain verses, the song's support for women is strengthened, but in other verses, the patriarchal influence is strengthened and tends to eliminate the stories of women that appear at the beginning of the song.

#### 1. *Kidung Jemaat* number 90, "*Bernyanyilah Puteri Sion*"

<i>Bernyanyilah, Puteri Sion</i>	Sing, Daughter of Zion
<i>Hai kota Yerusalem, soraklah!</i>	O city of Jerusalem, shout!
<i>Gembiralah kamu menyambut Rajamu yang adil dan jaya,</i>	Be glad you welcome your just and victorious King.
<i>Benar, terpercaya; lembutlah hati-Nya dan murni kasih-Nya.</i>	True, trustworthy; His heart is tender and His love is pure.
<i>Elukanlah Dia yang naik keledai. Demikian sabda nabi.</i>	Praise Him who rides on a donkey. Thus, said the prophet.

Source: Tim Inti Nyanyian Gereja (1992)

H.A. Pandopo translated this song in 1978. Willem Barnard wrote the original verse in 1962, based on the Book of Zechariah 9:9-10. This song is placed in the rubric of waiting for the Messiah and Advent. This hymn was translated from the book *Interkerkelijke Stichting voor het Kerklied (I.S.K) Nederland*, or the Interdenominational Foundation for Church Singing (Tim Inti Nyanyian Gereja, 2010).

In this verse, the king has a soft heart and pure love. The character of the King in this song is very close to the female character, who often has a soft and loving heart, even though he is a King. At the beginning of the stanza, the support strengthens. However, in the following sentence, the patriarchal attribute appears and dominates. This stanza is where the ambiguity of support for women is evident.

Based on the rubric in the *Kidung Jemaat* book, this song was meant to be in the Advent period (the waiting for Messiah period in the Christian liturgical calendar). The congregation members are directed to understand Christ as the Messiah who will come. The Advent story itself is colored by the stories of Mary, the mother of Jesus, and Elizabeth, the mother of John the Baptist (see the Gospel of Luke, chapter 2). It seems that the stories of these women are less prevalent in the *Kidung Jemaat* songs. However, the New Testament Bible says it.

2. *Kidung Jemaat* number 91, "Putri Sion Nyanyilah"

<i>Putri Sion, nyanyilah; soraklah,</i>	Daughter of Zion, sing; shout,
<i>Yerusalem!</i>	Jerusalem!
<i>Mari sambut Rajamu,</i>	Let's welcome your King,
<i>Raja Damai t`rimalah!</i>	The King of Peace!
<i>Putri Sion nyanyilah;</i>	Daughter of Zion, sing;
<i>soraklah Yerusalem</i>	Shout Jerusalem

Source: Tim Inti Nyanyian Gereja (1992)

The following song also speaks of the Daughters of Zion, but the Daughters of Zion will submit to the Son of David. Who is the Son of David? The son of David in this song is depicted as the King. This song is also based on the Book of Zechariah 9:9 and the Gospel of Matthew 21:9. The verse was written by Friedrich Heinrich Ranke in 1820 and translated by YAMUGER in 1980 (Tim Inti Nyanyian Gereja, 1992). This song is taken from the book *Mazmur dan Nyanyian Rohani* number 44, entitled "Putri Zion Bergemar" (Kijne, 1962), which was later included in the *Kidung Jemaat*. Once again, patriarchal domination appears in this hymn. Male attributes also dominate this song.

3. *Kidung Jemaat* number 172, "Lihat Bunda yang Berduka"

<i>Lihat bunda yang berduka di</i>	Look at the grieving mother
<i>depan salib Sang Putra;</i>	in front of the Son's cross;
<i>Air mata bergenang.</i>	Tears welled up.
<i>O betapa jiwa ibu tersedu</i>	O how the mother's soul
<i>menanggung pilu,</i>	sobbed to bear the pain,
<i>Bagai tembus pedang</i>	Like pierced sword,

Source: Tim Inti Nyanyian Gereja (1992)

The *Kidung Jemaat* song number 172 tells us about the suffering of the son's mother, who was very sad because her son was crucified and suffered. This song is a reasonably long hymn because it has about ten stanzas. This hymn is placed in the week of the Passion of Jesus and the Good Friday rubric before Easter. YAMUGER translated the verse from an anonymous 13th-century Latin chant in 1984 (Tim Inti Nyanyian Gereja, 1992). The song represents the side of women who are struggling. All the stanzas consistently tell the story of the struggle of the mother. This song is the only song that ultimately tells the woman's whole story in its whole verse.

