

## REINTERPRETING THE *GAMBANG RANCAG* ORAL TRADITION

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### Abstract

This research aims to describe (a) gambang rancag orality, (b) gambang rancag function, and (c) form of inheritance of gambang rancag as acculturation of Betawi culture with other cultures in Indonesia. The sources of data are from various essays of academics about the gambang rancag and Betawi and the transcription text of gambang rancag the play of Pitung and Angkri. The data collection is done by: (a) literature study, (b) observation, (c) interview. The data analysis with transcription of oral data, (b) data grouping, (c) analyzing data with the concept of Parry Lord formula, A Teeuw Functionalism, and Vansina Transmission. The results showed that (a) the success of gambang rancag performance was supported by various aspects of performance, (b) the gambang rancag has various functions (entertainment, education, social, economic) and there are various ways to inherit the gambang rancag, but it has not been effective due to its implementation is not maximal yet.

**Keywords:** Formula, orality, staging, inheritance system.

### 1. Introduction

According to Kunst (1934, p.308) Gambang Rancag that lived in Batavia and the surrounding area that gained Chinese influence was used to accompany the stories sung (what is called poetry) about impressive events that happened in the past years, for example the story of Pitung Rampok Betawi, Angkri Hung story in Betawi, the story of Delep Kelebu in the Sea, and usually as an opening accompanied by songs such as Jali-Jali, Persi, Surilang, Lenggang Kangkung, Keramet Kerem, and so on, and accompanied by a musical instrument consisting of wooden xylophone, kenong, and drum.

The term of gambang rancag according to Sopandi et al. (1999: 76–77) in the Gambang Rancag book by the DKI Jakarta Office of Culture is interpreted as the principal instrument in the gambang kromong orchestra which is used to accompany singing as a means of performing the story in the form of hooked poems. Furthermore, the word rancag is Betawi folklore in the form of rhymes or poems sung by two male singers, with fast rhythms and

melodies. So, it can be said that gambang rancag is gambang kromong music accompanied by songs that tell Betawi folktales in the form of rhymes or poems and are put in jokes or humor. The story sung by the song is called the story of rancag, which is in the form of hooked poems and poetry. The following is an example of a form of hooked pantun, namely Rancag Si Ankri, Jago Pasar Ikan, which was once performed by Rojali alias Jali Jalut (78 years) and Samad Jali Putra Pekayon Gandaria in 1980.

Unfortunately, the gambang rancag who has complete literary art is on the verge of extinction. Kiftiawati (2011) and Sopandi et al. (1999) inform that that some Betawi oral literature including the gambang rancag are in alarming conditions. The gambang rancag tradition has rarely been performed. Whereas in the 1930s, the life of the gambang rancag as a live performance was quite good, in the sense that it was still quite widely performed as a performance call.

The efforts to prevent oral traditions from extinction in accordance with the Regulation of the Minister of Education and Culture of the Republic of Indonesia No. 106 of 2013 concerning Cultural Heritage in the context of the preservation of Indonesia's non-objects culture, namely considering that in the framework of preservation of the government it is obligatory to record and determine non object cultural heritage that exist in the territory of the Republic of Indonesia. Furthermore, in Chapter I Article 6 that what is meant by preservation is an effort to maintain the existence of Indonesia's intangible cultural heritage and its value through protection, development and utilization.

To overcome the gaps that occur at this time, namely the lack of professional equipment that now lives in one community, it is necessary to conduct gambang rancag training through a system of inheritance. The gap does not have an impact on the loss of one local art that has the value of local wisdom and economic value that should be used as well as possible by the government for the welfare of its people. This is in accordance with the decision of the Head of the Jakarta Department of Culture and Museums No. 1 of 2006 Article 1 and 2 concerning Guidelines for Organizing Art Training Activities at the Jakarta Provincial Art Training Center stating that in order to realize efficient and effective arts training to achieve quality training results, it is necessary to stipulate guidelines for organizing training activities at the Art Training Center.

