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The Contemplative Life of the Spirituality of OCSO Monks in Documentary Photography

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Abstract: The Contemplative Life of the Spiritual Monks of OCSO in Documentary Photography at the Hermitage of Santa Maria Rawaseneng is a unique and complex spiritual journey, reflecting individual transformation through experience, reflection, and change. This research aims to explore and explore the aspects of spirituality that monks live, as well as how they live the vows that are the foundation of their lives, namely celibacy, poverty, and obedience. The methodology used in this study is a qualitative approach with documentary photography techniques, which allows researchers to capture important moments in the daily lives of monks. The results of the study show that contemplative life involves not only the practice of worship and prayer, but also interaction with society and handiwork which is an integral part of their spirituality. Through careful shooting, this study manages to reflect the spiritual and daily values of the monks, as well as the challenges they face in living a closed monastic life. The conclusion of this study confirms that contemplative spirituality is a journey that involves all aspects of life, in which monks seek to achieve unity with God through every activity they undertake.

Keywords: contemplative life, spirituality, EDFAT, documentary photography, Monk

INTRODUCTION

Human life is a complex and unique journey for each individual, which is filled with experiences, learning, reflection and changes, in a human life will experience repeated bumps but the process will make the individual shape spiritually and physically. Similarly, an OCSO monk will also experience a life with unique and complex experiences. Monks are not part of the main hierarchy of the Catholic Church. So they do not have a special and primary function in the church like bishops and priests. Life in the monastery is characterized by the attachment of the monks to the vows that are lived, believing in celibacy or purity, mysticism and obedience. These vows become a challenge to the life of a monk, the purpose of the vows is to deepen and live a spiritual life, in addition to giving distance to worldly things that were once bound. Every monastery or congregation has a life of spirituality that is believed to be.

Spirituality can be interpreted as a transformation of a person through various aspects of life which include physical, emotional, work, intellectual, and rational. Spirituality is directed to the subjective experience of what is existentially relevant to humans, having more spiritual and psychological ties than physical or material things (Hasan, 2006:288). Spirituality is not only limi-

ted to the spirit realm and rejects material things, but encompasses various aspects holistically, the holistic aspect is the position of a person to be cultivated by the Holy Spirit to act appropriately in the whole life. The role of spirituality in the monastery is so important in the life of the formation of monks and nuns that it is a personal spiritual formation and encounter of the monks. Virginia Cetuk explained that, without spiritual formation, all the services carried out will ultimately fail. The formation of spirituality is dynamic in nature that makes each monk experience a dynamic and complex life experience.

according to previous research references (Wisnu & Ediati, 2018) this is a process of faith development that is increasingly felt and appreciated. The capture of a photo is a reflection of the development of a place. Photography is a medium for capturing and recording an image moment quickly, the result will be in the form of a printed or recorded image called a photo, the photo becomes a memory and even becomes a history that can be remembered. Photography is one of the visual communications that can clearly create and visualize ideas and writings made by a journalistic photographer (Surahman, 2018). A photo can depict a visual sense that occurred at that time so that the connoisseur can feel it.

The role of photography is a track record in the development of the OCSO monastery in Rawaseneng, image recording at the beginning of its establishment was quite limited due to the limitations of photography services, makeshift tools and a very narrow area of the city. Visual recording is an image of the journey of reflection on the spirituality of the OCSO monastic community in Rawaseneg, a visual capture that occurs at the beginning of a picture of a community that processes, develops, and pioneers from the development of the environment, community faith and spirituality. Photography is very important not only to document but also to become a history of the growth of monastic spirituality.

The creation of a documentary photography work in the era of globalization is growing rapidly along with the development of photography, with the advancement of documentary photography technology also following the development of human civilization, this is because documentary photography is flexible which makes it bold by the times. Documentary photography is a photo media that prioritizes factual and informative data collection. Dokumemter photos originate from the human condition that humanizes the situation, challenges a point of view, and brings entertainment to the human condition (Nogre Michele). According to Irwandi (2017:31), documentary photography presents photographs clearly without any engineering, can directly tell a story about the object in question so that it is hoped that photo connoisseurs can feel a phenomenon as it is. In this study, the documentary photo approach was used as a reference in this research. The approach to the documentary photo genre chosen by the researcher is considered relevant in describing and reflecting objects, this is because documentary photos present photos in actual, factual, and clear manner without any engineering, can directly describe and tell about the object in question, so that visual connoisseurs can directly feel empirical when the visuals are presented. Therefore, this approach is considered appropriate in capturing the spiritual and everyday values of monks in a contemplative monastic life. The role of documentary photography in this creation wants to record the activities of the monks' daily lives in living contemplative spirituality. In creating a documentary photo, a method is needed to practice seeing something in detail and sharply, the method is called the EDFAT method. This method contains five aspects, namely: (1) Entire (E): The overall shooting was done to see the event; (2) Detail (D): A photographer making a selection is considered important as a point of interest; (3) Frame (F): Capturing the moment by recounting an event, to get to know the meaning of composition, texture and pattern; (4) Angle (A): Taking points of view becomes dominant, such as height, low, and eye level; (5) Time (T): Taking photos is waiting for the moment.

