

Sohibul Hikayat: Text, Context, and Defense

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Abstract:

Sohibul Hikayat is a traditional art of speech performance presented by storytellers from the Betawi region who came from the Middle East. Therefore, the stories told in Sohibul Hikayat, among others, came from Persia, such as One Thousand and One Nights, Nurul Laila, and Alfu Lail wal Lail. The storyteller is presented in the form of prose, and even some rhymes are inserted, there are no specific scenes or humorous characters, such as in wayang, mask, or lenong. The purpose of writing this article is to find out the text, context, and survival of Sohibul Hikayat's oral tradition in the community by making efforts to protect Sohibul Hikayat's wealth as a national asset from extinction, documenting Sohibul Hikayat as an effort to preserve, study in the form of analysis and grouping Sohibul Hikayat status. The stories in Sohibul Hikayat often combine fictitious stories and true stories. The combination of these two types of stories aims to educate and convey the moral message to the listeners. Interesting stories accompanied by interludes of humor in it are also a special entertainment for connoisseurs Sohibul Hikayat. The story of Sohibul Hikayat has many values that can be drawn from the moral meaning and entertainment, this oral literature should be introduced back into society.

Keywords:

sohibul hikayat; traditional art; stories

I. Introduction

Jakarta is unique because it cannot merely represent the ethnicity of its original inhabitants, namely Betawi, but also becomes a home for various people, tribes, cultures, and other ethnicities that come, live, and develop in it. There are still many debates that consider the Betawi tribe not a native of Jakarta. Betawi is an ethnic with a population that dominates Jakarta. The Betawi people existed long before Jan Pieterzoon Coen burned Jayakarta in 1619 and erected on the ruins a city called Batavia (Attas, 2015). That is, long before becoming the capital of the country, a large group of people had inhabited the city of Jakarta. From time to time, the Betawi community continues to develop with cultural characteristics that are getting more and more stable so that it is easily distinguished from other ethnic groups. Betawi is an ethnic group that is rich in cultural, linguistic and cultural diversity. These colors bring various perceptions, interpretations, and understandings about Betawi, both in terms of indigenous people, culture, and culture. Some even argue that the Betawi population is plural. That is, they come from the mixing of blood of various ethnic groups and foreign nations (Anoegrejeki, 2015)

Most of the references regarding Betawi in the DKI Jakarta area and its surroundings put this community awake through a long and unique history. The mention of the Betawi community according to Raben (2016) can be defined based on the existence of the community, namely between colonialism and imperialism, especially in the extent and scope of

foreign power in a social order. Betawi people in the era of trade colonialism (VOC) were excellent so that the Dutch did not prioritize territorial problems. The period of Imperialism was more political. While the Betawi people according to Lance Castle that Jakarta is inhabited by communities that call themselves Betawi people (Ahimsa, 2010).

This society was formed from the melting pot process, which is a mixture of various ethnicities and regions, both from within and outside Indonesia. (Castle, 2014:6). People from various ethnic groups also influence culture, including in Malay (Indonesian) Betawi dialect is influenced by Betawi culture in general, which is the result of marriage of various cultures originating from other regions in the archipelago and also foreign cultures.

The existence of Betawi culture in the midst of a variety of cultures, religions and customs, should be able to provide a variety of benefits or positive values for the development of Betawi culture in order to keep abreast of the times. One of the efforts of the DKI Jakarta Government to be able to melester Betawi culture so that it does not become extinct by building Betawi cultural settlements in the Setu Babakan Region. Betawi Cultural Village Setu Babakan is a cultural heritage settlement located in Srengseng Sawah, Jagakarsa District, South Jakarta (Moctar, 2012: 2). Especially for Betawi art that is almost extinct, namely the art of the hikayat sahibul also preserved at the United Nations Setu Babakan during the Betawi Eid celebration on July 28 2017

Sohibul hikayat are stories originating from the Middle East, among others sourced from the story "*A Thousand and One Nights*", "*Alfu Lail Wal Lail*". In Arabic Shohibul Hikayat which means the owner of the story". *According to the sobibul hikayat*", or "*sobibul hikayat*". Therefore the stories of this group are usually called sahibul hakiyat. Such remarks are used to emphasize what will be told next, which sometimes makes no sense, for example as the following excerpt.

