

SAMRAH ORCHESTRA AS THE REPRESENTATION OF THE MIDDLE BETAWI COMMUNITY

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ABSTRACT

This paper will show the art of traditional music that forms the cultural identity of the owner community, in this case is the middle Betawi society. Based on the language and geographical location, ethnic betawi is divided into three, they are middle betawi, edge betawi and coastal betawi. Later on edge betawi and coastal betawi are considered the same. Differences also emerge from the traditions which grow in each region, such as their art of traditional music. The samrah orchestra that flourished in the middle Betawi region has a distinction that distinguishes it from other musical arts in other region. Schechner (2002) in the performance review notice that everyday behavior can be converted into an art such as theater, dance or music. The author will associate the behavior of middle Betawi who are converted into music in the orchestra samrah, which later became the identity of the community. Other concepts such as Dilthey's frame of mind about "Experience" and Simon Firth's concepts of "identity and music" will be used as a reference in seeing how a samrah orchestra can shape the cultural identity of the middle betawi community

Keywords : Cultural, Identity, Samrah, Middle Betawi, Music.

ABSTRAK

Makalah ini akan memperlihatkan kesenian musik tradisi yang membentuk identitas masyarakat pemilikinya, dalam hal ini adalah masyarakat Betawi tengah. Dalam etnik Betawi, terbagi menjadi tiga bagian berdasarkan dari bahasa dan letak geografisnya yaitu Betawi tengah, Betawi pinggir dan Betawi pesisir dimana kemudian Betawi pinggir dan pesisir dianggap sama. Perbedaan tersebut kemudian terlihat pula dari tradisi yang berkembang di masing-masing daerah, salah satunya adalah kesenian musik tradisinya. Orkes Samrah yang berkembang di daerah Betawi tengah memiliki ke-khasan yang membedakannya dari kesenian musik yang ada di daerah lain. Schechner (2002) dalam kajian pertunjukan melihat bahwa perilaku sehari-hari dapat di konversi menjadi sebuah kesenian baik itu teater, tari, atau musik. Penulis akan mengaitkan perilaku masyarakat Betawi tengah yang di konversi menjadi musik dalam orkes samrah, yang kemudian menjadi identitas masyarakatnya. Konsep lainnya seperti kerangka pemikiran Dilthey mengenai "*Pengalaman*" dan konsep dari Simon Firth mengenai "*identitas dan musik*"

akan dijadikan acuan dalam melihat bagaimana orkes Samrah dapat membentuk identitas masyarakat Betawi tengah.

Kata Kunci : Kebudayaan, Identitas, Samrah, Betawi Tengah, Musik.

INTRODUCTION

Samrah Orchestra is developed in the majority of people Moslem community. Various areas such as West Java, Jakarta, until Samarinda have traditional arts of Samrah Orchestra. From those areas, we can find the similarities and differences in the form, presentation, and function of the Samrah Orchestra. The entry of Samrah in Indonesia was preceded by the presence of Middle Eastern people entered to trade. As time goes by, the moslem middle-eastern dispersion Islam. One of strategies used is using religious art such as Samrah. The difference that can be seen from each region is its main musical component. Areas other than Jakarta have similarities in terms of the main components of the instrument, they using tambourine, as in West Java in Ruswendi (2011) says "in accordance with its name Samrah is using a tool (waditra) cylindrical-shaped like a tambourine", as well as areas others like Samarinda or in Maluku.

Different to Samrah from other areas, in Jakarta, the main musical component is Harmonium. Harmonium itself is actually a musical instrument originating from India, but then many traditional Malay music arts that use Harmonium as the main tool. But in the present day, this Harmonium instrument is hard to get, thus Betawi nowadays replaced Harmonium to Arkordion. Actually when played, this arkordion has a wider scales compared to the harmonium.

Apart from its main instrument, another thing that differentiates Samrah in Betawi is the function the show. West Java is an area in which Samrah is played in religious occasion. Like ngaruat, mitembeyan, birth of Prophet Muhammad, Rajaban, marriage, and circumcision. Different to the existing samrah in Betawi, Samrah in general is used as entertainment and a means to gather for the local community. The name of Samrah is originated from the word Samarokh which means gathering, Samrah Betawi performed when people gathered or become the peak event of an event of Betawi's occasions.

