

CILOQAK IN ORAL TRADITION OF NUSANTARA (A STRATEGY AND LOCAL CULTURAL POLITIC)

I Nengah Duija

Abstract: Actually the potency of art of local culture can be used as a local power and all at once as an opportunity to embody the concept of “glokalisasi”, that is the globally local oral tradition and the localized-global thought. But, in reality, mainly of the oral tradition, the power, authority, national politic and globalization marginalize art and local culture. Marginalized oral tradition and art of local culture seemingly does not have any defense politically from the concept of state authority of which is too dominant so the art of local culture is not able to represent itself before such external power. One of the arts of local cultures is the *Cilokaq Music* from the Province of West Nusa Tenggara (NTB). A year ago, on December 16th, 2006, the *Pekan Apresiasi Budaya NTB* (the Cultural Appreciation Festival of NTB) in collaboration with the *Balai Kajian Sejarah, Nilai Tradisi, Bali, NTB*, and *NTT* raising the *Cilokaq* as one of the topic of discussions. *Cilokaq* is one of the oral traditions in the form of ethnic music of which is the identity of coastal culture in Lombok island, that obtained an influence from the Bugis tribe and the Mandarin (China) tradition. The chatting in this national official forum raised the *Cilokaq* as the “resistance” to the hegemony of capitalism culture entering into the *Bumi Ghora* (NTB) and this culture resistance, all at once, is one of the self-representations of local culture in the national and international level. This self-representation is one of the strategies in the politic of culture and identity.

Keywords: Cilokaq, Oral Tradition, Politic of Local Culture.

Bhinneka Tunggal Ika,

Thus the founder of the Indonesian Nation and Country providing a main characteristic to the Indonesian society. The expression becomes the slogan of the free Indonesia, is attached in the Symbol of Country of Garuda Pancasila. That is an acknowledgment, all at once an inauguration, to the right of living within the Country of Republic of Indonesia for about 700 tribes or *puak*, their cultures in general, and their languages specifically. (Prakirti T. Simbolon, 1999:14)

There is someone studying the local art but he/she never watch the art performance. An art is not merely words and theory. An art possesses its own language that is difficult to replace by using theory and ‘words’ only. (Ratna Riantiarno, 1999:8)

Globalization is often viewed as the cause of rationalization, consumerism, and commercialism of local cultures (tradition), which in turn resulted in the destruction and loss of the national culture. Such view is quite unfair, for it discounted the other side of the coin, which is the strategy and dynamics of the local cultures in responding the globalization. The contact and trade of culture between modern global culture and local culture are deep and intensive, which according to postmodernism viewed as glokalisasi (globalization an localization) of culture, where the element of local and global culture collide and mixed into one (Trijono, 1996:137). Based on the above postmodernism view, we can see there are two sides of the relation between the local and global culture, in one side the strength of local culture (tradition), that the global culture does not erase the identity of local culture (tradition), but in the other hand, the global culture also absorb

the local culture (tradition), which makes it adaptable and work together in a multicultural atmosphere.

The above explanation has express about the phenomena of culture politics in local, national, and global perspective. Further observation showed that there are three traditions, which develop simultaneously in the above concept, which are: (1) Local Tradition, which bears the politics of tribal identity, as, presented in the first part of this study. (2) National tradition, which implies the philosophy of Pancasila. (3) Global tradition, which are implied in the aspects of science and technology and its utilities. In practice it is difficult to express borders on these three traditions, although it can be theoretically identified, (Duija, 2005:2).

Explaining about the above concept of tradition will not be complete if we have not talk about the proportional view of oral tradition as a part of tradition itself. This is caused by the fact that tradition can be viewed from two perspectives, the first is the Literal perspective (written) and the second is the Oral Perspective (oral tradition). Nowadays scholars tend to give more attention to oral tradition as a source of scientific analysis in some universities. It will be highly not proportional to view oral tradition as something left over from the past, and as a suburban culture. Oral tradition has both social and cultural aspects. The social aspects relates with the individuals involved in it, the aim of the tradition/event, and the system of the tradition. Meanwhile the cultural aspect is related with the moral of the message, and the symbolic and rules applied in the tradition (Sedyawati,1996:5).