"The genie put his child in the swing, while singing in the swing, meaning that the child slept. Said Sobibul hikayat, the swing was only returned nine years later ... "(Taken from a private radio program).

With the words of the hikayat sahibul, responsibility is left to the owner of the story, who knows who. Sohibul hikayat is in the middle of the Betawi or Betawi Cultural areas of the city, between Tanah Abang and Salemba, between Mampang Prapatan and Taman Sari. The story bearer sohibul hikayat, commonly called storyteller. Famous chronicles of the past, such as Ja'far, Hajj Ma'ruf and then Mohammad Zahid, who is known as "*Wak Jait*". Everyday clothing is always wearing sticky cloth, wearing sadariah pieces, wearing black cap. Storytellers usually tell stories while sitting cross-legged, some while holding a pillow, some are occasionally hitting a small drum placed beside him, to provide accentation on the storyline.

Until the time of Mohammad Zahid who died at the age of 63 years, in 1993, the stories that were usually told included Hasan Husin, Malakarma, Indra Sakti, Ahmad Muhamad, Sahrul Indra Laila aristocrats. sohibul hikayat is favored by the santri community. Nowadays it is commonly used as one of da'wah media. Thus, the hikayat of sahibul is long, because there are many spices added. Humor tucked here and there is usually improvisatoristic. Sometimes it alludes to the atmosphere of the present. Every crackin the story line inserted Islamic da'wah. Like other folklore, the hikayat of sahibul has a classic main theme, namely crime against virtue. Certainly the winning virtue, even though at first it seemed deliberate made to suffer defeat. Sohibul hikayat, which functioned as a da'wah media as previously demonstrated by Mohammad Zaid, has now reappeared (Setiawan, 2016).

The existence of Sohibil hikayat in Jakarta is quite alarming, since 2008 Betawi art has become scarce. Data from the DKI Jakarta Culture and Museum Office in 2010 informs that the Sohibil hikayat type of art in the North Jakarta region even though only a variety of chicken paws has been destroyed, while other areas are in prone condition. Saibul Hikayat's glory gradually began to fade, there were no more crowds of people cheering watching the hilarious remarks of the narrator Sohibil hikayat. In fact, the role of Sohibil hikayat culture and art for human values is very high, very meaningful for the Betawi people in particular. This art spectacle becomes a guide that contains noble values and is beneficial for human life in general.

Through the Sohibil hikayat show, a picture of human life in the universe can be seen. One of the concrete efforts in preserving Betawi culture including Sohibil hikayat is identification, documentation, and reproduction. Documentation and identification efforts are of particular interest to the writer to explore deeper the spread of Sohibil hikayat to the public through research as an effort to preserve endangered cultures. Seeing the above reality, the authors assume that the background of the importance of research on Sohibil hikayat to continue to exist in the community is due to the many benefits that can be derived from its existence and the severity of the challenges of preserving Sohibil hikayat in the midst of the current strong globalization in Jakarta.

Globalization brings the principles of modernity culture that raises various social problems and threatens human civilization. Through a culture of consumerism, globalization has led to many conflicts, inequalities, and new forms of culture. Globalization has cleared almost all types of traditional social order and has led the human beings on a pattern of cultural similarity or cultural homogeneity that opposes group values and identity. This threatens the existence of local culture to be corrupted or even lead local culture to extinction.

The effect of globalization is not only related to technology and the economy but also affects all aspects of life. Globalization, on the one hand brings convenience in various aspects of the movement of life, but on the other hand provides a significant negative influence on aspects of culture. Not only does it have an impact on the decline of cultural values but it also threatens the extinction of various aspects of culture, such as oral traditions that have been passed down from generation to generation which have been passed on as a form of local cultural heritage.

