

INTISARI

Disertasi ini berjudul *Sakeco Sumbawa: Kajian Fungsional Seni Pertunjukan Tradisi Lisan* ditujukan agar dapat menjelaskan keberadaan *sakeco* dalam kehidupan sosial budaya dan ekonomi masyarakat pemiliknya. Atas dasar itu, penelitian ini berupaya memperjelas dua hal. *Pertama*, apa ciri-ciri seni tradisi lisan *sakeco* Sumbawa. *Kedua*, apa fungsi seni tradisi lisan *sakeco* bagi masyarakatnya. Metode penelitian yang digunakan yaitu deskripsi kualitatif etnografi, dengan sumber data berasal dari pelaku seni *sakeco* (*tau sakeco*), dan masyarakat pemiliknya (*rama peno*). Pengumpulan data ditempuh melalui serangkaian proses *near experience*, dengan cara datang ke lapangan, dilakukan secara *emik*. Untuk menggali data seni tradisi lisan *sakeco* ini dilakukan dengan teknik *partisipant observation* dan *indepth interview*.

Penelitian ini berpijak pada paradigma fungsional-struktur AR. Radcliffe-Brown dalam menganalisis data, dan memerlukan juga dukungan serta konsep disiplin ilmu lainnya seperti teori Folklore, sejarah, sosiologi dalam mendeskripsikan secara mendalam (*thick description*). Hasil penelitian menunjukkan bahwa seni tradisi lisan *sakeco* merupakan bagian dari folklore lisan (*verbal folklore*) dengan ciri-cirinya berbentuk terikat (*fix phrase*), menggunakan formula, dipertunjukkan, *anonym*, diwariskan dari generasi ke generasi berikutnya melalui lisan (mulut ke mulut), milik orang Sumbawa (*tau Samawa*), ada pelestariannya, berkembang dalam masyarakat bercorak desa, interpolasi (*interpolation*), mempunyai kegunaan (*function*), lawas-lawasnya dianggap suci (*sacred*), pengucapannya disampaikan dalam irama (*temung*), menggunakan bahasa sehari-hari dan kiasan.

Memahami seni tradisi lisan *sakeco* sebagai produk budaya (*tekstual*) memiliki formula: (1) menyusun *sakeco* didalamnya berisi formula lawas, cerita (*tuter*), dan humor (racik); (2) menembangkan *sakeco* didalamnya berisi formula *arik*, *do intan e*, *nanta gantuna*, *sendang dang kagandang*, dan *baralok*. Sedangkan sebagai peristiwa budaya dalam kehidupan masyarakat (*kontekstual*) memiliki fungsi diantaranya sebagai; (1) fungsi budaya; spiritual dan mendapat keselamatan (*krik selamat*), bayar nazar, pengobatan, alat pendidikan, sistem proyeksi, dan mempertahankan harga diri (*Illaq*); (2) fungsi sosial; identitas sosial, resiprositas (*basirru*), legitimasi status sosial, konstruksi identitas perempuan, tontonan dan hiburan; (3) Politik; kritik sosial, alat propaganda, pesan politik; (4) ekonomi; sebagai pekerjaan (*pamuya*). Hal inilah yang mendukung *sakeco* dalam perkembangannya secara internal dan eksternal mempunyai kontribusi sangat besar terhadap perubahan dan perkembangannya dalam kehidupan sosial pemiliknya dimana seni tradisi lisan *sakeco* tetap bertahan seiring dengan perkembangan zamannya. Bahkan muncul generasi-generasi baru memodifikasi seni ini menjadi lebih menarik. Inilah yang menjadikan *sakeco* sebagai salah satu identitas sosial orang Sumbawa (*tau Samawa*).

Kata Kunci : *Sakeco*, Fungsional-struktur, *Tau Samawa*

Abstract

The title of the dissertation was *Sakeco Samawa: Kajian Fungsional Seni Pertunjukan Tradisi Lisan* and the dissertation was to explain the existence of *sakeco* in the social-cultural and economic life of the community who owned the tradition. Based on the statement, the study was to clarify two things. First, what were the characteristics of *sakeco* Sumbawa verbal tradition art. Second, what were the functions of *sakeco* verbal tradition art for the community. The method that the researcher made use of was the ethnographic qualitative description and the data source was the actor of the *sakeco* art (*tau sakeco*) and the possessing community (*rama peno*). The data gathering was conducted through a series of near experience process by performing field visitation emiccally. In order to find more data regarding the *sakeco* verbal tradition art, the researcher also performed the participant observation and the in-depth interview.

The study departed from the functional-structural paradigm proposed by AR. Radcliffe-Brown in the data analysis and the study also demanded supports as well as concepts from the other disciplines such as the theories of folklore, history and sociology in order to attain the thick description. The results of the study showed that the *sakeco* verbal tradition art had been the part of verbal folklore with the following characteristics: *sakeco* verbal tradition art had fix phrase, *sakeco* verbal tradition art made use of formula, *sakeco* verbal tradition art had been performed, *sakeco* verbal tradition art had been anonymous, *sakeco* verbal tradition art had been inherited from one generation to another verbally, *sakeco* verbal tradition art had been possessed by the Sumbawan people (*tau Samawa*), *sakeco* verbal tradition art had conservation, *sakeco* verbal tradition art had been developed in the community of villagers, *sakeco* verbal tradition art had interpolation, *sakeco* verbal tradition art had function, the *lawas* of *sakeco* verbal tradition art had been considered sacred, the pronunciation of *sakeco* verbal tradition art had been done by means of rhymes and *sakeco* verbal tradition art made use of daily language and connotations.

As a cultural product (textual understanding) the *sakeco* verbal tradition art had following formula: (1) arranging the *sakeco* that contain the formula of *lawas*, story (*tuter*) and humor (*racik*); and (2) singing the *sakeco* that contain the formula of *arik*, *do intan e*, *nanta gantuna*, *sendang dang kagundang* and *baralok*. On the other hand, as a cultural event in the community life (contextual understanding) the *sakeco* verbal tradition art had the following functions: (1) the cultural function, which referred to the efforts of attaining spirituality and protection (*krik selamat*), fulfilling oaths, performing medication, serving as educational means, serving as projection system and defending the self-esteem (*Illaq*); (2) the social function, which referred to the efforts of showing social identity, showing reciprocity (*basirru*), showing the legitimation of social status, showing the construction of female identity and serving as entertainment; (3) the political function, which referred to the efforts of serving as social critiques, serving as means of propaganda and conveying the political messages; and (4) the economic function, which



referred to the efforts of serving as occupation (*pamuya*). The two understandings were the main aspect that support the *sakeco* verbal tradition art in its development internally and externally and the two understandings had a big contribution toward the change and the development in the social life of the possessing community in which the *sakeco* verbal tradition art had been surviving along the century. In fact, there had also been new generations that modified the art in order to be more interesting. Such dynamic had made *sakeco* as one of the social identities that the Sumbawan people had (*tau Samawa*).

Keyword: *sakeco*, functional-structural, *Tau Samawa*