The problem is that when sung in church, this song is often not sung throughout the verses, so the whole story becomes fragmented. Marsius Tinambunan commented that it is rare to find a church that sings the entire hymn. More cut the lines. Congregational songs are composed in verse because they have a complete story (Tinambunan, 1994). The marginalisation of women's stories also occurs in the church. Even when the opportunity to sing it exists, it is still marginalised.

In addition, based on the opinion of Amy Chapman, the interpretation of the suffering of Christ gets different meanings among feminists. For feminists, the suffering of Christ is the suffering of women. It arises because of the dominance of the patriarchal system (Chapman, 2011).

4. *Kidung Jemaat* number 199, "Hai Umat Tuhan, Nyanyilah"

<i>Maria dari Magdala,</i>	Mary of Magdala,
<i>Salome dan Maria lain</i>	Salome and another Mary
<i>Membawa minyak dan rempah.</i>	Bring oil and spices
<i>Haleluya</i>	Hallelujah

Source: Tim Inti Nyanyian Gereja (1992)



This fourth song describes the atmosphere of the resurrection of the Lord Jesus. In the second and third stanzas, a story about a woman going to the tomb of Jesus appears. This song shows the first time that women's names appeared beside the name of Mary, the mother of Jesus. In this song, the names of Mary of Magdala, Salome, and other Marys appear. In the fifth, sixth, and seventh stanzas, the names of Jesus' male disciples appear, namely John, Peter, and Thomas Didymus. This song also shows ambiguity toward women. The dominance of the male disciples drowns out the appearance of the female disciples at the beginning of the verse. Women are good subjects who adequately represent the students.

This song consists of twelve stanzas. The poems date back to the 15th century, written by Jean Tisserand. His poetry was later translated into Indonesian by H.A. Pandopo and J.M. Malessy in 1978/1983 (Tim Inti Nyanyian Gereja, 1992). Although it contains the story of a woman who acts as a witness to the resurrection of the Lord Jesus, this song is rarely used in church services and is unpopular.

5. *Kidung Jemaat* number 447, "Dalam Rumah yang Gembira"  
*Dalam rumah yang gembira bunga Injil berseri*      In a happy home the flowers of the Gospel shine  
*Dalam kasih yang setia 'ku berbakti tak henti.*      In my loyal love unceasing filial piety.  
*Rut, Debora dan Maria*      Ruth, Deborah and Mary  
*Jadi contoh bagiku.*      Be example for me.  
*'Ku berjanji dan sedia,*      I promise and I'm ready  
*Mara dapat kutempuh*      Mara, I can reach

Source: Tim Inti Nyanyian Gereja (1992)

This song is the fifth song containing stories about the names of women in the Bible who are considered examples of faith, such as Ruth, Deborah, and Mary, associated with the gospel message. R.H. Marpaung S. wrote the poetry in 1980, and the song was composed by E.L. Pohan in the same year (Tim Inti Nyanyian Gereja, 1992). There is not much information about this song. However, the story about women is only presented in the first stanza. Moreover, even then, they only cite names, with no further explanation about the characters of the three women. The second and third stanzas contain a general invitation to hold on to the word of God and remain light for others and the nation.

The five songs have shown ambiguous support for women. The indicators include the lack of stories about women, solid patriarchal domination, and ambiguity toward women. These three indicators reinforce the understanding of feminist theologians who point out that biblical interpretations influenced by patriarchalism do not support the interests of women.

Thus, the reflection on the song of the *Kidung Jemaat* experienced the same thing: the marginalisation of women's stories. The poems that are recited are not enough to support women. The dominance of male stories causes women's stories to be lonely and unpopular. As a result, marginalisation through the singing of the *Kidung Jemaat* still occurs today when the *Kidung Jemaat* becomes a reference for the church without any effort to balance understanding and fight for the *Kidung*, which is about women.

#### *A Glimpse of Women in Kidung Jemaat*

Apart from the five songs mentioned above, the songs that follow in the *Kidung Jemaat* do not mention much about women. Several songs allude to the glorious motherland (*Kidung Jemaat* number 60, fourth stanza), Anak Dara (*Kidung Jemaat* number 82, third stanza), "Perawan Maria" (*Kidung Jemaat* number 98), "Maria" (*Kidung Jemaat* number 191; 123; 132), and the faithful mother (*Kidung Jemaat* number 208, third stanza). These songs only mention one or two female names or female attributes. The *Kidung Jemaat* songs are also dominated by words related to the King, the Father, and the men.