One example of the airing of the sohibil hikayat at the Betawi Lebaran Festival 28 July 2017 is a form of Betawi people's concern through the Betawi Bamus to better know how revitalization is done at the Betawi Cultural Village, including to better know the hikayat sahibul as a hybrid culture, and to get to know how Betawi cultural identity in the tradition of the sohibil hikayat. Through the story that was delivered in an indictment it was hoped that it could instill a spirit of love in local Betawi culture. The purpose of this paper is to find out the texts, context, and persistence of the Sohibil hikayat oral tradition in the community by making efforts to protect the wealth of the Sahibul Tell as a national asset from extinction, documenting the Sohibil hikayat as an effort to preserve, study in the form of analysis and grouping the status of Sohibil hikayat

II. Review of Literature

2.1 Literature Work

According to Saryono (2009:16-17) literature is not just an artifact (inanimate objects), but literature is a living figure. As a living figure, literature develops dynamically with other figures, such as politics, economics, art, and culture. Literature is considered capable of being

a guide to the path of truth because good literature is literature written with full honesty, silence, sincerity, wisdom, and nobility of human conscience. Good literature is able to remind, awaken, and return humans to the proper way, which is the way of truth in an effort to fulfill the tasks of life (Saryono, 2009: 20).

2.2 Tale

Tale comes from India and Arabia, containing stories of the lives of the goddesses, fairies, princes, royal princesses, and kings who have supernatural powers. Extraordinary powers and powers possessed by someone, which is told in the tale sometimes makes no sense. But in the tale many take figures in history. And one form of old prose literature whose contents are in the form of stories, stories, fables and history. Generally tells the story of a person's heroism, complete with the strangeness, strength / supernatural powers, and miracles of the main character.

2.3 Sohibul hikayat

Revitalization is an attempt to revive a tradition from the local level to national, then global, through the publication and translation of story content into other forms or national and international languages. With the globalization of a tradition, all levels of society from various regions in the national and world can recognize it and can make it as one of the elements forming identity (Ahimsa-Putra and Shri. 2001)

III. Research Method

As oral literature documentation, Sohibul hikayat is the main data source in this paper. Furthermore the oral data source is complemented by a field data source that shows the process of transformation from folklore to the performing arts. Ethnographic methods are used in this paper to discover how people organize culture in their minds and use that culture in life. This approach is holistic-integrative. Qualitative analysis in order to get a native's point of view. Primary and secondary data are collected through in-depth interviews, participant observation, and tracking written documents.

IV. Results and Discussion

4.1 Sohibul hikayat as Cultural Hybridity

The oral tradition of sohibul hikayat can be said to be a hybrid tradition. This tradition brings together two or more cultures in one cultural space which then produces strategies for mixing, even with political objectives to negotiate the interests of locality in the face of "the outside". Performing sohibul hikayat shows that there is a cultural mix between Arab cultures, indicated by incorporating elements from Arabic, namely a story or play entitled Hakim Siti Zulfah showing the naming of figures originating from the Middle East, Mr. Rosyad's name, is not without reason using names of figures sohibul hikayat originating from the Middle East.

Hybrid tradition is always interesting to be presented in various performances because it contains multicultural show content. The purpose of this hybrid show is to show that the hikayat of sahibul is a loose tradition that can be enjoyed by various cultural backgrounds. This openness is illustrated from the contents of the story of sohibul hikayat depicting the mixing of cultures that influence each other's influence from a culture, including the Betawi sahibul traditions that we know are dominantly influenced by Arabic culture with title markers, the names of figures and cultural values of Islamic religion and the markers of the Betawi dialect which are often enter Arabic terms.

Sohibul hikayat in Betawi from the beginning also always brought stories from the Middle East. For the Betawi community in the central region who often presents sohibul hikayat performances. Arabic culture as a dominant culture has been started since the beginning, this does not appear to be the association of the Betawi community's identity has made a very strong cultural relationship with Arabic culture for example through marriage. This depiction of Arab culture with Betawi also appears in the lives of Central Betawi people, especially those who live in the Tanah Abang region, Pekojan and areas around Central Jakarta.

The story conveyed in Sohibul Hikayat is usually full of moral and religious messages, therefore, today Sohibul Hikayat can also be used as a means of Islamic da'wah. The storytellers usually use small drums to emphasize the story. The story in Sohibul Hikayat is a big path that often becomes long because it is usually added with story spices such as humor and some poems. The main theme in Sohibul Hikayat is the battle between evil and virtue and always won by virtue. Predictably, virtue always wins. The values taught in Sohibul Hikayat can be seen in the example of the Sohibul Hikayat show entitled "Ketiban Bulan". The following is a fragment of the sentences spoken by the Chronicle named Bang Yahya from LKB in Jakarta.