Relevant research is useful to provide comparisons and references for this research. The research conducted by Patricius Wisnu Widyantono and Annastasia Ediati is entitled "Understanding happiness through the life journey of the Trappist monks in the hermitage of Santa Maria Rawaseneng." The results of the study explained that the meaning of happiness for

monks is that those who want to survive in monastic life will interpret every event experienced, the development of faith affects monks in evaluating their lives. The results of the previous relevant research are a reference that the journey of living the spiritual life of a monk undergoes upheaval and change, this is not a reflection of an individual but also a reflection of the community in living contemplative spirituality in life.

In the relevant study, the scope of discussion is narrowed down to the sense of happiness experienced by the monks, the research conducted by Wisnu and Ediati uses the Interpretative phenomenological analysis (IPA) method which focuses on the personal of each monk directing to his personal and social life in detail, in terms of aspects of the research approach are very different, but in the creation of this documentary photography refers to the reference because of the same correlation to the spiritual life that the monks live, supporting the method used in this creation with the EDFAT method, (Setiyanto and Irwandi 2017) this method was introduced by the Walter Cronkite School of Journalism and Telecommunication Arizona State, the application of the EDFAT method in this study is the activity of the Hermitage monks of Maria Rawaseng in Temagung.

This documentary photography research on the spiritual life of the monks wants to reflect all events and experiences in the appreciation of spirituality that occur in the field by looking at all the semiotic elements that support the activities of the monks which consist of praying, service to the community, working in the community, community life and worship.

METHODS

The method used by the researcher in the study of documentary photographs is a qualitative method that is descriptive and tends to use analysis, this method is often called the naturalistic method, this method with a semiotic approach that refers to Roland Barthes' theory with the method (EDFAT) Entire, Detail, Frame, angle, time. According to Gradianto and Setyanto (2019:42), this method is used to see objects in detail and help capture moments that have story and news value quickly. The EDFAT method is common among journalists in journalistic photography, but academics have not often used it. The subject of this research is the life of the monks in Rawaseng who are carrying out the rhythm of their activities which include handiwork, prayer, meditation, interaction with the community and plantations. Semiotics as the basis of the method for studying the signs and symbols that existed in monasteries, the analysis was carried out by observing the spiritual activities of the monks.

RESULTS & DISCUSSION

The Life of the OCSO Rawaseneng Monk

The Hermitage of Santa Maria Rawaseneng called OCSO monastery was founded in 1953 by a group of Trappist monks from the Netherlands led by Dom Williabroad. This monastery is located on the slopes of Mount Telemoyo, Temanggung, Central Java, at an altitude of about 1000 meters above sea level. The origin of the name "Rawaseneng" comes from the words "swamp" and "seneng", which describe the geographical conditions and spiritual expectations of its founders. The OCSO Monastery has an area of 80 hectares that includes agricultural areas, coffee plantations, wineries, cattle ranches, bakeries, and conservation forests. The life of the OCSO Rawaseneng monks is arranged in a strict daily schedule and hardly changes throughout the year. The implementation of the activities of the monks begins at 03.30 a.m. It is believed that the worship of recitation (vigili), the monks will gather in the chapel there is one of three of them will dream of worship and read the recitation on that day, the worship activities carried out by the monks are called daily worship, in the catholic teachings of daily worship (Lat. Liturgia Horarum) or brevir prayer is a tradition of Judaism and the practice of the first church congregation, The daily Ibdat is done to show that the Church does not cease to praise God and ask for the salvation of the whole world, not just by celebrating the Eucharist. Then continued meditation and lectio

divina, a practice of prayer, inner examination and complacent. When adjusting to the change in the phase of the sun, the monks carry out daily worship which is carried out in the chapel, the daily worship that is carried out according to the time has different names; Lauds (06.00), Tertia (08.15), 12.00 (Sextia), 14.30 (Nona), 17.30 (Vesper) and 19.45 (Completorium). The daily worship in the activities carried out by the monks is an example of Saint Benedict believing in solitude. The monks do not only pray and meditate every day, on the other hand they also do study and hand work, the study guidance will be chosen through the monastery leader, the monastery that conducts the study will be prepared in the future for ministry tasks. Manual work is required by all members of the monastery in the form of an example and a sermon that becomes a spiritual processing not only in terms of human experience but also in the experience of faith that is present in activities.

Figure 1 Photo taken of the bustle of the OCSO Monastery Garden.