A relevant study conducted by Muhadjir et al. (1986, p. 119) mapped the art of Betawi culture in Pasar Rebo Subdistrict since 1985. The study shows that there is only one group of scabbard gambang left, namely the gambang group Sedap Malam led by Samad Modo Pekayon RT 009 / RW 003 Pekayon Village, Pasar Rebo Subdistrict (which has now been handed down to his children and grandchildren and changed his name to the Betawi Jali Putra Art Group). Protection, development and utilization efforts should be visible through the presence of professional figures such as the gambang rancag group owned by the Jali Putra Gambang Kromong Group. Based on the gambang rancag performance data from 2010–2014, it shows that figures of rancag artists in DKI Jakarta have not increased. This picture shows a gap between the number of professional rancag artists available and the efforts and roles of the government that is stagnant.

This study aims to examine the existence of an extinct gambang rancag as an oral tradition that has a unique need to be maintained since its function is so important. In addition, another goal is to find out how the function and the use of oral traditions as an effort to protect, develop, and utilize the art of gambang oral tradition by the community. This research needs to be done in order to save the Betawi oral tradition by the government and the community as an effort and participation in the efforts to protect and develop the existing gambang rancag. Therefore, it is proper that research in this direction needs to be

done immediately to accommodate the problem of the extinction of the Betawi oral tradition that lives in the communities of DKI and surrounding areas.

## **2. Literature Review**

In connection with the object of the gambang rancag oral tradition research, this study needs to use several interdisciplinary approaches and theories. The approach in this study uses an oral tradition approach, namely the Malay poetic model G.L. Koster is in the form of the process of creating oral texts with Albert B. Lord's theory of formulas to see the subtlety of an oral literary work. Then, researchers will also pay attention to the function of the gambang rancag oral tradition for the Betawi community in DKI Jakarta. The approach also refers to the meaning of the gambang rancag oral tradition so that with this approach it will be known the process of creating text in the context of the show by means of the gambang rancag as a process of creation, gambang rancag as negation, restoration, and representation of identity. Then this research will be utilized through training the oral tradition of the gambang rancag so that the preservation of the oral tradition of the gambang rancag, especially in the Betawi community in DKI Jakarta, can continue to be realized.

Inheritance theory which must be done immediately is observation, namely the observation of the process of creating the gambang rancag oral tradition that still exists - both in terms of text structure, creator, audience, mimetic process, function, meaning of the gambang rancag in the legality of Betawi society, process negation and restoration, and how the gambang rancag inheritance system as a representation of identity that has taken place in the Betawi community. Furthermore, this research will be used as a model of gambang rancag training in the community.

In expressing the functions and meanings of the gambang rancag oral tradition, this study uses a variety of functional approaches, including those related to sociology, customs and living procedures (anthropology), as well as representation of society and culture as the final goal of this research. Therefore, researchers are expected to contribute to designing the gambang rancag training model in an effort to preserve oral traditions through protection, development and utilization as a form of responsibility from the scientific community to utilize oral traditions as cultural capital that must be preserved. While the role of the community and government is also very much expected not only to help in terms of material, but the most important thing is efforts to protect and develop and use this tradition in the future.

## **3. Research Method**

This study uses ethnographic methods which include observation, interviews, and group discussions. Data analysis was carried out by examining the oral text of gambang rancag of Pitung and Angkri, through creators, texts, audiences, and reality as Malay poetic concepts by the theory of M.H. Abrams modified by Koster, Lord, and Sweeney. Theory the structure of oral tradition of texts is seen as schemes that can be found at all levels of the story, including (1) plot schemes, (2) theme schemes, (3) character schemes, and (4) formulaic languages. While for the analysis of functions such as those presented by Teeuw (1994), there are three, namely (1) affirmations (establishing socio-cultural norms that exist at certain times), (2) restoration (expressing desires or longing for norms that have been lost), and (3) negation (to rebel and change existing norms). While for inheritance system analysis according to Lord and Vansina. Lord (2000, p. 25) that inheritance has several stages, namely: (1) that is starting with a beginner, beginner scanners will observe by

listening and repeating stories/models with memories, (2) modeled on the model that was heard by demonstrating it in a form that was in accordance with the full form of the tradition that was heard, (3) the stage of operating the whole model was in the actual performance. Once again the aid of formulas as stated by Albert Lord and Milman Parry after examining the creation process of the work of a Greek poet named Homer, entitled *Iliad* and *Odyssey*.