“Assalamu’alaikum Wr. Wb. Bapak, Ibu, Sdr./i, Ade, Keponakan, Encang, Encing, Enkong, semuanya kita bersyukur kepada Allah SWT yang sudah kasih kita macam-macam nikmat ini hari, dari pagi kita sudah menghirup udara-Nya, sudah siang kita dikasih makan-Nya, tentu saja melalui doa, makanya sebagai hamba Allah yang diciptakan, marilah sama-sama kita bersyukur kepada Allah SWT.

This section is the opening part of Sohibul Hikayat. Like the opening of other oral works such as speeches or preaching, Sohibul Hikayat was opened by giving thanks to God for the existence and the opportunity to attend the celebration. The use of Betawi language in this opening section indicates that the storytelling of Sohibul Hikayat will also use Betawi language.

Ibu, bpk, ade, hadirin, hadirin yang dimuliakan oleh Allah SWT, dalam tradisi Betawi kita memang kenal ada beberapa musik dan perkusi, salah satu yang barusan kita dengar adalah Rebana Hadroh, biasanya juga disebut Rebana Maulid, karena dia dipakai untuk mengiringi kita dalam pembacaan Maulid nabi besar Muhammad SAW, kemudian yang lainnya juga misalnya kita kenal ada Rebana Ketimpring.”

Tambourine music equipment that was played after the opening part was introduced one by one by the hikayat interpreter. In this case the interpreter also plays a role in socializing the culture of traditional music to his listeners. Because although it may often or never see these musical instruments in a particular event, we do not necessarily know the actual name and function.

“Bapak, ibu, hadirin, hadirin yang berbahagia.
Ini saya akan bawakan satu cerita *Sohibul Hikayat*. *Sohibul Hikayat* itu hidangan tradisi Melayu, dikenal sebagai tukang cerita, atau pelipur lara. Dulu nenek-nenek kita atau engkong-engkong kita di Betawi, kalo habis sholat magrib, belajar kerukunan yang memakai sifat-sifat yang 20, yang mana sifat-sifat 20 itu tersebut dikarang oleh Syech Abdul Usman bin Yahya yang menceritakan/memberikan pendidikan kepada manusia dari

Allah SWT, biasanya dulu Nyai, Nyak-nyak, nenek-nenek kita cerita dari rumah-ke rumah, yaitu ngajari sifat-sifat yang 20. Nah ini hikayat yang saya mau bawakan, adalah hikayat yang saya kasih judul “Hikayat Abdul Kirom” atau yang dikenal sebagai Hikayat Ketiban Bulan”

Although the story's title has been introduced, the storyteller does not necessarily lead to the story. Still talking about *Sohibul Hikayat* but social criticism is very thick in this section. storytellers allude to social and religious issues that are being hotly discussed in the *Sohibul Hikayat* performance area

“Tapi kemudian sdr wakil presiden melarang adzan,..”sdr-sdr mulai saat ini adzan gak boleh kenceng-kenceng...”, maka orang akhirnya tersinggung ya kan, apalagi FPI, kemudian ada FBR, ada Forkabi, ada macem-macem. Bapak wakil presiden melarang adzan, seharusnya bapak kasih contoh, kenapa bapak melarang adzan kenceng-kenceng. Akhirnya, baiknya bagaimana, kita musyawarah. Memang saya melarang adzan kenceng-kenceng...adzan kenceng-kenceeng, begitu. Kan adzan, Allahu Akbar, Allahu Akbar kan gitu. Nah bapak ibu sekalian, maka hikayat yang berjudul “Ketiban Bulan” saya bawain”

The story begins with a light and relaxed while interspersed with humor and an attractive style of language. The beginning of the story seems a little spinning because the storyteller talks about things that turn from the topic of the story. But even so, the essence of the story can be captured well. The story told has similarities with most folklore or folklore in Indonesia. The similarity is in the type of contest and prize in the contest, which is to marry the princess

