

BAB 5

Kesimpulan

Pada bab 5 ini, saya menyimpulkan hasil analisis penelitian saya dan memaparkan beberapa hal penting yang berkaitan dengan penelitian ini. Pokok dari pembahasan penelitian ini adalah melihat *sonic experience* dan *sense* yang dihadirkan dari dua tempat lokasi acara yang berbeda, namun pada tema acara yang sama yaitu acara hajatan pernikahan. Hajatan pernikahan yang ada di ruang urban Bekasi merupakan suatu acara yang berkaitan dengan perayaan musik, musik yang dijadikan perayaan menjadi sebuah narasi akan keberlangsungan dari acara hajatan pernikahan. Dari musik dan bebunyian yang dihadirkan terdapat pola-pola budaya yang dibangun didalamnya serta keunikan dari *sonic experience* dan *sense* yang dihadirkan pada kedua tempat hajatan tersebut. Dalam hal ini, saya menemukan permasalahan yang menjadi identifikasi masalah dalam penelitian ini, yaitu mengenai bunyi dapat merekonstruksi suatu tempat dan menghasilkan *sense* yang berbeda dalam dua tempat acara hajatan yang dilaksanakan di ruang urban Bekasi.

Dalam menganalisis masalah di atas, saya menggunakan kerangka teoritis dari Tim Edensor untuk melihat bagaimana perbedaan yang dihasilkan oleh *sonic rhythm*. Saya juga menggunakan paparan David Howes dalam konsep nya tentang *common sense* yang menjabarkan tentang konsep serta melihat akan perbedaan pengalaman sensorik pada kedua tempat acara hajatan dilaksanakan. Setelah itu

saya menggunakan analisis wawancara dan observasi dari Strauss dan Corbin yakni, *grounded theory*; yang mana melakukan observasi lapangan pada hajatan pernikahan di ruang urban Bekasi, dan melakukan wawancara terkait pandangan, pengalaman serta perbedaan persepsi dari tamu undangan dan kerabat atau mempelai, terkait bebunyian, *sense* dan musik yang dihadirkan dalam acara.

Adapun acara hajatan pernikahan yang menjadi tempat penelitian saya yakni pada ruang urban Bekasi. Urban Bekasi yang lazimnya disebut dengan Kota Bekasi, menjadi pilihan dalam penelitian ini karena merupakan tempat yang memiliki keberagaman suku. Banyaknya perantau yang datang di daerah ini untuk bekerja dan mendiami daerah ini. Dua tempat lokasi hajatan yang menjadi fokus penelitian saya yakni, acara hajatan yang dilaksanakan pada area pekarangan rumah dan acara hajatan yang dilaksanakan di gedung.

Dengan menghadirkan data-data berupa pernyataan dan tuturan dari pada tamu undangan dan kerabat pemilik acara. Saya membahas tentang sebuah bunyi pada ruang yang dapat merekonstruksi sebuah tempat hajatan dan menghasilkan sebuah *sense* dan pengalaman *sonic* yang berbeda. Dari argumen-argumen narasumber yang telah dikumpulkan terungkap bagaimana sebuah bunyi dan tempat dapat menciptakan perbedaan *sense* (*sensory value* dan *social value*), pengalaman *sonic* (*sonic rhythm*) serta perbedaan produksi budaya.

Dalam pembahasan pengalaman *sonic* dan *sense* yang dihadirkan dalam kedua tempat acara hajatan tersebut dilaksanakan, yakni pada area pekarangan rumah dan gedung, ternyata memiliki perbedaan bebunyian yang menghasilkan sebuah *sense* yang berbeda, hingga memiliki perbedaan budaya pada tamu yang menghadiri acara. Perbedaan pengalaman ini terjadi karena *sense* yang

mencangkup bagaimana suara dapat memicu reaksi fisik dan emosional, mempengaruhi pemikiran, mengingat, serta bagaimana suara membentuk identitas, budaya, dan interaksi sosial.

Dengungan musik dangdut yang dihadirkan pada acara hajatan pernikahan yang dilaksanakan pada area pekarangan rumah memiliki kesan berisik dan heboh. Hiburan musik dangdut dan campur sari dan yang menyanyikan biasanya adalah 'biduan' dangdut, sama dengan rasa saat menghadiri pentas musik dangdut atau musik campur sari; yang mana pada pentas tersebut penyanyi dan penonton memiliki banyak interaksi dan kehebohan yang dihadirkan seperti budaya sawer. Selain itu banyak nya bunyi bising dari luar tenda yang menginterupsi musik yang menjadi narasi acara, membuat acara tersebut memiliki *sense of uncontrol*.