Another difference that exists between Samrah Betawi and others is about the songs they play. In Samrah in western Java, the songs are very Islamic moreover they use Arabic, and mostly about praising Prophet Muhammad SAW. While in the Samrah Betawi music they played is using Malay language. In addition, the lyrics contained in Samrah's songs contain about the values and advice of how to live this life. The Arabic element seen in Samrah's art that in the past, the cast and the whole stage crew were men only, because it was believed that women were still haram/forbidden to be able to interact with people from the stage.

The most distinguishing thing between Samrah in Betawi and the others is the presence of tonil Samrah. Tonil Samrah is a play that performs the daily stories of Betawi people at that time. Tonil Samrah Betawi itself comes from the theater of Riau (dulmuluk) which later became the noble theater. From this noble theater finally Betawi has their own Tonil.

Samrah's art has a relatively small distribution area in the Betawi area. Samrah is very thick with Islamic nuances flourished in the city of Betawi. Betawi itself has a division between the Betawi edge and the middle Betawi. As said by Zulfiar (2015) "The emergence of two Betawi cultural areas due to various things among others such as differences in historical, economic, sociological development, levels of ethnic elements that became the forerunner of the local population, including the cultural content of each ethnic origin which affects their cultural life as well as education".

It could be said that the art of Samrah has segmentation to whom the audience. The middle Betawi people whom located geographically in the center of the city, became a society that catch the development up quickly. Thus a lot of cultures from outside, especially the West and Europe into the society of middle Betawi. Nevertheless, the middle Betawi itself has an identity rivalry with Betawi edge related areas that are more viscous for its betawinese.

Yasmine Zaki Shahab writes in his paper (2004) "But this is an observer's word, which differs from the opinion of Betawi people who often disown it as Betawi. The Middle Betawi people, for example, do not see Betawi traditions as Betawi and vice versa". Seen from this statement the existence of contestation to the betawinese between two areas that are both equally Betawi. In this case Samrah becomes a problem that indirectly caused the edge Betawi people regret this art as the art of Betawi people. Also from Yasmine Shahab's research on middle Betawi and edge Betawi, edge Betawi is said to describe more betawinese that reflected in daily life. Seen the effects of some of the arts that developed, that the existing art in edge Betawi is easier in the process it regeneration compared with the existing art in the community of middle Betawi.

PERFORMANCES AND FUNCTIONS

As mentioned above, Samrah has its own role and function in the community of its owner. To know it we can see from some elements that exist in the show. Schechner (2002) explained that everyday behavior can be converted into a show, be it theater, dance, or music. The purpose of Schechner's exposure is, there is the daily behavior which then becomes a kind of expression. This expression is then poured in art. What is interesting is how this expression is connected to the experience (life experience). Palmer (1969) describes how "Experience" is within the framework of Dilthey's philosophy of thought.

The relationship between expression and experience that later became a performing arts must not be separated from the history of the community. Palmer (1969) describes that according to Dilthey's philosophy of thought the experience is divided into two, namely *Erlebnis* and *Erfahrung* (Life experiences that have meaning and value, and affinity with nature). This experience has a very broad meaning, not just what happened in the past, but as Mental Life in the next life.

The experience of every society is different, even from the same ethnic they can have differences. In Betawi, there is a divergence of experience between the middle Betawi and edge Betawi, because in the colonial period there was a slightly different treatment. Middle Betawi, which is the center of government or trade activities, is progressing faster on all sides. So that the arts that later created has its own distinct. In

contrast to the edge Betawi, where the tradition more describes the life of lower class society and more art functions to express resistance to the ruler.

With Samrah in the central of the city, this concept can help to see and reveal the socio-cultural background of how this art can be created. With the experience expressed Palmer, can be connected with the narrative brought by tonil Samrah. Although the story presented is a Betawi daily life, but there are elements that exist because of the colonial. Like a rich man who is described to resemble a landlord, and landlords usually have a right hand like a thugs.

This concept is very useful for my research to see how community of artist Samrah is. From this concept I can formulate how to distinguishes the arts of an area with other areas by looking at the daily behavior that is then brought into the arts, in this case Samrah. In the end we will find the identity of the middle Betawi people from the growing arts in the area of central Betawi.

