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THE REFLECTION OF URBAN MADURA SOCIETY IN APOLONGTRET'S WORK

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ABSTRACT

The Madurese community in Surabaya is the source of inspiration for Apolong's artwork. The social structures in their hometown are still firmly upheld even if they have moved to Surabaya. Many Madurese settlements, notably those in Sawah Pulo and Semampir Surabaya, have arisen as a result. The purpose of this effort is to shed light on Surabaya's cultural variety. However, it also makes an effort to understand Madura within the framework of its metropolitan existence. It is hoped that people will be conscious of the need to appreciate, comprehend, and understand other ethnic groups.

Key words: *Madurese Society, Apolong, and Urban.*

INTRODUCTION

Madura Island is located to the northeast of Java Island, separated by the Madura Strait. It is presently partitioned into four districts: Sumenep, Pamekasan, Bangkalan, and Sampang. The Madurese people are among those who tend to move due to the high population density in Madura and their livelihoods reliant on natural conditions. The predominant segment of the Madurese population is engaged in agriculture, fishery, or the salt industry, particularly among coastal residents. The salt industry surpasses fishing in prominence, leading to Madura being commonly designated as the "Salt Island". Nevertheless, the Madurese populace cannot anticipate substantial economic advancement just from agricultural or marine products. Under these circumstances, the Madurese people opt to move with the intention of enhancing their quality of life compared to their place of origin. The migration to Java constitutes the paramount aspect of the Madurese people's migratory past. The "*Tapal Kuda*" region, specifically East Java, encompassing the area from Pasuruan to Banyuwangi, is a significant migration zone (Efendi, 1990:23).

The significance of migration for the Madurese community is seen in the fact that the population residing outside Madura Island exceeds that of those living on the island itself. Research conducted by East Java BAPEDA suggests that 75% of the Madurese population resides outside Madura, whilst just 25% inhabit Madura.

Surabaya, the heart of East Java and the nearest city to Madura, serves as a vital location for the migration of the Madurese populace. The Madurese population in Surabaya is nearly uniformly dispersed across each sub-district. Some individuals constitute permanent urban communities, specifically those residing in Surabaya, while others are seasonal inhabitants who dwell briefly for employment purposes (Andang, 2004: 31).

During migration, the Madurese people typically relocate their family to reside in the Surabaya. The highest proportion of the Madurese population in Surabaya is located in the North Surabaya region, called Semampir District. This is due to its proximity to the Tanjung Perak port and the Ujung-Kamal crossing. Numerous individuals reside and establish themselves in this

region, despite the necessity of living in confined spaces within narrow lanes that appear unclean. Some individuals must be prepared to reside in street stalls and it is not uncommon to observe people sleeping on pedicabs. The author employed Semampir as a study source due to the Madurese ethnic community comprising over 70% of the population, with the remainder consisting of various ethnic groups (statistical data from Semampir sub-district).

In general, Madurese ethnic groups share numerous similarities with other ethnic groups, such as their tendency to establish groups that form extremely large colonies. The group life is still very strong, despite the fact that they have relocated to Surabaya from their place of origin. This means that they continue to live according to their place of origin. For instance, the majority of residents in the Pegirian village area are from Bangkalan, while the majority of residents in the Sawah Pulo village are from Pamekasan. Their sense of family is also very strong, and they reside in groups based on their area of origin. They are generally from the interior of Madura, which is why there is a

perception that their behavior is rude and arrogant. This stereotype is a result of the harsh life they have led, which is a result of their natural origins. This behavior and attitude are also transferred to the new location. Additionally, they introduce the original cultural behavior into the new/urban community structure without realizing they are establishing a new community group. Including both positive and negative attributes that are closely associated with Madurese society.

Politically, they possess the freedom to reside wherever. They regard new cities and regions as possessing greater economic potential. The greater the size of their colony, the more robust their societal status. This ethnic community strongly promotes moral and ethical principles. This is evident in life about their religious ideals. Their principles of unity are particularly robust, especially among members of a social and cultural institution.

In the Semampir District, one can frequently observe migrated traditional practices, such as the rotating arisan *ottok-ottok* (which closely resembles arisan in the Madurese language). Additionally, "minor traditions" also

enrich their cultural landscape, exemplified by the *carok* tradition (a combat practice utilizing sharp weapons, specifically sickles, characteristic of Madurese culture). The police crime statistics indicates that 1% of homicides are attributed to *carok*, according to information from the Semampir District police. They typically engage in this *carok* when their self-esteem is compromised. The Madurese people's response to disturbances such as teasing of their women, issues of inheritance, debt, or revenge, which they perceive as affronts to their self-esteem, is to resort to *carok* (Latif, 2002; 89). This example suggests that the Madurese communal group, while unknowingly, establishes its own social structure due to perceived similarities in cultural behavior. Nonetheless, *carok* in Surabaya has altered its significance, as it now occurs occasionally over trivial disputes, such as conflicts over passengers or competition for parking spaces and selling locations. These mundane occurrences can incite *carok* among the Madurese community in Surabaya.