Sense of uncontrol yang ada ini merupakan bentuk dari bebunyian dan musik yang dihadirkan tidak memiliki kuasa atau kendali untuk mendominasi suara pada tempat itu. Dikarenakan, acara yang berlokasi di daerah yang dekat dengan pemukiman warga, maka musik yang turut meramaikan acara tentu harus mengikuti toleransi atas bebunyian yang memang ada pada daerah tersebut. Seperti, adzan yang berkumandang, suara bising kendaraan dan juga suara pedagang keliling.

Sedangkan pada hajatan pernikahan di gedung memiliki kesan musik yang lebih mewah dan elegan. Suasana mewah dan elegan yang dihadirkan pada acara hajatan pernikahan yang dilaksanakan di gedung, merupakan konteks yang ditemukan dalam penyajian musik instrumental yang menghasilkan nuansa halus dan rapih. Seperti permainan alat-alat musik akustik yang dihadirkan pada hajatan pernikahan di gedung. Suasana yang nyaman dan minimnya bising serta interupsi

dari bebunyian luar acara menimbulkan *sense of control*, *Sense of control* dalam acara ini mengartikan bahwa bebunyian di dalam gedung memiliki kuasa dan kendali atas bising yang dihadirkan. Karena gedung memiliki ruangan tertutup dan privat atau disewa secara pribadi, sehingga kuasa atas bebunyian yang dihadirkan dipegang penuh dan diatur oleh pemiliki acara.

Perbedaan *sense* dan *sonic experience*, menghadirkan sebuah pengalaman sensorik lain yakni perbedaan budaya akan *sensory values* dan *sosial values* yang dihadirkan dari dua tempat hajatan. Nilai-nilai ini mengungkapkan adanya sebuah perbedaan persepsi dan budaya dalam dua tempat acara hajatan, dari pandangan para tamu dalam hal berpakaian dan perilaku ketika menikmati hiburan yang disediakan pada acara hajatan. Perbedaan pandangan dalam hal berpakaian dan kebiasaan serta perilaku dalam menikmati acara hajatan tersebut merupakan sebuah bentuk dari pengalaman sensorik yang terjadi atas respon bunyi serta lingkungan sekitar yang mempengaruhi cara mereka berinteraksi dalam masyarakat.

Selain itu, ada juga *sonic experience* yang membawakan sebuah *auditory rhythms* yang mana mempunyai sifat tajam akan memori, sama halnya dengan bau. Dalam hal ini, musik yang dihadirkan pada beberapa acara hajatan pernikahan menampilkan dan membawa ingatan akan memori kampung halaman atau identitas suku asal mempelai terhadap tamu undangan yang hadir. dalam pembawaan musik daerah asal di acara hajatan pernikahan yang dilaksanakan pada urban Bekasi, merupakan sebuah bentuk *diaspora music*. *Diaspora music* ini memiliki kemampuan untuk membawa kenangan, emosi, dan nilai-nilai budaya,

sehingga mereka dapat berfungsi sebagai alat penting dalam memelihara ikatan antara kelompok diaspora dengan akar budaya mereka (*sense of belonging*).

Diaspora music sendiri tidak hanya disampaikan dengan membawa lagu adat atau penyanyi asal daerah. Karena diaspora juga merupakan bentuk dari adaptasi musik karena budaya yang sering bertransformasi dan berkembang dalam konteks baru; yang berarti diaspora ini menghubungkan budaya asal dengan budaya yang baru. Seperti contoh lagu pop yang di *cover* menggunakan instrument musik gamelan dan dinyanyikan oleh seorang sinden dengan logat jawa yang mendayu-dayu, dan juga membawa memori akan identitas budaya asal tidak memerlukan penyanyi asal daerah untuk datang ke tempat acara berlangsung. Melainkan, untuk menjaga identitas budaya asal dapat melalui rekaman, media digital, telah memainkan peran signifikan dalam memfasilitasi perpindahan dan penyebaran musik dan suara dikalangan diaspora.