#### 4. Results and Discussion

##### 4.1 Orality of *Gambang Rancag*

Text in the sense of oral *gambang rancag* is not only limited to the play or story delivered by the speaker. The structure of the text can encompass the element of conveying the sound of the narrator's voice, including the music that accompanies the delivery, the movements, and the equipment. According to Koster (2008: 38) that all these elements give an element of contribution to the meaning of delivery as "gesamkunstwerk" or the result of combining several forms of art and not the results of words alone. The designer or creator does not memorize in producing oral texts without any concept or form of writing to be read as a skill to prepare materials that are ready to be woven in an oral text. Oral texts have structures, namely schemes or familiar patterns. Schemes in remembering oral texts include plot schemes, themes and characters.

For the scheme of the groove in the *gambang rancag* the *Pitung*, the performance generally starts with accompaniment music, namely *phobin* songs, vegetable songs and drama songs. *Phobin* songs are generally instrumental music, in addition to calling and waiting for the audience who are heading to the venue, also accompanied by vegetable songs such as the song *Siri Kuning*. Generally in the opening song as a form to call the audience, it is usually accompanied by improvisation by adding the name of the venue or mentioning who invited the celebration or responding to the *gambang rancag*. Subsequently entered at the core event, which was a song. The Ministry of Religion must optimize the memory of a fixed flow pattern, such as what was done by *Rojali* (79 years) (2015) when telling *Si Pitung's* plan, that:

1.a. Clamping clamps;  
if putting the lamp is allowed, why are the shells hanging;  
just listen to the father who has a guest, let it clear;  
want to take the *rancag* called brother *Pitung*.

.....

7.a. If picking *mangkudu* is said to use stairs;  
if we stick to the far picture in the *Selang* alley;  
called soldier two drums ordered to guard;  
when not a long time *Pitung* disappears

b. Again, *Pitung*, a smart person, is grooming him in a handsome way;  
he spreads up the road to be dismantled, the tile;  
He is *bang Pitung* that time is indeed in the attic;  
Look at the friend, *Jih* when he cries then he shakes, he  
drags, he brings.

9.a. *Kebayoran Pitung* come from *Tanah Abang*;  
The person is nice using a mustache, using a branch;

when he is fugitive , Pitung thought he was confused;  
if shot by the lord Sekaut Tena bang – bang – bang hit three holes.

The pattern of the master plan for the Pitung is generally fixed, the organizer when opening the plan must pay homage and information to the audience that the story that will be presented is planned, Pitung. To be able to "buzz" a storyteller or designer must be able to recreate the story when the story is presented, it must be "ngaleter", which is to make Betawi free rhymes improvised while on the stage, how to remember, "we say" at back then the couple searched for him.

The rancag artist created the plan, starting with remembering the story of Pitung which starts from remembering the storyline that the story begins with information that the story was delivered, that is, Bang Pitung, raiding at Wetan Marunde, at Haji Syamsuddin's house, hanging things, inten, batik all taken Pitung, the siren is very loud, Mr. Demang is coming, Bang Pitung has run away, Pitung has been caught in the buy mester, Pitung is guarded, Pitung runs away from jail, He was hit by three holes by Schout Hena, Pitung grave is predicted, people at parties, stories added by the scaffolders with advice to the audience so as not to try to enter jail, suffer from the wife's children, then don't copy the Pitung story, it's over.

