

ANALYSIS OF *LENONG BETAWI* ART AS A TOURIST ATTRACTION IN *KAMPUNGBUDAYABETAWISETUBABAKAN* SOUTH JAKARTA

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ABSTRACT

Culture is a reflection of the personality of a nation. Therefore, if the *Betawi* community no longer has culture, the *Betawi* community will lose its personality as a core resident of Jakarta who has contributed to improving development in this beloved capital city. A number of *Betawi* arts can be said to be almost extinct. One of the many *Betawi* arts whose sound has faded is *Lenong's* art. In order to keep *Lenong Betawi* art from becoming extinct it needs to be preserved. The people who live in the *Setu Babakan* area, directly or indirectly, are the movers and supporters of the *Betawi* culture that is being raised at the *Kampung Budaya Betawi Setu Babakan*. Therefore, the community's concern for *Lenong Betawi* art is important to be explored more deeply, because it is the people who determine whether *Lenong Betawi* art takes place or not. The main objective of this study is to determine the extent to which *Betawi* *Lenong* conservation is carried out. This research is a qualitative descriptive study. Data collection techniques in this study were interviews, observation, study documentation and secondary data. Then the analysis is carried out with the SWOT method. The results of the analysis show that the indigenous people and migrants in the *Kampung Budaya Betawi Setu Babakan* are optimistic to preserve and develop *Betawi* culture, especially *Lenong Betawi* art. They have limited knowledge and understanding of *Lenong Betawi* art. By directing and fostering the younger generation to continue preserving *Lenong Betawi* art.

Keywords: preservation, culture, *Lenong Betawi*, attraction

INTRODUCTION

The development of tourism in Indonesia is now experiencing an increase with the number of tourism potential it has to attract tourists to travel. However, having the potential and the tourist area visited is not enough, but the development of products and services in the tourism sector needs to be improved.

In developing tourism it is necessary to apply genuine values of personality and culture. Utilization does not mean changing or even eliminating national cultural identity but preserving, managing and utilizing the potential itself.

The existence of the World Tourism Code of Ethics and legislation on culture is one of the strengths to maintain, preserve and develop culture, not only so that culture persists but also preserves the noble values contained therein.

Aside from Jakarta being the center of government, trade, tourism and culture, it is also a gateway for the entry of cultural values from around the world. The rapid population growth and development in Jakarta meanwhile the land is limited, causing the cultural sector to become complex and worrying so that gradually *Betawi* traditional customs and arts as the core of Jakarta's citizens will fade.

Lenong is a form of role theater in *Betawi* which began to develop in the late 19th century. Previously, the *Betawi* people knew stambul comedy and aristocratic theater. This stambul comedy and theater is played by various ethnic groups and uses Malay. *Betawi* people imitate the show. The results of their performances are then called *lenong*.

The *lenong* musical accompaniment is *Gambang Kromong*, which shows the outside influences developed by *Peranakan Chinese*. Especially with the existence of two-stringed violin musical instruments consisting of three types: *tehyan*, *kongahyan*, and *sukong*. Like

Gambang Kromong, lenong also developed during the early stages of growth due to the influence of Peranakan Chinese. In addition to stringed instruments, lenong is equipped with musical instruments thought to originate from Betawi, such as xylophone, kromong, drums, gongs, kempor, ningnong, and kecrek.

In this performance Lenong Betawi art uses a horseshoe-shaped stage. The stage is well laid out and uses decorations called *seben*. *Seben* consists of several layers 3 x 5 meters wide with images of various shades. The Lenong player is called *panjak* and *ronggeng*. *Panjak* means male player and *Ronggeng* female player. The number of lenong players is unlimited, depending on needs.

The Lenong Betawi performance is divided into three parts. As an opening the instrumental songs of Mars (Mares in local terms) are played to invite the audience to come. Also played "Events Hail Congratulations" by presenting the song *Angket Selamat*. After that, entertainment songs are played which are divided into two types: *Dalem* songs and *Sayu* songs. *Dalem* songs can be called a type of classic song that is very difficult to sing. The *Sayu* song is a modern or modern xylophone song, which is *stambul*, *jali - jali*, *cente manis*, and *persi*. Among the four types of songs, *Stambul* is more often played. Because *stambul* is more suitable to accompany and fill feelings of sadness, joy, disappointment, and others. Last "lakon", at the beginning of its development lenong plays stories of the kingdom, new then plays stories from daily life (<http://jakarta-tourism.go.id/2017/news/2018/01/kesenian-lenong>).