CULTURAL IDENTITY

Simon (1996) in his writings on music and identity explains that the two are indeed related. According to Simon, the music used and created is dependent on how the condition of creator and connoisseurs of the music at that moment. Simon gives an example of music that developed in the African region, such as his exposure

African music is a cultural activity which reveals a group of people organizing and involving themselves with their own communal relationship a participant observer's comment, so to speak, on the processes of living together. (Simon, 1996, p.111)

From the explanation above, we can conclude that the music as well as a binder of public relations as well as a tool to speak. Indirect exposure Simon is formulating that music is actually one way to distinguish a society with other communities. In this Simon article, what must be noted before is how this society has the same experience, or at least resembles so that this music later describes it. Music that has been acceptable in the community, will describes the life of the community, afterwards the community indicates the music as theirs.

What is interesting is why music really has such a profound influence on the identity of a society. Simon explained

Music is thus the cultural from best able both to crosses borders-sounds carry across fences and walls and oceans, across calsses, races and nation and to define places.... (Simon, 1996, p.125)

From the quote we can conclude that music is the easiest thing to get a place, because music can be owned by anyone regardless of class, origin or whatever from individual or community background, all can enjoy music.

In addition, another concept that will help me to see Betawi identity in this middle society is the concept of Music Preferences.

Music is one of ways to describe the social identity of both individuals and society (Rentfrow & Gosling: 2007). Explained that the selection of music performed by a particular individual or community is influenced by several aspects such as personality, self-view, and cognitive (2007: 51).

individuals might select styles of music that allow them to send a message to others about who they are or how they like to be seen (Rentfrow & Gosling : 2007)

In this article the connection is very close between music and everyday life. The focus is the selection of music that can be determined to describe the personality and how is the cognitive of the listener. In Samrah, listeners or connoisseurs are limited to certain communities. Not all ethnic Betawi people become samrah lovers because of some differences related to habits and personality that later in choosing different music.

This concept can reveal how the selection of music performed by the middle Betawi people who played in the art of Samrah from the perspective of listeners. By seeing the audience, we will indirectly find the identity of this community by distinguishing it from individual personality and cognition. The selection of music of each community has its own distinctness depending on their habits in everyday life.

Both of these concepts are beneficial to me because it makes me find how to distinguishes middle Betawi society with other societies from the music featured in Samrah. Because the rhythm and poetry of the songs are sung in Samrah has its own unique. Thus music can show the identity of the community itself.

RESULT AND DISCUSSION

From some of the above methods, we can look how a tradition can represent life of the community. The Samrah Orchestra that developed in middle Betawi community is one of them. Samrah orchestra has a segmentation of the audience and the audience makes this orchestra a reflection of the life of the community. Middle Betawi which is an area of art development, is a region that progresses more rapidly than other regions. Can be said the connoisseurs of this orchestra are people who middle-level economy upwards.

Based on the facts that have been alluded to, making this orchestra has its own function. In addition to being a means of entertainment Orchestra Samrah also become a kind of community gathering place. Because the Orchestra Samrah played when the community out gathered as when finished the event of the Prophet's mawlid, or marriage which then this orchestra who became the peak event.

In addition, the contents of Samrah songs describe about everyday life, whether how the child should behave to parents, or advice about how to run life in the world. In contrast to other Betawi arts such as lenong whose content is about how people can criticize the oppressive rulers. Like one of these Samrah Orchestra songs Sawo Matang

- 1) Padi lutut si padi mayang
Padi cerai tangkai ladangnya
Sedang dilulut apa sayang
Bercerai muda apa rasanya

- 2) Baca doa baca Selawat
Ikan belanak mati tergantung
Orang tua tak dapat berbuat
Tergantung anak yang punya untung

From the song above can be seen that it is about the advice of parents to their children in married life. There is a message that every problem is a trial from God, therefore must be diligent in praying. At first glance is easy to bring meaning, but in every art tradition there is a social background behind the creation. In this case I am still looking for data sources related to the history of the orchestra Samrah which can then be associated with the phenomenon that occurred in the area of central Betawi at that time.

CONCLUSION

The interim results from this study indicate that the Samrah Orchestra is a traditional art that represents the middle Betawi people. This orchestra is a means for people to stay in touch and gather. As is the habit of the majority of people who convert to Islam, stay in touch or gathered believed to be good.

Apart from the above functions, the Samrah Orchestra is also a traditional art that can be used as a teaching material to the child in life. Seen from the poems in the singing language using a typical Malay and breathe Islam.

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