In the plot scheme in general the story ends happily (happy ending), but in the story of the Pitung the main character ends tragically, the life of the main character dies at the end of the Hena Scout shot by three golden bullets. There are elements of heroes and myths in the oral texts conveyed by the rancag artist when they tell the Pitung program. The drafting of the text is not only given the Pitung storyline scheme but the artist must remember the formula from the pantun concept, namely repetition of some or all words, phrases or clauses from from the previous text. These skills are kept in mind by designers in compiling the chanting of the texts sung by using the plot scheme memories and the help of formulas to compile a text formulation system so that the text stories can be completed properly.

In presenting oral texts, the Pitung program does not only remember the plot scheme as a medium used by narrative speakers, but also the concept of hooked poetry or poetry which must also be adapted to accompanying music so that the rhythm is appropriate. In addition to presenting the text rancag the Pitung storyteller or designer must also be able to make improvisations that can be useful in an oral literature delivered. The humor created by the scans in the rancag text is a characteristic feature of the Betawi people, that all art has a form of humor. This form of humor in the oral texts of the gambang rancag is repeatedly performed both verbally and nonverbally. The form of humor in the plot scheme is also associated with the movements of the scaffolders in bringing dance, the designer must arrange and maintain relations with his partner, including the audience and adjust the plot scheme with the rhythm of the song and music accompanying the gambang rancag.

Furthermore, the theme scheme, which is small scenes that are always repetitive, are often raised in the narrative of the oral texts of the Pitung and Angkri songs, for example in the text of Pitung and the Angkri narrator Firman (35 years old with his partner, Jafar (48 years old) repeating repeat the choir (song with the audience if the song is performed in front of the audience of texts / emang-emang / repeated several times in order to keep the music together with the song, including to maintain the audience's relationship with the scaffold, so that the audience's concentration is centered on the song narrated

- 1.a. Pick the broken walnuts branch;  
Listen carefully so it's clear;  
the drama of Angkri has a story

Pick the broken branch walnuts;  
take papaya in petuakan;  
the Angkri has a story;  
the crocodile is on the fish market.

In addition to the theme scheme / emang-emang-emang / in each pantun verse in the Pitung schedule, it also repeats the word Pitung as a word that often appears in the Pitung series, as well as the repeated Angkri figures the names of the two main characters are referred to in the text. The aim is to remind the designer and the audience that the story that is being delivered at this time is the story of Pitung and the Angkri is not another story. The name of Bang Pitung is a figure supported by the figure of Haji Syamsuddin, as an antagonist who was stolen from his property by Bang Pitung, including the schout figure Hena often repeated as a figure who chases Bang Pitung when running from buy Mester, hereinafter referred to as shooting Pitung with gold bullets, including when SchoutHena can star after it works.

Based on the flow scheme, the themes and figures in the Pitung schedule show that the Pitung plan was built with a system of kelisanan, the plot scheme was shown by the way the scanners opened the track, the events carried out by Si Pitung as the narrated characters, and themes as schemes that must be followed as a red thread to deliver the story. The whole element of the story is presented by the designer with the accompaniment of gambang kromong music by remembering the storyline, themes, and figures bound by formulas used by designers to, link and unite a plan in the oral tradition of the gambang rancag.

#### **4.2 Function of Gambang Rancag Oral Tradition Text**

##### **4.2.1 Affirmation function**

The affirmative function in the gambang rancag text is to establish socio-cultural norms that exist at a certain time. The definition of the function can be described in the gambang rancag show text, for example when the scribe tells the song of Pitung about values to help weak people, without in the rancag text sung in the gambang rancag show, that Pitung is used as a hero because Pitung helps a lot of difficult people. In another legend, the disclosure of the Pitung series that was born from folklore that still lives in the Betawi community, since childhood Pitung learned to recite in langgar (mushala) in the village of Rawa belong, he said in Betawi terms, "people listen to kate". He is also bright hearted, handsome menepep religious studies given by his cleric, to be able to read (tilawat) the Koran. In addition to studying religion, with Haji Naipin, Pitung — like other Betawi citizens, they also learn martial arts. Haji Naipin, also a congregation expert in playing punches. Based on the description of the story, the nature and character of the person can be used as an example of planting norama values that must be instilled in the younger generation of Betawi people, that in addition to learning world science they must also study religious knowledge as a provision in a better life in the future.