Recognising the many shortcomings in the *Kidung Jemaat* book, in 1999, a collection of songs entitled *Pelengkap Kidung Jemaat* or Complementary to the *Kidung Jemaat (PKJ)* was launched. *PKJ* consists of 308 ecclesiastical hymns. *PKJ* was compiled by Tim Inti Nyanyian Gereja (TING) under the name *YAMUGER*. Half of this collection of songs was composed by Indonesian Christian composers (Tim Inti Nyanyian Gereja, 2010). Based on this research, this *PKJ* collection of songs is better than before in terms of Indonesia's number of song composers. However, as far as the author knows, *PKJ* has never been studied academically concerning feminist theology or the interests of women.

### 5. A new interpretation, a new hymn

The low number of songs related to women is certainly not strong enough to be the reason for accusing *Kidung Jemaat's* singing of being influenced by patriarchy. Therefore, this research explored the theological side conveyed through these songs. Serious problems were found that were born from several indicators that indicated the existence of the marginalisation of women in the *Kidung Jemaat* poetry. The point is that a new interpretation is not enough. The Song of Women, or "Kidung Perempuan," is the answer needed so that the story of women is intact in Christian singing.

The first indicator is the lack of mention of women's attributes in the *Kidung Jemaat* song. In everyday life, rarely mentioned names are usually names that are less familiar to the user community. Likewise, the lack of women's attribute names in the *Kidung Jemaat* shows that women are considered less critical. Faced with this problem, feminist theologians take a radical path. One of Ruether's efforts is to re-examine the results of the theologians' thoughts and try to remove the mask of androcentrism that covers patriarchal theology (Ruether, 1985). The unmasking of the patriarchy will open up new opportunities for women. For feminists, God does not have a specific gender, and God should also be able to have male and female characters (Deriu & Fioredistella Iezzi, 2020).

In addition to the lack of mention of women's given names in the *Kidung Jemaat* song, there is also the dominance of patriarchal understanding. This dominance can be seen in the mention of male attributes that dominate the entire collection of *Kidung Jemaat* songs. This domination occurs not only in the present but also in the past. Wood states that the marginalization of women is as old as the history of interpretation itself (Wood, 2019). Wood's statement shows that patriarchy still dominates theology today. *Kidung Jemaat* is proof that patriarchal domination is still intense in the church.

Ambiguity is also shown in the poems found in the *Kidung Jemaat*. This ambiguity has caused women to be increasingly marginalised. Therefore, feminist theology has also proposed a new hermeneutic of biblical texts, forcing the theology in the *Kidung Jemaat* song to undergo a new interpretation. However, the new interpretation is not enough. It should bring in a new song that provides a space for women to sing and reflect. The song is called "*Kidung Perempuan*," which is a song that tells the whole story of women, a song that patriarchy does not dominate. A song that is not ambiguous but fully supports the role of women in life. Today's theologians and church musicians must share this responsibility.

### 6. Conclusion

This section attempts to conclude the research problem that was raised at the beginning of the article, namely that it is found that the patriarchal bias contained in the *Kidung Jemaat* songs is derived from the understanding of hermeneutics, which is gender-biased and dominated by patriarchy. This patriarchal understanding produces poems that enrich this understanding. Suppose feminist theology proposes that the Bible be held as the primary authority. In that case, the author agrees that the struggle of feminists should still hold on to the Bible as the primary authority. However, if feminist theologians still need a new way of reading the Bible, then for congregational singing, it is not enough to interpret it anew. A new song, namely "*Kidung Perempuan*," is needed that fully supports the interests of women and is unambiguous in its support.

This research leaves a task for further researchers, who should continue their research on the various songs used in the church so that an understanding of the biblical text can be accepted as a

whole, both for men and women. In addition, it is also necessary to consider and explore the local culture that supports the interests of women.

**Appreciation:** The author would like to thank the Kalimantan Evangelical Church Theology College (STT-GKE) for being willing to provide the most comprehensive possible space for the author to complete this paper. Especially with the support from the library, which is ready to help with the books needed.

**Conflict of Interest:** As the author, I declare that the research results are free from conflicts of interest from certain parties. This work is the actual result of the author's research.

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