Based on the above quotation of Indonesian motto, the oral tradition in Indonesia developed through diversity. The diversity should be understood as a richness of a nation culture, which consists of goals, way of life, and the source of the tradition. And all this should be understood in the context of time and place where the tradition develops. Should the understanding is not done by this way the such understanding will be vague, since it is seen and observed from a view which does not conform the tradition itself. The understanding can be done through a process of revitalization in the effort to preserve the local culture.

One of the varieties of oral tradition is the oral tradition of ciloqak, which developed in West Nusa Tenggara (NTB). Ciloqak is one of Lombok local culture that roots has crystallized in the hearts of its supporters. Sincere revitalizations steps need to be taken to ensure its survival from the blows of modernism and even postmodernism culture. In this study some features of ciloqak will be explained, namely: the position of ciloqak in the variety of national local tradition through a dialog of culture that is a truly great opportunity as a political strategy for the local culture. After we define the position, how is the ciloqak as a political strategy for local culture, national and international, and what are the meanings implied in cilokaq as an NTB local culture politic.

DISCUSSION

The Indonesian Oral Tradition

Oral tradition is all form of discourse that transmitted orally, following patterns that already embedded in the society. The content may vary from stories to account about ceremony and ritual. These stories can be about genealogy, myth, legend, tale, and heroic stories (Sedyawati, 1996:5). The tradition develops from mouth to mouth and resulted in different version of the story. According to Suripan Sadi Hutomo (1911:11) the oral tradition consists of some elements, namely (1) oral literature, (2) traditional technology, (3) folk science developed outside the palace and cities, (4) religious elements and folks believes outside the boundaries of religions, (5) folk art outside the palace and cities, (6) traditional Laws. UNESCO suggested that the oral tradition includes (1) oral literature, (2) traditional technology, (3) folk science, (4)

religious elements and folks believe, (5) folk art outside the palace and cities, (6) traditional Laws. From the above class, it still can be divided into smaller parts numbering to 45 parts (Koentjaraningrat, 1982:4-7; Rusyana, 2006:11-13, Suripan, 1991:11).

Pudentia (1999:32-35; Duija, 2005: 4-5) suggested the following understanding upon Orality as follows.

Oral tradition includes everything that has relation literature, language, history, biography and other form of science and art that are passed from mouth to mouth. It means the oral tradition does not only includes folklores, riddles, proverbs, folksongs, myth and legend as what most people may have thought, but also relates with the cognitive system of culture, namely History, Laws, and Medication. Oral tradition is everything that passed down from generation to generation, both in written form and oral form, and can also be explain as discourse without letters. Oral tradition does not owned by oral people only. The implication of the word oracy-written differently from orality. The first is understood as the letter of sound, while the second orality, means the ability to speak through letters. Oral form among written society frequently viewed as a product of uneducated society, something not yet written, something considered as raw, imperfect and frequently judged by the criteria of letters.

When we describe oral form using written measurement, there will still some distinct features of the oral form that goes undisclosed. There will also some disclosed features, but still cannot be embodied. This does not mean that there is no relation between oral and written world, or vice versa. There exists a relation between that two worlds, which is in fact very interesting (Teeuw, 1980: 4-5). The relation of the two, especially in Malay, is based on the belief that by understanding the interaction of the two world, one can truly understand both worlds (Sweeney, 1991:17-18).

In some areas the relation or the writing of oral tradition into written text, as explained above, surely have different backgrounds. One of them is the importance of preserving important values for the next generation. In the development, text based on oral tradition tends to have various version. This is influenced by the style of the writer, by altering or adding the sequence and the plot of the story. Therefore there are many written text that came from oral tradition (Lubis, 1996:13). This was done to preserve the tradition.

When we observe the above explanation we will see that the scope of tradition is very wide, and still needed intellectual touch to dig for sources, potential, and fact of culture that remains hidden. The potential and fact according to Edi Sedyawati consists of (1996:6) (1) Genealogy System, (2) cosmology and Cosmogony (3) History, (4) philosophy, ethics, moral, (5) local knowledge, and (6) rules of language and literatures.