(Hadi, 2006, p. 236) Conservation is an effort to make something permanent forever unchanged. It can also be defined as an effort to keep things as they are. (Soekanto, 2003, p. 432) explained that "preservation is a grounded effort, and this basis is also called the factors that support both from within and outside of the thing that wants to be preserved.

Whereas (Pitana, 2005, p. 56) explained that "Preservation can only be done effectively when the preserved object is still used and there are bearers.

According to Law No. 9 of 2009 concerning tourism states tourism as everything related to tourism, including the exploitation of objects and attractions as well as related businesses in the field.

Tourist attraction is everything that can be seen with a variety of potentials that are owned at the place such as natural potential, cultural potential and human potential.

According to Law Number 10 of 2009, tourist attractions are everything that has a uniqueness, value and convenience in the form of natural, cultural and man-made diversity that is a tourist visit. The tourist attractions consist of: (1) Nature, (2) Culture, (3) Man-made.

Based on the description above, the *Perkampungan Budaya Betawi Setu Babakan* is one of the attractions of cultural tourism.

RESULT AND DISCUSSION

This research is descriptive qualitative. This study aims to collect actual information in detail that describes the symptoms that exist, identify problems or check the conditions and practices that apply. Descriptive methods are used to systematically describe certain facts or fields. So the qualitative descriptive method is a type of research that makes descriptive, imagined or systematic, factual and accurate data in the form of written or oral words from people and objects that are observed in their entirety (Maleong, 2014, p. 6).

When compiling a SWOT analysis, a table is usually divided into four sections and the placement of each element influences the other side for comparison. Strengths and weaknesses will usually not match the opportunities and threats in the table, although some correlations must exist because they are bound together in several ways and cannot be separated (Rahman, 2014, p. 3). Related to the description above, this article will discuss about the Conservation of Lenong Betawi Art as one of the cultural tourism attractions in *Perkampungan Budaya Betawi Setu Babakan*.

This research took place in the *Perkampungan Budaya Betawi Setu Babakan*, *Srengseng Sawah*, *Jagakarsa*, *Jakarta Selatan*. This place was chosen because *Setu Babakan* was established as a *Perkampungan Budaya Betawi* through the Decree of the Governor of *DKI Jakarta* Number 92 of 2000, in addition, to find out people's understanding of Betawi cultural values, is it still applied in the daily lives of people living in the *Perkampungan Budaya Betawi Setu Babakan* and surroundings.

Perkampungan Budaya Betawi Setu Babakan is located on Jl. Mohamad Kahfi II Setu Babakan, Srengseng Sawah, Jagakarsa, Jakarta Selatan, is an area with a community that grows and develops from Betawi culture, including the results of ideas and works both physical and non-physical namely art, customs, foehlor, literature, language, plants and buildings with Betawi characteristics. Besides that the Perkampungan Budaya Betawi Setu Babakan is also equipped with two lakes, namely Setu Babakan, and Setu Mangga Bolong which have the potential of a natural environment with natural and beautiful panoramas, and along the edges of the setu are planted with Betawi-characterized plants such as kecapi, rambutan rapih, sawo, melinjo, secang, jambang, jeruk purut, and others.

Perkampungan Budaya Betawi Setu Babakan has a total area of ± 289 ha is located in four RTs, namely RW 06, RW 07, RW 08, and RW 09 Srengseng Sawah, Jagakarsa District, Jakarta Selatan. The center of the United Nations Setu Babakan activity is in RW. 08, where there is a Betawi cultural tourism activity center, Setu Babakan United Nations office, a mini museum or gallery, a guesthouse, a traditional house, and a souvenir sales place.

The Perkampungan Budaya Betawi Setu Babakan location on the outskirts of Jakarta, far from the hustle and bustle of the city, as well as the combination of cultural tourism, agro tourism and water tourism make the Setu Babakan area a unique and very interesting tourist attraction. Even though the Perkampungan Budaya betawi Setu Babakan is located on the outskirts of Jakarta, is not far from the center of Jakarta, which is about ± 42.5 km from Soekarno-Hatta International Airport so that the Setu Babakan can be reached ± 45-60 minutes by vehicle.

