

## An Ethnographic Approach on Betawi Culture: The Existence of Busker of Ondel-Ondel from Cultural Perspective



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**ABSTRACT:** Ondel-ondel is one of the arts in the form of a tall and large giant doll from the Betawi Tribe. Its existence can still be seen in the community, especially in Pondok Aren Village, South Tangerang. In the history of Betawi culture, ondel-ondel underwent several changes in function, at first ondel-ondel functioned as a protector, repellent of evil (catastrophe) and disturbances from spirits by the Betawi community, along with the development of the times later ondel-ondel turned its function into an entertainment in the people's party and even now ondel-ondel has shifted into a busking tool for a few people. This caused controversy in the community. The purpose of this study was to find out public opinion regarding the existence of ondel-ondel buskers from various perspectives, especially cultural perspectives. This study uses a qualitative research method with an ethnographic approach. The subjects in this study were the general public, indigenous Betawi people, Betawi community leaders and ondel-ondel buskers. The results show that not all people think that the existence of ondel-ondel buskers has a negative impact on a culture, there are some people who consider that the presence of ondel-ondel buskers indirectly introduces an art to the community and shows the community that until now ondel art -ondel still exists and its existence is maintained.

**KEYWORDS:** Betawi Culture, Ondel-Ondel buskers, Community Perspective

### I. INTRODUCTION

The Indonesian nation has a diversity of tribes and cultures, this is due to geographical factors as an archipelagic country. In Law no. 6 of 1996 concerning Indonesian Waters the number of islands in Indonesia is 17,508 islands, in 2019 as many as 16,671 islands have been reported to the United Nations through the UNGEGN (United Nations Group of Experts on Geographical Names) session. Thousands of islands stretching from Sabang to Merauke are Indonesia's wealth. Based on data from the Central Statistics Agency (BPS) in 2010, Indonesia has 1,331 tribes. Each island has different ethnic and cultural diversity.

Culture is a way of life that develops in a particular society that originates from human creativity and initiative and is passed down continuously from one generation to the next. For example customs, language, clothing and so forth. Culture is the result of human creativity, taste and initiative which is obtained by learning or studying it, such as science, belief, art and others. The function and use of culture apart from being an identity for a society or nation, culture also functions as a shaper of behavior and attitudes as well as being a barrier between one community group or nation and another group or nation. Culture comes from several elements such as art, technology and equipment systems, social organization, language, livelihood systems, knowledge systems and religious systems. Culture is created through a long and complicated journey, so it is fitting for every nation to maintain and preserve its culture.

Preservation is an activity carried out to protect, maintain, maintain, maintain, utilize, foster and develop. Preservation is also an effort made by a group of people with the aim of maintaining, maintaining, and maintaining, as well as fostering and developing things such as objects, patterned activities, and ideas. Preserving culture means maintaining the existence of culture so that it exists and lives in people's lives.

The era of globalization has had a major influence in various fields, including one in the socio-cultural field. The entry of foreign culture causes a shift towards local culture. Currently foreign culture is considered more interesting and more unique. Western culture is considered modern culture and eastern culture is considered traditional culture. Local culture means the culture that belongs to the indigenous people and is inherited from generation to generation. Every generation needs to be introduced and

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given knowledge about local culture, so that there will be a sense of love so that there will be a desire to maintain and preserve their culture, by protecting culture means maintaining national dignity because culture is part of national identity

Culture has three manifestations, the first form is abstract, cannot be touched or photographed, Indonesian people call it customs, the second form is concrete in the form of daily human actions or activities, and the third form is the most concrete, namely in the form of physical results. , activities, actions and works of humans. It can be seen, touched or photographed. Ondel-ondel is an example of the most concrete form of culture because it can be seen, touched and photographed. Ondel-ondel is a giant doll with a height of 2.5 meters and a width of about 80 cm, one of the cultures originating from the Betawi tribe.