Strategy and Local Culture Politic

By the end of 19th century the paradigms which is used for the study of human and culture still sourced from the Enlightenment age of 17th and 18th century, it is a concept which is very optimistic in viewing human and its institution towards higher perfection- a development which is purely urged by the mind and common sense. However, the use of mind and common sense does not guarantee that the analysis upon human and its culture will resulted in a knowledge that immune from various form of empiric reality or give more comprehensive understanding about that reality (Masinambow,1994:2). Therefore culture domains till possess important role in the development of culture politics. to understand more about human in its own ethnic. The existence of human and culture need special development strategy to enter the domain of culture politics.

The culture politic has two aspects, the aspect of goal, and the aspect of ethic or the norms used to achieve such goals. Culture is the embodiment of human life and behavior. Culture is a

process of human who tries to understand, conquer and reset the ever-changing nature. Therefore the development of Indonesian culture politic will remain influenced by the development of the world. (Ali,1993:121). The culture politic lies in a spiral transformation of cultures, where the traditional culture follows the modernization. And modernization also rolls within the circle of tradition following the way of thinking of its adherent.

According to Jordan and Weedon 1995 as quoted by barker (2005:466), in broad sense the culture politic is understood as (1) the power to name, (2) the power to represent common sense; (3) the power to create official version; (4) the power to represent the valid social world. Culture is a battle zone where various version and meanings about the world race to win the domination and pragmatic claim over the truth. The truth in culture domain develops in the pattern of power. In this sense that we can understand that “the power to name” and to describe is a form of culture politic.

The position of the tradition culture is not free from the struggling of Identity politics¹ that continue to fight in the effort to form a hegemony though power. Therefore, the observation upon tradition culture in every form of expression as a fact of local history is a form of cultural “resistance” from a hegemonic community in nature

The culture politic has to develop art and create art to become one power to free Indonesians, and develop their personality. Culture politic aims at strengthen the value of democracy. The culture politic should have improve the Indonesians understanding of their varieties in terms of society and culture which also needed political tolerance in facing other political views (Ali, 1993:133-138). Therefore the revitalization of *ciloqak* is a political strategy and a local culture politic, in the sense how a local tradition can be local favorite, without denying other subsystem. This will improve the strength of local NTB culture and prevented it from diminished by national culture politic and global culture.

In the frame of Indonesian culture we have to think about the problem of Indonesian culture we need to think about the problem of culture politic, which is the national policy containing the planning, guide and rules which used as the basis as the foundation for the doer of the nation culture. The forms of culture politic are (1) social control, is the way to control problems occurred in the society, (2) social norms, are the rules which bound the people, and used as guideline of social behavior according to local values.

Cilokaq Oral Tradition

Cilokaq is a form of traditional orchestra from Lombok, which consists of various instruments namely: (a) two Gambus, which function as a melody and an accord, (b) two violins, both function as the melody, (3) flute and pereret, function as melody and (d) three Gendang (drum, each functions as the rhythm, dynamics and the gong, Rerincik as the Ritmic (Tim Penyusun, 1991:13).

Cilokaq is an oral tradition in the form of music² for the society of the West Nusa Tenggara of which is one of the 25 types of traditional music recorded in the *Ensklopedi Musik dan tari Daerah West Nusa Tenggara* (Encyclopedia of Music and Dance of West Nusa Tenggara). This is, indeed, an evidence that in the culture tradition of West Nusa Tenggara since its ancestor had as sense of a high and supreme aesthetic. In the Encyclopedia it is stated the following:

Initially the *Cilokaq* is derived from a game of *gambus*. With this gambus the people perform the songs in order to fill their spare time and function as relaxant. Gradually the gambus is added and is combined with other instruments as the complement of rhythm, melody and rhythmic of the songs performed. In 1948 a village named Lengkok Kali, Sub District of Sakra, and this music was performed as an orchestral music. The first performance was led by Mamiq Srinatih (the late), who, then, was considered as the creator of the *Cilokaq* music. The name of *Cilokaq* was taken from the one of the names/titles of song which was very fond of by them. The meaning of *Cilokaq* itself up to this present is unknown. But the view stated that *Cilokaq* comes from the word *seloka* is closer to the reality, because the poems cited constitute *seloka*. In its evolution history the *Cilokaq* music was

known by the society in about 1968 after having the counseling from a *kroncong* musician named Lalu Sinarep. He tried to include the technique of *kroncong* music and other songs to the *Cilokaq* (Team of Compiler, 1991:15).