“Sdr, bapak ibu, hadirin hadirat yang saya hormati, yang berbahagia, saya mulaiin ini hikayat yang berjudul “Ketiban Bulan”. Jadi kata *Sohibul Hikayat* bapak, ibu, sdr yang berbahagia. Ini cerita dimulai dari sebuah Kerajaan yang dikenal sekarang itu, orang Jawa bila gemah ripah loh ji nawi, hijo royo royo, makmur subur. Ini kerajaan bernama Medang Kambulan, mempunyai raja yang bijaksana yang sudah naik tahtanya, intan sudah banyak, kira-kira 15 tahun. Orang-orang bertanya: “Tuan, itu sayembara ngapain...?” Katanya “Sayembaranya adalah mengalahkan gajah putih, kalo ente bisa ngalahin gajah putih, besok ente akan dipungut mantu oleh Raja Bachram Syah Alam”. Orang-orang tahu, kalo gajah putih udah usia 32 tahun, yang galaknya minta ampun, yang kejam, bengisnya minta ampun, preman pasar putus sama dia (gajah), preman Jatiasih putus sama dia. Nah orang-orang tahu.”

This is where mixing occurs between traditional social conditions and social modernization in the story. Kingdom-based stories are combined with story styles and modern social life. This approach is intended to bring the listener closer to the story by presenting familiar social conditions in today's society

“Nah, hadirin dan hadirat yang berbahagia, pada hari yang sudah ditentukan, itu kerajaan orang dari berbagai penjuru datang, dari Jatiasih datang, dari Jati Makmur datang, dari mana-mana datang, ke tempat itu kerajaan, bagaimana ramainya itu kerajaan didatangi oleh rakyat, yang

pengin menyaksikan itu sayembara, menaklukkan gajah putih, di samping memang juga ulang tahun kerajaan. Ibu Yanti, dikasih masakan semua tamu di sini, tamu dikasih makan, semua dimasakin enak-enak, ada jus tebu, kita nggak certain itu semua!”

This section introduces a new character who is likely to play an important role in the story. With the interlude in the form of tambourine music entertainment again, it can be concluded that this music entertainment limits the beginning of the story to the middle or core part of the story. This entertainment is also intended as a variation so that the listener does not get bored and that the storyteller can take a break before starting the story again

“Kita certain ada keluarga satu, di kampung, namanya bapak Rojali, yang mempunyai anak, yang bernama Abdul Kirom. Ini bapak Ahmad yang anaknya bapak Abdul Rojali, yang ada di pinggiran kampung, kerjanya sehari-hari, adalah bertani, yaitu kacang tanah. Dia tanam, dia jual sama tengkulak, sebagian dari musim panen diambil, anaknya datang di pinggiran kampung teriak, kalo dulu ada namanya warmis. Kalo pagi-pagi dia dagang, macam-macam tuh. Kue gembong, kue putu, ketimus, juga ketan urap, dia teriak deh,..yak bapak kita lewat,..dia teriak tuh, ketimus, macam-macam deh dia teriak, jadi orang pada panggil dia. Nah begitu juga Abdul Kirom, teriak keliling kampung,..kacang bu, kacang pak.., siapa mau beli kacang murah, keliling dia.”

Story conflicts are told in this section. However, because it is only based on written text, it cannot be clearly ascertained how the storyteller's discussion style is about the tense part. This is where the shortcomings of the transcription of oral work because intonation and language style are very important in oral literature where there is no text.

“Ini perlombaan jaman dahulu bapak ibu hadirin semua, memang uda resiko, karena uda putusannya begitu, kalo ikut perlombaan model begini, yang taruhannya nyawa nggak ada yang bisa dituntut, begitu keputusannya begitu. Dia mau mundur, tapi nggak ada kata-kata mundur buatnya. Dia maju juga, dan dia diambil gajah putih pakai belainya lalu diputer-puter terus keliling lapangan, sampai 15-20 menit, dia dilemparin ke kerumunan kerajaan dan nyangkut di atas kerajaan, akhir dia mati juga. Jadi gimana yang menang...? (senyap, penonton bingung).”