The views and behaviors of the Madurese people significantly

influence the societal structure, particularly in the Semampir region. This is due to the substantial number of their groupings exhibiting analogous behavior. The societal framework in the Semampir sub-district is predominantly governed by the Madurese ethnic group, exhibiting significant dominance. The market is predominantly occupied by Madurese individuals, including food vendors, fish sellers, fruit merchants, chauffeurs, parking attendants, brokers, thugs, scrap metal collectors, and pedicab operators. It might be deduced that they hold positions as manual laborers for their living. Upon closer examination, their educational background is notably limited, particularly in terms of formal education.

The majority of Madurese individuals perceive formal schooling as lacking significance. They favor studying the Holy Qur'an or attending Islamic boarding schools over enrolling in high school. Typically, they attend primary school, while the remainder of their education occurs at Islamic boarding schools. The Madurese people perceive education as extending beyond formal schooling, with a greater emphasis placed on

religious instruction. Moreover, religious education constitutes an essential foundation that must be comprehended; Madura is sometimes regarded as synonymous with Islam. Islam has integrated with ethnic identity. The perception of Madura as a "Santri Society" is pronounced, exemplified by the aspiration of every Madurese to undertake the hajj. Islam and the *ulama* hold a significant position for the Madurese populace. The appreciation and spread of religious teachings are nearly identical to those in Aceh. The Islamic character of the population is manifested in religious intuition, social conduct, and kinship perception (De Jonge 1989: 239-240). Despite being in the outside Madura island, the Islamic identity remains firmly entrenched; often, even individuals employed as thugs continue to engage in worship. Typically, after ceasing malevolent actions, individuals embark on the hajj and then attain respectability. They assert that undertaking the hajj represents the "perfection of life," which is exceeded only by the opportunity to visit the holy place, as per Islamic belief.

METHODOLOGY

This study does not provide a detailed account of the activities of the Madurese people in Semampir District; instead, it focuses on the manifestation of characteristic behaviors, particularly their roles as collectors of used products. Their job involves collecting scrap metal and analogous objects, resulting in a unique sound that has its own musical character. Jovial, mischievous, and boisterous boys frolicking in the vicinity of their parents' workplace. Daily routines including bathing, dining, and activities preceding the Maghrib prayer. The process of learning to read the Al-Qur'an, which subsequently elicits spontaneous dancing motions. This work's concept can be elucidated as follows:

1. Roles (Players)

This work comprises three sets of players but can accommodate multiple events. The first category comprises players as laborers. This group comprises young individuals, often referred to as parents, who fulfill roles as both workers and performers in theater and music. The function of workers is to depict the environment and circumstances

associated with handling second-hand items. In the workplace environment, we aim to express delight, seriousness, humor, and disagreements. The role of a musician is to convey an impromptu musical emotion that is subsequently organized into a straightforward musical composition. We aim to showcase the characteristic Banjari Madura music in Semampir.

Children can be categorized into three groups. The first aspect is the gaming environment. Male individuals engage in percussion, participate in ball games, and incorporate varieties of singing as required. Engaging in conversations, jesting, and disputing with one another. Groups of girls engage in play and song, addressing various childhood issues such as friendship, cooperation, and unity, while also encountering difficulties and disputes. Secondly, a leisurely environment, such as bathing together in a well after a day's labor, and dining in a familial setting. Third, the ambiance of

holy Qur'an recitation and *banjarian*. The anticipated ambiance is one that is natural, serious yet easygoing, solemn, humorous, and enjoyable.

Worker groupings can be categorized into two segments. The first context is working under challenging conditions, characterized by both simplicity and severity, accompanied by humor and conflicts. Secondly, the tranquil environment, cleansing oneself by bathing in the well alongside the children. The grave yet jubilant ambiance in the *banjarian*.

2. Choreographic movements.

During Banjarian, spontaneous *Dork* silat movements characteristic of Madura and Zapin-style dance movements executed by children are observed.

3. Music

The music is inherently composed of sounds originating from work environments. Striking iron, zinc, and other metallic materials with a hammer produces sounds that contribute to a rudimentary musical composition characteristic of

scrap metal workers. The remainder consists of Terbang music in Banjarian.

4. **Ambiance**

The ambience before Maghrib is characterized by young ladies serving as food vendors to their customers.