If we pay a close attention to the above *Cilokaq* music, it appears that the historical journey of this type of music is long enough so it may be stated that this music had been taking the root in the culture of West Nusa Tenggara nowadays. The aesthetical essence of this music also indicates how the *Cilokaq* is able to soak up the next traditions through the touch of technology of which comes later on. The view that faces the tradition and modern as an opponent is not entirely correct. The tradition of which has a past orientation and the modern has a future orientation is not completely right as well. The works of tradition culture that provided the self identification may be worked on in a modern way and will not pace clumsily in a modern society (Hastanto, 2006:4).

The art of *Cilokaq* music as one of the types of traditional arts in order to perform a traditional communication in the relationship of horizontal (*muammalat*) between the humankind, is monotonically and dialogically performed, by singing (using *pantun* or poems) and is accompanied by traditional music. Besides, the word of *Cilokaq*, according to the linguist, is derived from the Sanskrit “Ciloka” or *Seloka*, that is a poetical wise word consisting advises and life philosophy. In its mother tongue *Cilokaq* uses Sanskrit or Central Javanese (*Kawi*). Then, in the Sasak artists, the people said that *Cilokaq* derives from the Old Sasak language, that is *Cid an lokaq* means “the old man” who is old in his age, old in his experience and old in his personality, who is reasonable providing advises (Arzaki, 2006:2). *Cilokaq* derives from the *seloka* language of which in Sasak language is called *lelakaq*, constitutes the art of letters comprises of *larik*-attachment and the content of messages (Putra, 2006:1).

1 The Position of *Cilokaq* in the Oral Tradition of the Archipelago

According to Koentjaraningrat (1982:4-7; compare to Rusyana, 2006:11-13) breaks down the following oral traditions :

- a. Oral art consists of :** (a) fairy tale, (b) myth, (c) legend, (d) epic, (e) poem, (f) song, (g) joke, (h) joke drama, (i) proverb, (j) aphorism, (k) puzzle, (l) mantra.
- b. Traditional Technology consists of :** (a) productive equipment, (b) ceremonial tools, (c) sounds device, (d) traditional weapon, (e) container, (f) clothes and textile, (g) plait, (h) regency building, (i) transportation means, (j) food and beverage preservation.
- c. Folk Knowledge consists of :** (a) about natural environment, (b) atmosphere of flora, efficacy of plantation, fauna, (c) substance and raw material, (d) human body and characteristic of human beings (foreboding science), (e) space, time and figure (prediction science).
- d. Religious of Folk Belief consists of :** (a) system of belief, (b) system of rites and ceremony, (c) religious tools, (d) religious architecture.
- e. Art consists of :** (a) sculpture or fine art, (b) relief art, (c) art of carving, (d) art of textile, (e) art of decoration, (f) art of painting, (g) art of vocal or singing, (h) art of instrumental, (i) art of letters, (j) art of cooking.

If we pay a close attention to the division of oral tradition made by UNESCO as quoted above by Koentjaraningrat, so the position of *Cilokaq* in the form of music art and also contains vocal reproduction (the song that is sung), so the *Cilokaq* in the aspect of *form* belongs to the group of oral tradition (5), that is art with the sub-art (g) vocal and (h) instrumental. Besides the *Cilokaq* also contains the sounds instruments related to the group (2), namely the traditional technology sub-sounds (c) and also the group (1), that is the oral letters sub songs (f) and *paribhasa*³(proverb) (i).

While in the aspect of *content* possibly the five traditions group possesses the portion in compiling the meaning of *Cilokaq* in a wider meaning. Thus, *Cilokaq* is not only possessed by the

society of West Nusa Tenggara but also belongs to the Indonesian society (read : the multicultural concept), even the international society as the category formulated by UNESCO above. Thus it may be illustrated by the following scheme.