In addition, another text that illustrates the cultivation of Betawi cultural social norms is also missing in the text of the Pitung si Conat rancag, how the figure of Marjan is a child figure of the Betawi people who has been given responsibility for carrying out a family buffalo, but because he has to face a heroic thief like Conat, Marjan was unable to fight Conat, at that time Marjan resisted by maintaining a family-owned buffalo, but because Conat, who had been accustomed to committing a crime once a stone fell on marjan, finally collapsed in blood. And finally fell lifeless again. The normalization of petrification of families by calling on buffaloes is the cultural value of the Betawi community that is in

accordance with Islamic teachings that it is mandatory for children to help with the work of parents including buffalo carried after returning from school or completing the study, description of normative cultivation in children as part of character education . The matter of the planting of norms in the text of the rancag which is spoken in a show to show that the Betawi community is an open society, they do not close themselves to any nation on this earth.

#### *4.2.2 Negation function*

The negation function in the gambang rancag text is to show resistance or rebellion or change the prevailing norms in the Angkri text that the heroine should represent a character who can give good norms, but the heroic terms contained in the Angkri's text are contrary to the text text of the Pitung. In the text text of the Pitung, the term hero attached to the character refers to the hero character. While the term hero attached to the hero of the Conat is a figure who commits a crime starting when Angkri is described as accustomed to committing crimes, ranging from stealing, including part of a group of heroes who often commit theft in the fish market area and its surroundings. Of the two texts there are those that function as negations for the community, but there are also texts that are used as affirmations for the community. The Angkri's text can also be used as a negation for the community. Teks Si Angkri is said to have conducted a crime operation in the Tanjung Priok area. If the desire is not granted, Angri's character and his group are not reluctant to kill the lives of their opponents.

The text of the SiPitung script is a kind of transparent text. It has functions as a negation for the people whose life was described as the hero. The term of hero was seen as a person who often commits crimes to show the self-awkward awesomeness using haunted symbols, . black clothes, sharp machetes, large bahar bracelets, and thick mustaches.

#### *4.2.3 Restoration function*

The function of restoration in the gambang rancag text is to expose desires, longing for norms that are gone or no longer valid. The messianic text that functions as a restoration is a text that is often performed. Based on the researcher's observations since 2010, d. 2015, the draft text that is often shown is the text of the Pitung script. The text of the gambang route of Pitung is the text that is always ordered if there is a response in the performance of the gambang rancag. In addition to the text of the pitung, which until now is still being shown, the text is the Angkri's plan. Finally, the haunting rancag text is shown at the Pecenongan Literature Exhibition at the date of July 18, 2013. The rest of the request are the Pitung text plan.

The function of restoration in the text of the Rancag si Pitung is caused by the desire of the people to simply recall the existence of past heroes who helped to give a heroic spirit to their people. The function of restoration in the text of rancag as a show is related to the tension between literary norms and socio-cultural norms, that a literary form that is no longer displayed, arrives at a time when shown, the audience feels longing to continue and watch the show. It is precisely here that the power of a show which according to Teeuw (1982, p. 20) when a show in modern times can still survive in its community because it has noble values for its people. Therefore, to be more focused on how to know if the Si Pitung scheme still survives in its community, it is necessary to show the strength of this story in the community, especially the Betawi community.

Rancag Si Pitung certainly has strength in its community, that power can be shown through meaning and function. Structure that supports each other and contributes to the integrity and roundness of this text. As readers of different cultural backgrounds including

different origins of the text, of course it requires a lot of effort to be able to obtain meaning and function in accordance with that tradition. To explore the values contained in the Si Pitung plan, it certainly refers to the structure of the story text. That the Si Pitung figure is the central figure in the story that portrays "hero character" or hero. According to Ikram (1993, p. 7-8) that the meaning of heroism, namely someone who is considered ideal by the community, the figure of Si Pitung is considered ideal to become a symbol of the Betawi hero or hero. Through the Si Pitung plan, depicted in verse 1.b, / pairs of ears are clearly bright; / / in the gambang route open the master plan, bang Pitung. The plan was opened with information that the character who was going to be planned was not an ordinary figure but a hero, Si Pitung.