At the beginning of the establishment of the Rawaseneng monastery, the monks did all the work by hand which consisted of cultivating livestock, cultivating plantations and cultivating cleanliness. Along with the development that occurred in the Rawaseneng monastery, the monks interacted with the surrounding community to open job vacancies, not only that the Rawaseneng place became a forum but also for community events. The experience of monks doing manual work and relating to the surrounding community becomes a value of perseverance, spiritual experience and service in the form of appreciation of contemplative spirituality. Ora et Labora is the motto that monks live in doing hand work, praying and serving the community, Ora et labora is a term in the language of training which means work and pray.

Figure 2. Photo taken of the bustle of the OCSO Monastery Garden.

Application of Contemplative Spirituality to Daily Activities

Daily worship and prayer

Taking this photo shows the entire entire daily worship of the monks who are carried out in the morning worship (Laudes), this visual depiction shows the semiotics of the monks during daily worship, there is a symbol that will always be done in the face of the face and facing forward when the prayer while singing. Facing each other is an ancient tradition that has been preserved and practiced by monks, the symbol is a sign of invocation of gratitude to God at all times, this is based on Psalm 87:7 which reads "And people sing and dance together: 'all my springs are within you.'" In the series of daily worship in the sentence "glory to the Father, the Son and the Holy Spirit, etc.", the monks will face forward and will bow their heads, this is a symbol of the reverence of the Most Holy Trinity in the daily worship prayer. Daily Worship is carried out at any time and every day without a day, this is because the monks are the prayers for the world.
The daily worship performed by the monks became a symbol of grandeur and a renewed spiritual experience, the establishment of a spiritually harmonious relationship with God. The visual delivery utilizes natural light that directs the daily on the altar, creating a center of interest, natural lighting gives contras light and shadows reinforce the spiritual impression. In the visual that wants to reflect a phenomenon of spiritual life that is mixed between tradition and modernity, the approach of simiotics and documentary photography presents a strong visual narrative related to spirituality and community.

Figure 3. Photograph of the atmosphere of the daily morning worship (Laudes).

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Worship attire

The capture of the detailed visul of the symbolism of the clothes worn by the monks. Clothing is an identity that can be easily understood to get to know a person or community. In the OCSO monastery in rawaseneng, in general, the clothes used are only two clothes when working and clothes during worship. The worship clothes of the monks are distinguished from the vows that are taken, in general the temporary vows will wear a white robe extending downwards called alba and then the waist is tied with a rope called single. The clothes on the monks who take eternal vows that distinguish the symbol of the black robe used, the belt on the dress can use a single strap but in the photo the belt used is different, in ancient times the coir was used to tear the body of the monks after worship as a symbol of humility and repentance, but this tradition is no longer done. The leather belt is a historical symbol that is still preserved and worn. When doing hand work, the monks changed their clothes into work clothes, this was used as a symbol of the monks doing a field job. The motif of the clothes has various motifs, generally the clothes are white on

the back there is a kupluk which is useful for storing the items carried and covering the head in

winter.

Figure 4. Detailed Photos of Clothes Worn at Worship

Service to the surrounding community

In taking photos using the frame technique, we want to visualize a harmony of conversation and interaction with the community. The moment of this arrest happened to be a visit from kindergarten children around Rawaseng in order to learn about milk processing. Frame, as a method used in taking this photograph, wants to invite the eye to a harmonious spiritual experience of faith.

Figure 5. Frame shows service to the community.

Hand work squeezing cow's milk

Angle, as a method used in visual capture that wants to depict a form of simplicity in spiritual experience, is how monks present God in something. The work of extorting milk became a symbol of the way monks supported themselves by raising livestock and selling their products. In addition to a symbol of self-support, monks live an attachment to understanding and caring for their livestock from food care and care. Taking photos using angles on frog aye aims to show a sense of patience and sadness.

Figure 6. Angle forg aye photo taken showing squeezing milk.

Working atmosphere in the cowshed

Time, a method of visual capture by getting moments, from the photographic work wants to visualize an interaction and correlation between the relationship of monks and the community, by providing work that becomes a place for employment, on the other hand the symbol that can be interpreted in the visual is a mutual cooperation to build the process of the OCSOS Monastery continues to develop. The scope of the visual creates a sense of closeness to nature, creatures and traditional values. In the photo, there is a monk holding a bucket of cow's milk who wants to weigh it, this is a symbol that there is closeness between the monks and the community.

Figure 7. Taking photos of the moment of milk donation.

CONCLUSION

The application of the EDFAT method in the research of the creation of documentary photography works is quite effective in describing the experience of the contemplative spirituality phenomenon of monks in their daily activities. The routine of the daily activities of the monks makes a process of reflection experience that produces spiritual fruits, this happens because of the cooperation between Grace and the nature of the final goal towards perfection in living the contemplative spirituality which means looking at Allah in all things. Contemplative spirituality is a dedication to God that encompasses the whole of life that the monks believe in relation to the life they experience in relation to the life they experience is related to the life of work, prayer, activity and interaction with others and living beings, it becomes a unity and unity towards harmony, it becomes the bridge to the end of the monks looking at God in all things.

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