Model/skema di scan saja dan bisa dikecilkan, sebab ketika rinto edit susah dan rusak

Cilokaq as the work of music (instrumental) because this art obviously uses the instrumental apparatus: (1) the tools of picking (*gambus*), (2) the tools of scraping (violin), (3) the tools of blowing (flute), (4) the tools of striking (gendang or drum), (5) *Pereret* (kind of flute), (6) and also *Rincik* (Team of Compiler, 1991:14). While according to Jalaluddin Arzaki (2006:3) the tools (instrument) of *Cilokaq* music are (1) Violin, (2) *Gambus*, (3) *Mandolin*, (4) *Gendang* or Drum, (5) *Jidor*, (6) Flute, (7) *Rincik*, (8) *Petuk*, and (9) Gong. Whereas the artists or the players involved in the *Cilokaq* music performance are between 13-17 players even in the modern *Cilokaq* the players will be of 12 people, namely:

- a) Musician : 9 (nine) persons
- b) Singer : 4 (four) persons
- c) Background Dancer : 2-4 persons

Cilokaq as a singing because this art uses songs, such as the song of *Kayaq* of which is very popular in the society. To make it clearer consider the following quotation of the song *Kayaq* :

*Bangkit payaq ariq, sintung goro,
Kelak kelor ariq, sintung tumpah,
Te bekayaq arig porong-porong,
Mun selemba ariq ate susah.*

Meaning:

The rice field is not planted brother, moreover dry,
Cooks the *kelor* leaves brother, but spilled,
Let us do kayaking brother,
In order to forget our misery (Team of Compiler, 1991:18)

Cilokaq as the tools of sounds because all the instruments as well as the songs in this art is indeed an audio-visual (may be listened and watched) one. While *Cilokaq* in *paribhasa* because this art uses one of the types of *paribhasa*, namely in the form of *pantun*.⁴ The *pantun* intended is that the *kayaq* song in the form of *pantun* consisted of four lines (Team of Compiler, 1991:16; compare to Arzaki, 2006:1).

1 A Glimpse of *Cilokaq* Traditional Music Development

According to Lalu Prima Wira Putra (2006:2-3) the development of *Cilokaq* music is as follows:

As an art that survives within the society the present of *Cilokaq* is not apart from the high commitment of the artists who are consistent maintaining this type of music. In the decade of 1970s this music is as if disappeared from the attention of the society because of the presence of demand on *dangdut* orchestral as folk entertainment that was very popular in the bottommost society. Usually the society performs the *Cilokaq* in order to make the night festival merry in a party of “begawe”, the new trend of which has been replaced by *dangdut* music. The competition in the field of entertainment becomes more lustrous, then the *Cilokaq* is left behind by the supporting society. At the later decade the program “begawe” is made live by the presence of single organ musical that is considered more practical and cheaper, the result is “begawe” lost its traditional nuance. The struggle of the artists of *Cilokaq* music is never ending, one of them is the all round maestros Al-Mahsar, the leader of *Orkes Pelita Harapan*, created the group named *Pusaka (Putra Sasak Asli)*, compiled its premier album “Sorong Serah” and the most important thing from this awakening of traditional art is the role of “Sri Record” led by Bapak Sugriwo (descent ethnic) who is also the owner of *Stasiun Radio Gemini Mataram*. Some artists of Lombok are also participating and contributing in order to support the music of *Cilokaq* with their works of letters, they are H.L. Agus Faturrahman (Penujak) and H.L. Anggawa (Gerung). The success of Al-Mahsar encouraged the spirit of studios of traditional *Cilokaq* music existed in the suburban in order to emerge its existence back to what happened in the past. *Sanggar Sakra*, for instance, emerged the Group *Cilokaq Perdana* led by Sad Alita, in the form to maintain the genuine tradition. Sakra, then, was very identical with the *Cilokaq* music. After the Group Perdana having broken into other groups that is Sukareda led by Mariati, and group Mulajati led by Sahrama, they made it very productive. Later on the *Cilokaq* did not only become the monopoly of the artists of East Lombok, but had been appeared some *Cilokaq* in some areas with their own characteristic such as in Jelantik of Central Lombok, Gerung of West Lombok and Mataram.