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“Nah, terus pak malaikat, kenapa pak malaikat, sudah jatuh tempo pak malaikat nggak kasih pesan buat saya. “ya Tuan, bukan ane kagak kasih pesan kepada ente, saban hari, ane kasih pesan kepada ente. Dulu waktu rambut ente, hitam sekarang uda pada putih, dulu ente kagak pernah ngerasain, gimana rasanya asem urat sekarang uda ngerasain. Dulu gigi ente masih komplit, sekarang ente uda ompong, dulu kepala ente kagak

botak, sekarang botak. Tapi pak malaikat..., uda ngga usah tapi-tapi, akhirnya malaikat ambil juga nyawanya, bet. Uda jatuh tempo”

In this section moral values are conveyed. Submission of moral values is also in the form of a story even though the story told has nothing to do with the main story. The storyteller's humorous style still adheres to him in telling the story, but his moral value can still be conveyed well.

“Nah hadirin dan hadirot, tiga peserta sayembara yang dibunuh gajah putih 32 tahun umurnya, itu gajah kagak bisa dikendaliin, oleh para pemburunya, itu gajah lari ke sana ke mari ke tengah lapangan, akhirnya dia dobrak itu pintu taman kerajaan, dan keluar istana, dia injak-injak semua penonton,..waong..waoong...waoong, lari ke pasar ada tukang soto dimakan sotonya abis, ada tukang sayur, dimakan sayurnya abis, ada tukang es, abis semua dimakan, ada macam-macam tukang buah-buahan abis semua dimakannya, sampe capek itu gajah putih, ke sono ke mari, keliling istana, sampe ke pasar, warung, akhirnya dia pelan-pelan jalan lagi sampe di depan kerajaan dia liat ada tukang kacang, ada dua keranjang.”

For those who really pay attention to the words in *Sohibul Hikayat*, they will surely find a bit of tickling information, namely the king's daughter, white elephant, and the three contestants who are both 32 years old. The intentional element is unknown, but it can make the listener to continue listening to the story of the hikayat to find the answer. In this section also explained the conflict that increasingly thickens but is still told lightly and humorous.

“Itu gajah putih yang berumur 32 tahun, denga belalainya yang panjang, bengis, raja tega, dia liat ada, dua keranjang kacang di situ, dia juga liat ada anak muda yang lagi tengkurep, ketakutan ngeliat gajah putih yang ngedeketin dia. Itu dalam pikiran gajah putih, Alhamdulillah, habis maka soto ada sambel gue, kepedesan, ada 2 keranjang kacang, kacang rebus, lalu itu kacang rebus langsung dimakannya, bet..bet..bet, sebentar aja kacang 2 keranjang, abis.”

Because it is fictional and fantasy, storytellers can easily create stories that even exceed human reasoning but can still be accepted and enjoyed by listeners. In this section we can find a solution to the conflict before the next conflict arises relating to the solution before it is interspersed with tambourine music entertainment for the third time.

“Maka mulai saat itu, orang bebas berkata kacang, dagang kacang, tidak mendapat hukuman lagi dari pemerintah raja. Nah, ini penganten baru, hadirin hadirot yang berbahagia, memang kalo penganten baru kan, ya namanya juga penganten baru, kalo zaman dulu itu biasa namanya penganten baru itu, ngga keluar-keluar selama tiga bulan. Ngapain dia, ya bekerjalah, sesuai dengan dia jadi penganten baru, memang yang paling enak itu, kalo jadi orang tua, kalo kata hikayat bapak ibu hadirin hadirot, punya anak itu jangan terlalu dikit juga, jangan terlalu banyak juga, cukuplah punya anak itu kira-kira ya, empatlah”

Based on some of the storyteller's words that allude to the bride and marriage, it can be concluded that the storyteller performs *Sohibul Hikayat* at the wedding. Stories are also often adapted to ongoing events with messages for the bride and groom

“Anak harus menghargai emak-bapaknya. Karena memang, ya begitulah seharusnya menjadi anak yang berbakti. Jadi begitulah bapak-ibu, hadirin, hadirin. Abdul Kirom ini sedang berbahagia sama bininya, Putri Khoironi yang cantik jelita, dan Abdul Kirom sudah menjadi mantu kerajaan, di dalam kisahnya, Abdul Kirom pada akhirnya nanti, menggantikan mertuanya, menjadi raja, raja Medang Kamulan, dan di dalam *Sohibul Hikayat*, kalo ada orang-orang yang model begini, yang model Abdul Kirom, diangkat mantu, oleh raja, maka di dalam hikayat disebut “Ketiban Bulan”. Maka hikayat sampe di sini saja.”