RESULTS AND DISCUSSIONS

The Study

This study depicts certain behaviors of the Madurese community in Pegirian, Semampir, Surabaya. A distinctive aspect of urban Madurese culture merits exploration. This tradition, rooted in a robust Islamic worldview, delineates the cultural behaviors characteristic of urban Madurese society. The Islamic doctrine, infused with indigenous Madurese culture, exhibits distinctiveness in conduct, language, culture, and worldview. All are encapsulated in a series of comprehensive cultures, from which certain elements are chosen and actualized as the most representative and distinctive. It is hoped that an appreciation for art can enhance spiritual wealth through the aesthetic recognition of communal ideas articulated by individuals.

Media

The media used include: (1) used goods such as scrap iron and other metal objects. These objects align with the attributes of the urban Madurese community, which consists of a substantial colony of manual laborers. The existence of second-hand goods media effectively illustrates the work-life patterns and socioeconomic strata, subsequently revealing the distinctive aesthetics of the urban Madurese society of manual laborers who gather used items. Two balls and water bottles for boys to utilize while play. The ball serves as a conduit for the self-actualization of love and a sense of belonging inside the realm of soccer, despite being utilized in an unsuitable environment. Water bottles are utilized as substitutes for balls, demonstrating their negligible presence, hence allowing the continuation of soccer play, although with Aqua bottles replacing the actual ball. The Qur'an serves as a resource for studying Islamic doctrines, however with a focus solely on the reading of Arabic letters within the sacred text. Terbang *jidor* serves as a sound source for the presentation of Islamic nuanced music. For *banjari*, *hadrah*, and similar activities, the

Jidor flying tool is the sole requisite instrument. Madurese, a dialect characteristic of urban Madurese society, that has seen an acculturation process with the Surabaya language. All these media aim to communicate the message encapsulated in this piece.

Work Description

This work presents a portrait of metropolitan Madurese society through different distinguishing emblems. A demanding occupation, such as the collection of used materials like scrap iron, is depicted as the primary context. Consequently, heaps of discarded items, including scrap iron and various metals, prominently occupy the visual landscape that immediately captures our attention. Stacks of iron occupy the performance area/warehouse. Food sellers, including those selling grilled fish and *martabak*, are distinctive features of this community and enhance the ambiance surrounding the performance space. Similarly, the physical look, aroma of food, bathing area/well, and toilet authentically manifest as a representation akin to real civilization.

The background features parents

engaged in sorting and selecting their used items. Activities such as hitting, sawing, tossing, stacking, and washing generate distinct noises with varying characteristics. These varied tones generate irregular musical frameworks.

Nonetheless, it is progressively organized to ensure that the discernible and palpable musicality is both rhythmic and lyrical. While the boys engaged in play within the arena, the parents toiled till they accumulated a heap of discarded items. Mirroring their parents' actions, the youngsters subsequently struck the iron, zinc, and other metallic objects. From the inconsistency of the generated sound to the strikes that create a basic melody.

The children subsequently discovered water bottles to kick. The mineral water bottles motivated them to engage in soccer. They gradually contested for the Aqua bottles to use for playing soccer until one child discovered a plastic ball to serve as a substitute for the bottle. The children engaged in play, occasionally in a congenial and harmonious fashion, while other times rivalry surfaced. Competition engendered animosity. Hostility that was initially perceived

psychologically then manifested in verbal expression. Verbal assaults, disputes, and subsequently, physical altercations. One child, upon discovering that his friend was engaged in a fight, reported the incident to the parents of the fighting child.

The children's parents were similarly incited to fury. Initially attempting to intervene unilaterally in the altercation, subsequent mutual accusations arose between the parents. The anger intensified. A verbal altercation occurred between the parents of the previously warring children. This was the origin of animosity and vengeance from the children towards their parents. The situation alleviated somewhat when the girls arrived to play. Engaging in group conversations, singing, and pursuing one another. The dynamics of friendship and companionship are acutely perceived, yet they persist within a framework of resistance-oriented gameplay. Under specific circumstances, the game fosters competition. Mutual mocking is inevitable, culminating in a conflict as each party contends for their own truth. Verbal disputes are inevitable, leading to physical altercations

characterized by mutual strikes and hair-pulling.

Working parents are aware that their children are in conflict and wish to intervene. A truck transporting second-hand products simultaneously enters the arena. At that time, the children playing proceed to the well to cleanse themselves by bathing together. Meanwhile, the parents unload second-hand items from the just arrived truck, having completed their wash in the same well where the youngsters previously bathed.

The sound signal for prayer is perceived. Children and parents return home from Maghrib prayers. Then, they have dinner with family. Following prayer, youngsters routinely engage in Qur'anic reading at the local Qur'an education center (TPA), overseen by a local preacher or *ustadz*. The Madurese consistently ensure their youngsters are proficient in reading the Qur'an. The perspective that religious knowledge is superior to general information acquired in educational institutions is clearly evidenced in communal life. Islamic boarding schools represent the optimal option for their children. In the Madurese hamlet of *Pegirikan*, it is evident that formal education is

adequate only up to the primary school level. Upon completing elementary school, the youngsters promptly assist their parents with their tasks or seek employment that aligns with their skill level. It is not unusual to encounter Madurese youngsters with restricted educational opportunities engaged as tiny traders, such as grilled fish vendors, satay dealers, and other food merchants along the roadside. The remainder consists of parking attendants, pedicab operators, public transportation drivers, and various service vendors. Administration of driving licenses, management of car registration certificates confiscated by law enforcement, and other tasks comparable to those in various manual labor categories.