The development of *Cilokaq* art as stated above may be understood if it is related to the development of local culture of the whole West Nusa Tenggara. The condition of local culture of West Nusa Tenggara can be viewed from the threefold, they are (1) because of the reform together with the fall down of *Orde Baru* (New Order Era) of which is so systematically force the homogenous of culture emerging the openness of local culture, (2) besides the religion as the core of any attitude guidance, the CUSTOM still possesses nearly each of aspects of life of the society that caused all the individual lives are very limited and codified, (3) the local genius and the local supremacy as the part of culture are expected as an ability to absorb and hold selection and processing actively any influences of foreign culture so it may be obtained new creations, is not

completely understood let alone applied by the society (particularly the teenagers), (4) the role of culture from other ethnics existed in West Nusa Tenggara possesses a very significant contribution as a valuable local culture of West Nusa Tenggara (Musbiawan, 2006:2-3).

But the realities emerged at present to the culture of Sasak local are (1) the shift of value reference from the traditional value to the religion value or other values of which is not based by a strong and wise comprehension, (2) there is a tendency to separate strictly between the value of religion and culture, (3) the more diminishing of pride, the sense of belonging as well as the appreciation to the traditional dimension, (4) stagnancy of the socialization process and value transformation systematically because of some both internal and external factors, (5) malfunction of cultural institutional existing in the society as the guardian of values, the institutional of society participation as well as cultural transformation, and (6) the absurd of culture image that is based on the system of value caused the expression of culture through the products and media is less representative to the existence of a cultural community. Some internal and external factors make worse and worse the condition of products on Sasak culture in the system of civilization nowadays (Faturrahman, 2006:3). If the reality of Sasak culture is like this, it may be understood that the development of *Cilokaq* in the treasury of cultural tradition will experience “up and down”, even it possibly will be extinct. This extinction will be closer because of the influences of global culture are more increasingly generating “hegemony” to the local tradition or culture.

2 *Cilokaq* the Identity of Coastal Culture and Agrarian of West Nusa Tenggara

Studying the oral tradition will help catching the disguise symptoms in the heir itself, like the need of spiritual, ambition, frustration, and the matters that cannot be understood through any empirical observations. The heir of active oral tradition is the human who chooses, summarizes, and interprets the experiences of life by using the imaginary power and then is embodied in the form of passage (Sutarto, 2006:3). Cultural art as an expression of human feeling is a need that progresses according to the development of human life and their environment. Alan P. Merriam (in Soedarsono, 1985:17) stated the music in human life possesses 9 functions, they are : (1) as the media of ceremony, (2) as an entertainment, (3) as a means of communication, (4) for the symbolic offering, (5) as the physical response, (6) in order to keep the harmony of society's norms, (7) as the affirmation on social institution and religious ceremony, (8) as the media of continuity and stability of culture, and (9) to the integrity of society.

If we view to those nine functions of music above, so the *Cilokaq* music has a relation to the life of Lombok culture in any social indication may be traced through either the form or the substance of this art. The prominent function is as an entertainment, means of communication, keeping the harmony on norms of society, affirmation on social institution, the continuity and stability of culture, and the integrity of Lombok society. Those functions are seen in the social indication and it may be simply observed : *first* the existence of coastal culture; the coastal culture may communal in nature, the touch of outside culture is more intensive so it emerges the compromise of culture in the form of acculturation, solidarity of the group is relatively high, the existence of the relaxing leisure or filling the spare time, and the orientation of life to the sea (read : myth of the sea) as the symbol of fertility and prosperity. The identity of coastal culture is the existence of the music tools of *gambus* that is most possibly as the influence of Bugis culture of which is brought by the fishermen of Bugis, Buton, Mandar who frequently anchor in the coast of Bima and Lombok, so this *gambus* in Bima is called *gambo* and in Songak is called *penting* (Team of Compiler, 1991:22).