The Betawi tribe is a tribe that has inhabited the city of Jakarta since the 1600s and is known as a native of the city of Jakarta. Jakarta is currently the capital of the State of Indonesia. Previously, Jakarta was a port city and a trading city because it was located on the beach. The Betawi people and their culture are the result of a mixture of various nations and tribes originating from Indonesia. This is very possible because as a port city and trading city, various nations from all over the world come with various interests and bring their own culture so that an assimilation process occurs.

As the nation's capital, the city of Jakarta is a destination for immigrants from all over Indonesia and abroad. The arrival of these immigrants made the Betawi tribe marginalized, many of them left Jakarta and moved to areas in West Java and Banten provinces. Amid the swift flow of culture brought in by immigrants, the Betawi tribe is a tribe that is strong in maintaining its culture. Apart from ondel-ondel, Betawi also has other cultures such as tanjidor, Betawi lenong performances, doorstop, silat beksi and the Cokek dance. This culture or tradition still exists and has survived to this day.

Ondel-ondel is one of the Betawi cultures that is still very well preserved today. The big doll is still seen going back and forth in the area of the aren cottage and its surroundings. In the history of Betawi culture, originally ondel-ondel was named "Barongan". In the past, the Betawi people believed in Barongan as a repellent or protector from evil things that disturbed the surrounding community. Over time, this belief faded. In accordance with cultural characteristics, namely dynamic, meaning that culture is always changing all the time following the development of society. Today's people call Barongan as Ondel-ondel, if in the past Barongan was always associated with mystical things, it was different from Ondel-ondel which is currently used as entertainment and is often performed at people's parties and also to welcome guests of honor. There are even some people who use ondel-ondel as a singing tool. Its unique and attractive shape makes ondel-ondel an interesting spectacle so that it is used by ondel-ondel buskers to get income in the form of money.

The existence of ondel-ondel ngamen creates a polemic in society, especially the Betawi people, as the original owners of ondel-ondel culture. The presence of ondel-ondel buskers is considered to reduce cultural values in ondel-ondel. The DKI Jakarta Provincial Government has already controlled the ondel-ondel buskers. This control is based on DKI Jakarta Governor Regulation (Pergub) No. 11 of 2017 concerning Betawi Cultural Icons and DKI Jakarta Provincial Regulation (Perda) No. 8 of 2007 concerning Order Article 39 (1) Chapter VIII concerning Social Order. Residents caught using ondel-ondel for busking will receive training at the Social Institution, while the Ondel-Ondel media and loudspeakers used are secured at each Kelurahan Office. However, this regulation does not yet apply to suburban areas of Jakarta, such as South Tangerang and Depok

From another point of view, the existence of ondel-ondel has a positive impact from a cultural perspective. Indirectly, the buskers introduce Betawi culture to the wider community and preserve this culture so that it exists and is known. In the 1945 Constitution Article 32 paragraph 1 mandates "The state advances Indonesian national culture in the midst of world civilization by guaranteeing the freedom of the people to maintain and develop their cultural values." The existence of ondel-ondel ngamen from a cultural perspective means participating in maintaining culture. If only through cultural festivals not all people can see ondel-ondel directly, the festival can only be seen by a limited circle. It is different from ondel-ondel ngamen which can be seen and witnessed by the general public, at all levels and ages. This will further remind the public and also increase knowledge, especially for children, as the next generation of culture regarding Betawi culture.

In previous research by Iren Chienita, Eko Harry Susanto, Septia and Winduwati (2018) entitled Betawi People's Perception of the Ondel-Ondel Ngamen Phenomenon, it was found that the Betawi people did not support making ondel-ondel a singing tool because ondel-ondel is part of Betawi culture and Betawi icons, should be preserved not used as a means of making money. Besides that, the clothes worn by the ondel-ondel players are not in accordance with Betawi customs, the players should wear Betawi traditional clothes. The majority of Betawi people do not agree with the existence of ondel-ondel buskers.

Research by Sinta Paramita (2018) states that currently ondel-ondel has experienced a shift in meaning, if in the past ondel-ondel served as a repellent to repel reinforcements or to disturb the spirits that roam. Nowadays, ondel-ondel is used as entertainment for the people of Jakarta and its surroundings, and it is even used as a livelihood for some people.