Perkampungan Budaya Betawi Setu Babakan provides a new value in the world of tourism, especially in the Province of DKI Jakarta, which is not only fun, but can be valuable for the development of knowledge, education, and preservation of Betawi culture, which is supported by agro tourism and water tourism.

The Setu Babakan Area in its development is divided into five regional zones, namely residential zones, cultural zones, water tourism zones, agro tourism zones, and industrial zones.

The factor of lack of understanding of Betawi culture among native and non-native residents is one of the factors that has led to a reduction in the implementation of traditions related to Betawi religion, customs and arts.

The understanding factor of a type of regional art tends to influence the community to hold an activity or an art event. Worse, the native Betawi people who understand the Betawi arts today are relatively low. This clearly will make it difficult for people to learn or preserve Betawi culture which is increasingly shifting.

For this reason, public awareness is needed in efforts to preserve cultural heritage. In other words, community participation in the preservation of Lenong Betawi art as part of Betawi culture is one of the priorities that must be achieved in every cultural utilization activity with a preservation perspective.

The government is expected to provide space, facilitate the activities of the artists to continue creativity and provide recognition and appreciation for the arts and culture. Customary instruments in the regions must also be endeavored to receive the same award and treatment as other governmental instruments.

Based on internal and external factors that are owned by the Betawi Cultural Village Setu Babakan can be used as an alternative in the preservation of Lenong Betawi art, detailed explanation is illustrated in the following table:

SWOT TABLE

This table describe about the Streng, weakness, Opportunities and Treats

Table I. SWOT TABLE for Lenong Betawie Art

IFAS EFAS	STRENGHT 1. Lenong Betawi art as art which has many moral meanings of life 2. Lenong Betawi art is a simple performance	WEAKNESS 1. Lenong Betawi art is considered an outdated and boring show 2. The lack of public knowledge about the Lenong Betawi art
OPPORTUNITIES 1. Lenong Betawi art as a cultural heritage at Unesco 2. Lenong Betawi art as a place to channel talent and creativity	Strategi SO 1. Lenong Betawi art as an art that has many moral meanings of life can make it easier for young people to channel their talents and creativity	Strategi WO 1. Holding regular art performances in order to exchange ideas so that Lenong Betawi art can develop and be better known by the local community and foreign tourists visiting
Threats 1. There is no media that raises art about Lenong Betawi 2. The magnitude of the influence of the modern era development which increasingly makes the art of Lenong Betawi sink	Strategi ST 1. The manager of the Betawi Cultural Village UPK Setu Babakan must further maximize media such as print media, television, pamphlets, brochures, online media (website, facebook, twitter which contains information about the location of the United Nations Setu Babakan 2. Manager of UPK PBB Setu Babakan must be able to create new innovations to present a culture that is modern without leaving the traditional elements	Strategi SW 1. It is hoped that Lenong Betawi art can further update the story of the show with a more modern story without leaving the moral meaning of everyday life 2. Creating new things in Lenong Betawi art to make it more interesting

CONCLUSIONS

The Setu Babakan community is a native and migrant community, optimistic that the goals of the Perkampungan Budaya Betawi Setu Babakan can be achieved, namely to develop, foster and preserve Betawi culture, one of which is Lenong Betawi art.

With the Perkampungan Budaya Betawi Setu Babakan on the one hand bringing 'fresh air', for the Betawi people to be able to maintain the Betawi culture. As such it truly is an achievement worthy of appreciation.

But on the other hand, Betu Setu Babakan Cultural Village communities, both native and migrant communities, have limited knowledge and understanding of Betawi culture. One of the reasons is the swift flow of modernization into Jakarta, which has shifted the culture that had already existed. For this reason, the community should participate in activities related to

Betawi culture, so as to increase their knowledge of Betawi culture, including Lenong Betawi art.

Therefore, it has become a necessity for all parties involved to maintain and preserve the Lenong Betawi art and other Betawi cultures, including in terms of directing and fostering the younger generation in an effort to preserve Lenong Betawi art. The government should continue to motivate and facilitate the residents of Setu Babakan so that people feel the need to preserve and develop Betawi culture.

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