The conclusions told in this section also bind the relationship with the title of the story *Sohibul Hikayat* which was introduced at the beginning of the story. Although there are more interlude stories that are not related to the core story, overall the story teller has told a complete story with a good story pattern, namely recognition-conflict-climax-solution-resolution.

“Yang belum kawin seperti si Jay, kita doain sama-sama, dia mendapat jodoh, amiiiiin. Makin cakep...amiin, badannya makin bahenol...amiin, yang lagi sakit, pakde Poniman, diangkat penyakitnye...amiin, yang mau pergi haji besok, berkah, yang dipanggilin haji buat kita semua, betawi haji, yang lagi sakit, yang belum dapat jodoh, yang macam-macam., termasuk saya juga kita doain bersama-sama, mendapatkan rejeki, kemakmuran, panjang umur, sehat al fiat, dibawah lindungan dan berkah Allah SWT, amin. Maka sampe di sinilah hikayat, ketiban bulan. Wasallamu’alaikum Wr. Wb. (Musik.....& Rebana...) tammam

In the concluding section, the storyteller conveys greetings, messages and prayers for all who were present at the event before being finalized with tambourine music for the last time. The conclusion from the whole *Sohibul Hikayat* is a story in the form of folklore that is conveyed in a language that is light, relaxed and easy to understand so that it can catch the listener's attention easily. In addition to the main story, the story teller also occasionally tells a different story but still relates to the moral value of the story.

The perspective of the folklore above in turn leads us to the aesthetic problem of folklore. The actual performance originated from the transformation of the symptoms found in the everyday world. In the show, the daily symptoms were modified into extra-daily symptoms (extra daily) so as to grow the allure (enchantment). It is not wrong if Alfred Gell states that art is essentially a technique of enchantment (technology of enchantment). In line with Alfred Gell's opinion, Richard Bauman stated that the verbal arts enjoyed were the ability of the storyteller's charm technique. In his words, the art of speech "marked as subject to evaluation for the way it is done, for the relative skill and effectiveness of the performer's display of competence" (in Sims and Stephens, 2005: 133).

In other words, the enjoyment gained in verbal arts lies in the ability of the narrator to tell the story so that the listener / participant gets a higher experience in the narrative event. The enjoyment of speech art does not rely on the message contained in the speech. The same

message is conveyed repeatedly by speakers in different ways to different listeners / participants to achieve the desired pleasure effect. To reach this higher experience the attention of the narrator is more focused on processing the texture than the text (the message). In addition, the narrator also pays attention to the context of storytelling - including the participant of the storytelling event, the space and time of storytelling.

4.2 Sohibul hikayat as a Betawi Identity Strengthenener

Sohibul hikayat can be a marker of identity, as what Barker said that cultural identity is formed by cultural discourse through history related to the play of power through transformation and difference. Based on these data, it clearly shows that the Betawi ethnic group was formed from various ethnic groups and Archipelago, the majority of whom came from Eastern Indonesia. On the other hand, the culture that helped shape the new tribe, namely Islam and the Malay language originating from Western Indonesia. So, it is possible that the formation of the Betawi tribe in Batavia at that time was through a process of melting or melting pot. As a society present from the process of fusion, naturally a sense of unity will emerge from the people who are oppressed and exploited by colonialism and landlords.

To be able to see how the conditions of survival and sustainability of SH, the following are the tables that explain the understanding and knowledge of the people of Jakarta about the art of Sohibul Hikayat based on several factors including age, lineage, environment, education, etc. The number of respondents who were interviewed was 100 people.

Table 1. Age Respondents

Ages					
15-19	20-29	30-39	40-49	50-59	>60 thn
1	6	15	16	25	30

That based on the table above it can be seen that the age group that knows the most about Sohibul Hikayat is the age group > 60 years, probably because the Sohibul Hikayat performances were more often played in the 1950s era.