The author also makes research by Hildigardis M. I. Nahak (2019), as reference material, the novelty in this research is that the era of globalization has caused foreign cultures to continue to enter Indonesia unstopably, this can erode or fade Indonesia's

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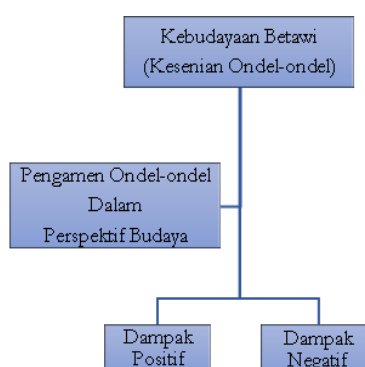
local culture. For this reason, efforts are needed to preserve the original cultures of Indonesia. Efforts that can be made include the following: 1) Raising awareness about the importance of culture, 2) Participating in cultural preservation, 3) Studying and outreach to others to help preserve.

### II. RESEACH METHODS

Researchers used qualitative research methods with an ethnographic approach. The stages in this research are the first by determining the cultural community to be examined, namely Betawi culture, the second is determining the problems, issues or realities to be studied, the object or problem being studied in this research is ondel-ondel art, the third is determining the informant as the subject. , the subjects in this study were the general public and Betawi people, Betawi community leaders and ondel-ondel buskers, fourthly observing and interviewing informants, including examining how each individual interpreted the situation and meaning in interactions within their cultural group, fifthly recorded the results of observations and interviews , the sixth analyzes the results of observations and interviews including documenting the process during the observations and interviews, and the seventh writes a report.

This research was conducted in the Pondok Aren area, South Tangerang, where ondel-ondel buskers go around every day. In addition, researchers also conducted research at Setu Babakan or Lake Babakan which is located in South Jakarta, because there is a center for the Betawi Cultural village and the area is intended for the preservation of the original Betawi cultural heritage. The techniques used in collecting data are observation, in-depth interviews, and documentation. The steps in analyzing the research data include: data collection, data reduction, data display, and conclusion drawing/verification

### III. RESULT AND DISCUSSION



Betawi is one of thousands of tribes in Indonesia. This tribe inhabits the DKI Jakarta area and its surroundings. In Melalatoa's opinion, the Betawi tribe is the result of an assimilation process, namely the assimilation of various ethnic groups and cultures, both originating from the territory of Indonesia and tribes and cultures brought by other nations. These tribes come from Indonesian regions such as Sundanese, Javanese, Balinese, Malays, and so on. Meanwhile, other nations that came were Arab, Chinese, Portuguese, Dutch, Indian and British. The cultures of these tribes blended and gave birth to a new culture, namely Betawi. The existence of the names of the tribes that became the names of regions in Jakarta shows that in the past these tribes lived in groups. Like the names of the areas of Kampung Bali, Kampung Makassar, Kampung Melayu, Kampung Ambon and so on.

Another opinion says that the Betawi tribe is the result of inter-ethnic and national marriages in the past that were brought by the Dutch to Batavia. Meanwhile, Betawi culture is a representation of the Betawi people whose existence was shaped by various ethnicities brought in by the Dutch colonialists in the past and formed a kind of ethnicity in the form of the Betawi people.

Betawi has a lot of cultural diversity in terms of food, music, dance, theatre, art, clothing, handicrafts and ceremonies. This research focuses on Betawi arts, namely ondel-ondel. Ondel-ondel was designated as an icon of the City of Jakarta in order to establish Betawi as a native of the City of Jakarta. 11 of 2017 concerning Betawi Cultural icons. Eight Betawi cultural icons besides Ondel-ondel are Coconut Kembang, Balang Teeth Ornament, Sadariah Dress, Kebaya Design, Betawi Batik, Egg Kerak and Pletok Bir.