The process of learning to read the Qur'an varies across youngsters due to their diverse natures and personalities. Some of them exhibit politeness, while others display laziness, and some engage in teasing their peers. This scenario is characteristic of youngsters in the location where this activity occurs. Nonetheless, the *ustadz's* function is crucial and dictates the circumstances in which children in tumultuous

conditions are repressed or transformed by the *ustadz*. The tumultuous environment will subside when he intervenes. Awareness is essential for efficient operation and ongoing development. Children who struggle to comprehend specific portions of the Qur'an often seek instruction from him for suitable reading assistance. Continuing until the time reflects the conclusion of the Qur'an reading session, culminating with the customary *pencak silat* of the local community. *Kembangan silat* involves three participants, followed by a pair of silat duels.

The next is *Banjarian*, a form of Sholawatan that involves extolling the greatness of the Prophet Muhammad SAW through singing and the use of musical instruments. *Banjari* activities include two groups collaborating, specifically children who have previously learned to read the Qur'an as Shalawat reciters. The second group consists of the *penerbangan* (drummers), performed by adolescents or their parents. The atmosphere becomes grave due to the seriousness of the undertaking. The fundamental musical structure of *banjarian* can be delineated as follows:

The kinds of Al-Banjari instruments

1. *Terbang Wedok'an*
2. *Terbang Lanangan*
3. *Terbang Golongan Wedok'an*
4. *Terbang Golongan Lanangan*
5. *Jidur*

The kinds of Al-Banjari vocal

1. Solo vocal
2. Backing vocal

The beat patterns of *terbang* Al Banjari

1. *Terbang Wedok'an*
|| -x x bb -x x x b ||
2. *Terbang Lanangan*
|| x -b bx -xb ||
3. *Terbang Golongan Wedok'an*
|| x b b b x - b ||
4. *Terbang Golongan Lanangan*
|| -x -b b - b ||
5. *Jidur*
|| xx -x x xx -x b b b -b bb -b ||
|| xx -x x bx -x x xx -x x b x -x
b ||
|| x -x xxx -x x b x -xb xxll
|| -x bx -x xx -x x bx -x bb x -x
bx -x b ||
6. *Backing vocal*;
|| xxx x xx bx xxxx xxxb
|| bbbb bbbb bbbb bbbb ||

When it comes to stroke technique, *Terbang Lanangan* and *Terbang wedok'an* always switch

places. The strokes of *Terbang Golong Wedok 'an* and *Terbang Golongan Lanangan* alternate. *Jidur* serves as a bass, but it also gives this Banjari form a *koplo* nuance.

Another intriguing aspect of *Hadr Banjari's* musical series is the term "*Koplo*" which refers to a dangdut music form that they genuinely took inspiration from. Here, it is evident how Surabaya's impact has permeated this metropolitan community's artistic life.

Three tracks are by Banjari. 1) Performing *Sholawat sala*, then *Sidnan Nabi*; 2) *La Marhaban ya Ramadhon*; and 3). The song of *Rosulillah*. When four young men perform the *Sidnan Na* song carried out both jointly and in pairs. Three youngsters dance to replace the young women when their dance is over during the singing of the *Marhaban Ramadlon* song. Everyone in Banjari- an avoids eating together after the third song ends. It becomes a laid-back and friendly vibe. The children, on the other hand, experienced a noisy and sometimes boisterous atmosphere. It makes sense that children's fragile mental states would lead them to act erratically. Still, things are still the same. In stark contrast, the

circumstances of the individuals who are parents or teenagers are tranquil, pleasant, conversational-free, and easygoing.

Finally, the *banjarian* activities came to an end. In order for the kids to go, *Ustadz* separated them into groups according to their home areas, which were the alleys or areas owned by the Neighborhood Association, or RT. The ambience returned to silence once everyone had finished their activity.

CONCLUSION

A significant portion of the Madurese community's activities in Pegirikan, Semampir, Surabaya, are depicted in this work. This area has never hosted a performance or event of this kind before. This indicates that the work is original and devoid of all alterations, extensions, plagiarism, and most importantly, piracy. It is understood that the purpose of this work is to educate the local community about the importance of humanitarian endeavors wrapped in artistic expression as a means of enhancing human values and emotions beyond the realm of religion. This awareness-raising effort is also done in the hopes that it will

someday serve as a catalyst and encourage the growth of efforts to preserve it.

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