The characteristic of coastal culture may be overlooked through the origin of *Cilokaq* music; based on an oral chatting this *Cilokaq* music was recognized when the arrival of the Islam preachers from Goa, South of Sulawesi around the 16th century. At that time the expanse of Islam religion in West Nusa Tenggara was started from Bima, went along the edge of Sumbawa, then entering the Lombok Island was in the framework to the consolidation of Islamization of the Sasak people who, at that period, had adhered Islam since the end of 13th century M by using the

belief religion system of Buddha and Telu. All the Islam lessons are expressed by using music and song in the form of “Seloka or Cilokaq” whose lyric of poem is arranged in the form of pantun and poem, as the influence of the art of letters (poetry) of Malayan from the land of Malaya, especially Malaka (read Malaysia and Sumatra). The next expanse was its quality was strengthened from the influence of the Preachers and the scholar of Islam who came and were from the tribe of Banjar in South of Kalimantan around the 19th century M (Arzaki, 2006:5). The base tool of *Clokaq* traditional music, that is *Penting*, is a string tool made of a wood chip that is shaped hollow as the tool of gambus music. The hollow on the wood chip will produce the resonance of vibration from the string made of *tasik* (string). The presence of the society “Perahu” (Bugis, Buton, and Mandar) that brought the influence of Malayan culture became the basis of the development of *Cilokaq* music. The Malayan culture was also predicted stronger and stronger by the presence of Goa Kingdom that expanse his power to the Lombok Island and Sumbawa around the year 1640s (Putra, 2006:1).

Second, the existence of agrarian cultural identity with the belief of the emergence of the maintained prosperity in Selaparang. In order to make it clearer, observe the quoted song above, but to the interest of analysis, it does not matter if we observe it once more :

*Bangket payaq ariq, sintung goro,
Kelak kelor ariq, sintung tumpah,
Te bekayaq arig porong-porong,
Mun selemba ariq ate susah.*

Meaning :

The rice field is not planted brother, moreover dry,
Cooks the *kelor* leaves brother, but spilled,
Let us do kayaking brother,
In order to forget our misery (Team of Compiler, 1991:18)

The above quotation is clear to provide us the comprehension on the existence of agricultural tradition in the Lombok society. But, it seems that this tradition does not run properly because of the geographical condition of which is not as prosperous as the other area. On such matters the agrarian tradition identification may be viewed on the *pantun* used. *Pantun* is generally possessed by the agrarian society and is frequently used at the paddy plantation or the harvest time, in a very joyful condition welcoming the harvest period.

Besides, the other culture identity is the problem of prosperous on the society of Lombok (read: Selaparang). The prosperity expressed by the art is the hope of the society of Seleparang kingdom besides the preservation of their custom and religion. The local knowledge on the real prosperity if the natural environment (the rice field and the coast or sea) provides welfare to the people by processing and sailing well. This may be considered on the poems of the following song.

Selamatlah rakyat Selaparang (Safe the people of Selaparang)
Yang selalu berdarma (Who always do the right things)
Yaitu rakyat kerajaan Seleparang, (That is the people of Selaparang kingdom)

Selamatlah adat dan agama rakyat Selaparang, (Safe the custom and religion of Selaparang people)
Yang selalu hidup makmur, (Who always live prosperous)
Yaitu rakyat kerajaan Selaparang (Tim Penyusun, 1991:18)
(That is the people of Selaparang Kingdom) (Team of Compiler, 1991:18)

***Clokaq* and Political Strategy of Local Culture**

In the context of oral tradition the re-revelation of tradition value is a form of identity representation. According to Firedman (in Kleden-Probonegoro, 2006:2), representation or accurately the identity representation is an arena of battle where the meanings are interpreted. The

category of identity that have been previously formed is re-represented, and in the process of re-representation the problem of identity becomes something that always political in nature because it involved various difference on the meaning of an identity. For example, the identity of West Nusa Tenggara, in the cultural politic it is not something that is *given*, — it existed traditionally and no need to be talked about — but something that must be fought, or negotiated.

In the context of *Cilokaq*, the representation of culture identity of West Nusa Tenggara is really something to be fought as an entity of culture of West Nusa Tenggara, of which will not exist in other area or region. One of the efforts is through “dialogue of such this culture”. What is doing today in a political of culture is very significant for the continuity of the cultural identity of West Nusa Tenggara for this period and for the near future. *Cilokaq* is an “icon” of culture of West Nusa Tenggara all at once the cultural identity of Lombok. In order that this cultural identity is able to survive and is acknowledged by the society of Lombok, Indonesia, and International, so the strategy and cultural politic is necessary that refers to the multicultural ethic. Means the strengthen of the entity of *Cilokaq* culture will not extinct the entity of other cultures, but has a significant enough to the “bargaining position”.