"Ondel-ondel is a work of ancient Betawi art which was originally part of the people's sacred ritual activities." At this time ondel-ondel is used for various purposes. In Jakarta, ondel-ondel is always displayed at Jakarta city anniversary celebrations and is also used as an ornament at official events of the DKI Jakarta Provincial government, folk festivals, performances by foreign artists, exhibitions, shopping centers, the tourism industry and conference halls. According to Mr. Abdul, a maker of ondel-ondel dolls,

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he often gets orders from schools in Jakarta for the ondel-ondel to be displayed (decoration) at school doors. The Betawi people in Pondok Aren use ondel-ondel dolls as displays at weddings and circumcisions.

Contrary to the fact above, there are a handful of people who use ondel-ondel as a busking tool. After conducting interviews with several groups of ondel-ondel buskers. Researchers obtained information that their goal was to get money. However, there are also buskers who are reluctant to give their names, saying that apart from wanting to earn money, the intention of busking ondel-ondel is to entertain the public and introduce the art of ondel-ondel to the wider community.

"Ondel-ondel has been used pragmatically by the community." The buskers want everything that is done or expected to be achieved immediately without wanting to think long and without going through a long process. It is proven by the way they sing ondel-ondel, they sing using makeshift tools, such as loudspeakers (TOA) filled with songs as musical accompaniment and they wear ordinary clothes (not Betawi traditional clothes). According to Nurul (2018) the musical instrument that accompanies the ondel-ondel art is actually a drum without song accompaniment, but currently the Betawi people use Gambang Kromong music and the tanjidor musical instrument in carrying ondel-ondel. Gambang Kromong is an orchestra which is a form of acculturation of Betawi and Chinese culture, combining elements of Chinese music and percussion, which are called xylophone and kromong. Tanjidor is a Betawi art in the form of an orchestra accompanied by blowing and beating musical instruments. The musical instruments that are blown are clarinets, pistons, trombones, and trumpets. While the musical instruments that are played are drums (membranophone), cymbals (percussion), and side drums (drums).



Sumber. mbludus.com

Gambar 2 Alat Musik Gambang Kromong



Sumber. mpokiyah.com

Gambar 3 Alat Musik Tanjidor

Apart from using makeshift musical instruments, the clothes (costumes) worn by ondel-ondel buskers are very much different from the real Betawi culture. According to Iren Chienita in a journal (2018) the costumes used by the ondel-ondel players are actually encim kebaya, conscious clothes or oblique ends, shawls, and checkered sarongs (cukin) complemented by coconut flowers. Meanwhile, the clothes used by ondel-ondel buskers today are only T-shirts and material pants or jeans, most of them don't even wear footwear. After conducting observations and interviews with the ondel-ondel buskers, the researchers found that the reason they did not use the proper instruments was because the rental of musical instruments was expensive, not to mention that they had to rent a car to take the ondel-ondel to the area where they were singing. Apart from that, the reason they didn't wear the proper ondel-ondel costumes was because not many of them understood the costumes that had to be worn when parading ondel-ondel, the ondel-ondel buskers in the Pondok Aren area were dominated by underage children. They



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know that ondel-ondel is a Betawi art, but they do not know the history or traditions that must be done when parading ondel-ondel. These things make the Betawi people disagree or not happy with the existence of ondel-ondel buskers.



Sumber. dokumen pribadi

Gambar 4 Pengamen Ondel-Ondel Cilik



Sumber. dokumen pribadi

Gambar 5 Pengamen Ondel-Ondel (Pemuda 14 Tahun)

Based on information from Mrs. Ulfa (a native of Jakarta), even though the DKI Jakarta Government has banned ondel-ondel buskers, these buskers are still around and around every evening. He also said that ondel-ondel singing were allowed to go around as long as they used Betawi songs and not other songs. Then one of the buskers also said that he was allowed to keep going around but the musical instruments had to be complete, they were not allowed to use recordings (cassettes, MP3s and others).