#### **4.3 Gambang Rancag Oral Tradition Inheritance System**

Lord's (2000) inheritance model can be carried out in families and training institutions or studios through the gambang rancag training model in the process of creation as Rojali (78 years) has done to his children and grandchildren for three generations. The inheritance of the gambang rancag oral tradition is not only done at school or formally, but can also be done outside of school or non-formal. The formal inheritance system is to deliberately educate the younger generation to become more professional players, while the non-formal inheritance system through apprenticeship. Pewarisan gambang rancag is still ongoing, both formal and informal. Firman (in an interview in January 2013, at his office, Beji Depok) said that at the place where he taught, namely Jakarta 105 High School and Karawitan Vocational School Jakarta, he also introduced gambang rancag art to his students through gambang kromong music. According to the Word, the enthusiasm of his students was great for learning the oral tradition music of gambang kromong. The teaching and learning process of Betawi music and songs, of course, must be guided by the school curriculum compiled according to the competence of Betawi music and songs, the method can be by modeling, imitating the model then presenting.

Regarding the inheritance of the gambang rancag in the family specifically, Rojali (in a June 22, 2013 interview at his house, Jl. Gandaria Pekayon East Jakarta) said that he taught his children and grandchildren — those who are now proficient in thinking — the way to play gambang rancag is a modeling system and apprenticeship. His children and grandchildren are invited to see the process of Rojali training with his group if they will perform. Furthermore, Rojali gave his grandchildren the opportunity to play in the exercises and performances starting from accompanying them first, then after being able to be competent, they were finally given the opportunity to replace their positions in playing or managing.

Furthermore, regarding the inheritance model through training, Dodo Sukarda (in an interview on Friday, June 27, 2014, at Pondok Kelapa BLK, East Jakarta) said that "BLK acts as a training center tasked with conducting arts training and evaluating arts training, as well as providing art training facilities. "The purpose and objective of the gambang rancag training in 2013 was to foster the interest of the younger generation in Betawi traditional arts in the form of gambang rancag. This is so that the art of gambang rancag can survive, grow and develop in accordance with the expectations of the art world and its supporting communities. Including so that the art of gambang rancag again gets a place in the hearts of heterogeneous people of Jakarta. In gambang rancag inheritance is the process of giving knowledge or transfer of knowledge (transfer knowledge) about gambang rancag which includes gambang kromong music and especially recitation, both to the immediate family especially and to the Betawi community in general. This inheritance can be through the family, it can also be through training by government-owned training institutions. Family

inheritance is done by teaching or giving modeling in the nuclear family environment. Meanwhile, inheritance through training is described as a form of community empowerment through gambang rancang training conducted by means of training through modeling at the Institute of Arts Training Center (BLK), East Jakarta

## 5. Conclusions

From the basis of the analysis carried out on the Rancang of Pitung and Si Angkri, it was concluded as follows. The first is the structure of the oral tradition of gambang rancang the Pitung and the Angkri, both through the structure of the plot scheme, themes and figures, and formulas. It is shown that the element of memory for the scaffolding is very important in creating texts, through the memory of all Betawi life and culture,

The function of the story is shown by the function of affirmation as a form of attaching Betawi cultural values in both stories that the gambang rancang as speech literature has an egalitarian function, it appears from the storytelling of the story in the hilarious style of the two models, the restoration function shows the heroic spirit of the Pitung story In order to remember the character of Robinhood that was once owned by the Betawi of the past, the function of negation is binary opposition between hero figures in Betawi, there are colonial heroes who protect the public from pressure from landlords and colonialists, while other hero figures are vandals who do not give security for his native people.

While the inheritance system in the gambang rancang community in Pekayon, namely Sanggar Jali Jalut, carried out a traditional inheritance system by modeling, which began from observing the model, modeled on the model of the model, and demonstrated the model of planning, both through formal and informal.

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