Cilokaq as an important part of local culture of West Nusa Tenggara has weight challenges this present. Those challenges are (1) non-technical problem management that always becomes inhibit factors for the development of this tradition music is the management of poor studios. The apportionment of income that is felt improper by the members is always becomes the source of dissension, because, generally, the policy is dominated by the “principal” (the leader of group). (2) The insight and technical ability; insight and technical ability is very determining the life continuity of this traditional music along with the competition of entertainment media in this sophisticated era and the tendency to the future of which is more advanced. The theme conveyed to the society need improving so that it is more contextual with the up-to-date condition and covers the more various social aspects. (3) The social view to the profession of Local Artists; the image of traditional artists are still considered “oblique” by the figures of society mainly the religious figures, it also influence to the extent of the acceptance to the works of tradition artists within the society. (4) Protection to the Copy Right; the inhibit factors of motivation caused the art works on *Cilokaq* traditional music recently is the thriving of “hijacking” action, although the Rule on Copy Right had been issued, but it is difficult to be accessed by the group of traditional art that is in panting condition (Putra, 2006:4). In order to overcome such challenges it is required the commitment from all component of the society of West Nusa Tenggara to encourage the strengthen on local art as a type of strategy and cultural politic.

As this strengthen strategy it is possibly needed to undertake the strategy and politic of culture, such as : (1) raise the *Cilokaq* music in the activities on scale of either local, national, or international, (2) try the effort to a continuous consolidation and preservation, (3) the role of local government is very strategic, mainly on the funding matters, (4) providing reward to the artists who have been participating in preserving the *Cilokaq* music, (5) include the *Cilokaq* as one the local load or subject, and build the infrastructure (open stage) as the place of appreciating the art, not only for *Cilokaq* but for the types of other art of cultures as well. Thus, politically the culture of *Cilokaq* definitely has been at the “battle of identity politic”, of which is in a polite, civilized and etiquette manner.

Cultural observer of West Nusa Tenggara, Musbiawan (2006:6-9) stated the direction of local culture development of West Nusa Tenggara with the following scenario : (1) premier step, that is the local culture of West Nusa Tenggara should have an ability to develop the three coverage; namely the interaction on intern local cultures, interaction with the national cultures, and interaction with global cultures. (2) Other steps : (a) local language should have an active role as an alternative introductory language in the Elementary School (SD), (b) participation of the society should be improved, (c) spreading of the result of overview, writing that discusses the culture more intensively, (d) raise of local genius of all ethnic as the power of culture competition, (e) participating actively in interaction with other cultures, (f) participating actively

with national cultures, (g) the role of adaptation still need improving, (h) improving the appreciation of society to the products of culture, (i) improving the quantity as well as quality of the event of local cultures, (j) budgeting the fund of cultural activities in the APBD, (k) tourism should not shift the role of adaptive figures, and (l) keeping to develop the way of positive thinking within the society.

The above scenarios need the seriousness from any parties in running the direction of local cultural development of West Nusa Tenggara. The ability to manage the human resources as well as the cultural resources will determine the style and quality of cultures produced. The potency of sources on local cultural production of West Nusa Tenggara is very countless, and it needs bringing up to the national and international arena as the type of “cultural politic” in the era of globalization nowadays.

CONCLUSION

Cilokaq is one of the oral traditions of West Nusa Tenggara in the form of local music, of which is the representation of art : music, singing, *paribhasa*, and sounds. *Cilokaq* is the form of art that within itself, indeed, reflect the identity of Lombok culture; agrarian, coastal culture. As the type of art of which is the revelation of culture of West Nusa Tenggara, so the *Cilokaq* needs “fighting” in the context of cultural politic, in order the entity of this culture will not be “extinct” by either the national or global cultures nowadays. For this reason, it is required the strategy that involves the local government of West Nusa Tenggara and all the supporting elements of the *Cilokaq* culture itself. This effort may have or may have been undertaking, as what carried out this present. This activity has included in the category of identity and cultural politic. Behind of all this problem, it is expected to all the components of West Nusa Tenggara societies to have a strong commitment to the development of traditional culture primarily the *Cilokaq* in order that it will be able to be the traditional art of which has the supremacy and is able to be the power in the arena of cultural politic either nationally or globally nowadays.

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