For the City of South Tangerang there has been no official ban from the regional government regarding ondel-ondel ngamen. Until now, Pondok Aren residents still tolerate what the ondel-ondel buskers are doing. It's just that many residents expect that there will be control regarding the busking time. There must be rules so that they do not disturb public order. The control has been implemented in one of the RT (Rukun Tetangga) in Pondok Aren District. The head of the RT in the area applies rules regarding busking hours in his area, buskers may not sing at sunset (6:00 p.m.) until the morning.

For some people, the presence of ondel-ondel buskers is in fact not always viewed negatively. This opinion is based on informants or subjects in this study. As told by Mr. Adi, a resident of Pondok Aren from Mandailing, North Sumatra. He said "For the children and for the people themselves, especially the Betawi, don't forget their traditions in the future, they still know their characteristics." The same thing was also conveyed by Mrs. Ati, she has lived in Pondok Aren for 17 years, "The positive thing is that before I didn't know, what's with the doll, it's so big, scary, so you know it's a Betawi doll."

Negative impact means showing a change in a bad direction or not good. For the Betawi people themselves, of course they are very opposed to the existence of ondel-ondel buskers, as owners of ondel-ondel art, they feel that their culture is being misused, placed in the wrong place and not as it should be, deviating from the original purpose of ondel-ondel being created. . Pak Toni, a native of Betawi, said that the presence of the ondel-ondel buskers was "disturbing because ondel-ondel is not for singing, but it is Betawi cultural heritage, that is not the way to preserve culture, for example art performances, 17an events (Independence Day)." Pak Dika, a native of Pondok Aren, one of the Betawi sons also conveyed the same thing, "For me it is troubling because

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ondel-ondel is Betawi art, the ondel-ondel is not disturbing what is troubling is people taking advantage of the ondel-ondel. If you want to introduce culture, that's not the way to do it, for example with a contest, don't sing like that."

Based on the opinions of some of the informants above, it can be seen that the presence of ondel-ondel buskers has both positive and negative impacts. The positive impact is introducing an art to the wider community and also indirectly helping to preserve or maintain the existence of a culture. The negative impact is that ondel-ondel art becomes a means to gain profit (money) especially as a livelihood for a handful of people, besides that using underage children to sing is worrying for many people and is considered to damage the image of Betawi culture.

Culture must be introduced and preserved, but not by making it a singing tool. The government's role is needed in solving this problem, because the buskers are busking to fulfill their daily needs. The economic factor is the main factor in this problem. According to an informant named Ahmad Hidayat, "if indeed busking ondel-ondel violates the rules or damages a culture, it is hoped that the government will provide jobs so they can still earn income even if they are not busking"

### **IV. CONCLUSION**

Culture is a way of life that develops in a particular society that originates from human creativity and initiative and is passed down continuously from one generation to the next. Culture is a result of human creativity, taste and intention which is obtained by learning or studying it. Culture comes from several elements such as art, technology and equipment systems, social organization, language, livelihood systems, knowledge systems and religious systems. These elements show that culture is created through a long and complicated journey, so it is fitting for every nation to protect and preserve its culture.

Ondel-ondel is one of the cultural products (art) of the Betawi tribe in the form of a tall and large giant doll. In the history of Betawi culture, ondel-ondel has undergone several changes in function. In the past, the Betawi people considered ondel-ondel as a sacred and mystical doll, used to repel reinforcements or evil things that disturbed the local community, then changed its role to become an entertainment and was even used to add liveliness to people's parties and also to welcome honored guests. But now the art of ondel-ondel has shifted to become a singing tool for a handful of people. Economic factors are one of the reasons buskers use ondel-ondel. The existence of ondel-ondel buskers caused a polemic in the community, some agreed and disagreed with their presence. Some people consider that the positive impact of ondel-ondel ngamen is introducing Betawi culture to the community and maintaining the existence of ondel-ondel art so that its existence is known. Apart from that, economic factors make some people tolerate its presence. Residents of Pondok Aren Urban Village still allow these buskers to busk for humanitarian reasons and entertainment for children. It's just that the residents hope that the buskers will be disciplined, especially regarding the time (hours) of the busking rather not disturb the residents' comfort.

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