Tabel 2. Gender, Place of Birth and Tribes

No	Man	Woman	Inside Jakarta	Outside Jakarta	Betawi	Non-Betawi
	75	25	35	65	42	58

That based on the table above, it can be seen that there are 75 male and 25 female men. And the number of respondents born in Jakarta was 35 people, while those born outside Jakarta were 65 people. While the Betawi Tribe is 42 people and non-Betawi 58 people

Tabel 3. Education, Jobs, Living in Jakarta

Education				Jobs		Living in Jakarta	
SD	SMP	SMU	College	PNS	Private	<10 Yr	>10 Yr
32	24	35	9	34	56	23	77

Based on the table above it can be seen that most of the respondents graduated from high school, totaling 35 people. While there are 34 civil servants and 56 private employees. From this table it can also be seen that respondents who lived in Jakarta for less than 10 years were 23 people, while the remaining 77 people had lived in Jakarta for more than 10 years.

Sohibul Hikayat's oral art is a part of traditional art that plays an important role as a cultural moral that can build the nation's character. Traditional art must be placed as art that is supported and developed by traditional societies (expressions with good expressions of voice, movement, oral discourse) (Sutrisno, 2013: 109). Therefore, although in line with the development of the echoes of the Betawi oral literary culture, it has gradually received less appreciation from the people, Sohibul Hikayat must be supported and preserved. Meanwhile, when 100 respondents were asked about how far they knew Sohibul Hikayat, 35 people said they had watched, 10 people had responded, 6 people were perpetrators, and 49 others only knew, without ever witnessing Sohibul Hikayat directly.

Related to the question from where they found out about Sohibul Hikayat, around 15 people said they knew through their parents, 25 people through reading, 30 people through the media, and 30 people from school. This shows that there is still a need for a better explanation of Sohibul Hikayat's art, and it needs to be socialized to ordinary people who may never watch or know about Sohibul Hikayat. When asked respondents at what age they knew about Sohibul Hikayat, the average respondent said at the age of 16-20 years, that is equal to (65%), while others knew Sohibul Hikayat after being over 25 years old. Respondents who claimed to have watched Sohibul Hikayat also mentioned that they were first invited by their parents or by their grandparents. From the respondent's statement it can be seen that the art of Sohibul Hikayat was more famous in the 1960s because of the age of their parents and grandparents who used to watch the performance.

One of the parties that has sought the preservation of Sohibul Hikayat is the Betawi Cultural Institute (LKB). Several private radio stations in Jakarta also took up the story of Sohibul Hikayat, delivered by Sofyan Ja'it, Mohammad Zahid's son. However, this preservation effort should be carried out by various parties, including ordinary people in order to open themselves to regional arts because not only the many values contained and their influence on modern Indonesian literature, but also because this traditional art belongs to all Indonesian people.

V. Conclusion

The stories in Sohibul Hikayat often combine fictitious stories and true stories. The combination of these two types of stories aims to educate and convey the moral message to the listeners. Interesting stories accompanied by interludes of humor in it are also a special entertainment for connoisseurs Sohibul Hikayat. The story of Sohibul Hikayat has many values that can be drawn from the moral meaning and entertainment, this oral literature should be introduced back into society.

Traditional art must be separated from the mind of contrast between traditional and modern art. Traditional art must be placed as art that is supported and developed by traditional societies (expressions with expressions, both sound, motion, and oral discourse). Oral literature which is included in traditional arts must indeed be supported and preserved because of the many values contained therein and the magnitude of influence on modern Indonesian literature. However, the support and development of oral literature or traditional arts should come from all parties, from the public to policy makers because the Sohibul Hikayat traditional art does not only belong to certain groups, but also to all Indonesians.

Based on the results of Sohibul Hikayat's research, it can be seen that very little effort has been made by the government to preserve it. Therefore, it is expected that the government, institutions that overshadow arts and culture, and all levels of Indonesian society to re-raise the prestige of the arts Sohibul Hikayat. It is hoped that socialization can be carried

out to all audiences in various ways, for example giving performances in the field, or city squares in a regular and scheduled time so that people can watch and enjoy the Sohibul Hikayat show more easily. Set up art groups that learn and teach storytelling skills such as storytellers to young people and students so they can learn the art and hopefully they will be able to continue the art of Sohibul Hikayat better.

This research is also still not perfect so it is expected that future researchers who are also interested in the art of Sohibul Hikayat will be able to examine more closely the other aspects that are related so as to provide a broader insight into this Sohibul Hikayat art.

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