Dari paparan-paparan diatas dapat saya simpulkan bahwa musik dan bebunyian memiliki peran yang sangat penting dalam menciptakan pengalaman *sonic* dan *sense* yang khas pada acara hajatan pernikahan. Pengalaman sensorik (*sense*) yang dihadirkan pada dua tempat lokasi acara hajatan pernikahan yang berbeda di ruang urban Bekasi, menggambarkan bagaimana bunyi dan musik yang ada dalam kedua tempat tersebut menciptakan perbedaan dalam pengalaman sensorik dan pengalaman suara, serta bagaimana hal ini memengaruhi identifikasi masalah.

Perbedaan budaya dalam pengalaman sensorik dan sosial juga menjadi sorotan dalam penelitian dengan memperhatikan bagaimana bunyi dan lingkungan suara dapat mempengaruhi interaksi sosial dan persepsi budaya. Hasil dari

penelitian juga menunjukkan bahwa musik memiliki kemampuan kuat dalam membawa ingatan, emosi, dan nilai-nilai budaya. Penggunaan *diaspora music* sebagai alat untuk memelihara ikatan budaya antara kelompok diaspora dan akar budaya mereka menunjukkan betapa pentingnya musik dalam mempertahankan identitas dan *sense of belonging*.

Saran untuk penelitian selanjutnya, untuk dapat lebih rinci dalam menelaah aspek-aspek yang berkaitan dengan *sonic experience* dan *sense*. Ketika saya melakukan penelitian ini, saya menyadari bahwa masih banyaknya kekurangan baik dari segi keberagaman dalam pengumpulan data maupun hasil dari analisis yang telah dipaparkan. Saya juga menemukan adanya lingkup *sonic* dan musik yang menarik pada ruang urban Bekasi; yang mana memiliki penduduk multikultural. Namun, karena keterbatasan waktu hal-hal tersebut belum saya singgung lebih dalam pada penelitian ini. Oleh karena itu, saya berharap untuk penelitian mengenai *sonic experience* dan *sense* akan lebih berkembang dan dapat menjabarkan aspek-aspek terkait dengan lebih rinci.

Research Summary

Marriage is an event that is celebrated with great fanfare. In Indonesia, this celebration is usually called Hajatan. When attending a wedding ceremony, it is usually served with a lively celebration by holding a traditional ceremony from the ethnic origin of the bride's family. At the event, food, drinks, and celebrations were served in the form of music or the strains of traditional songs according to the ethnic origin of the bride and groom. Some rent musical instruments players such as gamelan, trumpet, and piano.

Hajatan music is also enlivened by presenting singers or commonly known as singers. In urban areas, especially Bekasi, they usually hold traditional weddings in buildings, in the yard, or on the roadside. They can even carry out a Hajatan in the yard of their house by closing the local road and of course all this with permission from the local RT/RW.

When we attend Hajatan in different places or locations but at the same event theme, they have different senses and the sounds that are produced from these places. When attending a Hajatan held in the yard or roadside area, the sense given is like attending a home celebration where many neighbors or relatives can be seen who are helping to carry out the Hajatan. Because this event was held in a residential area or on the side of the road, of course, the noise generated was not only heard from the speakers or singers who entertained the show. The sound of the vehicles of course also shouted into the event tent. The implementation of Hajatan that is held at home usually has a longer time, so every time adzan

reverberates, the music will be temporarily stopped leaving adzan reverberating. Not only is adzan heard when the music is temporarily stopped, as for the voices of relatives talking, the sound of vehicles and their horns mingle with the strains of adzan.

The chants of dangdut, regional, koplo or campursari music are firmly attached to the memory when it comes to Hajatan which are held in the yard of the house. But, even though dangdut, koplo, and campursari music played the main roles in enlivening the Hajatan, at this time there may be also many brides who request pop songs from the single organist they have rented. However, keyboard would change the tone of the pop song by using dangdut chants in it.

In the case of requesting a song for a Hajatan that is held in the yard of a house in urban Bekasi, it is usually called the 'biduan' as the singer's 'menyawer'. Any guests can do 'sawer' by giving some money after which the 'biduan' asks what song the guests requested. The 'biduan' also likes to approach guests who do sawer and dance together and produce an atmosphere of excitement at the Hajatan.

Attending a Hajatan in the building will certainly have an experience and a sense that is different from what is held in the yard (tent). Attending a wedding held in the building will feel that the event being attended is something big, luxurious, and private where there will be no noise from outside noises, road vehicles, and others. There was no sound interruption other than the sound and sounds produced by the Hajatan in the building. When entering the hall of the building, there were lots of guests who were dressed neatly, luxuriously, and the

cold hall room added to the impression of being comfortable in participating in the series of events at the celebration.

The wedding ceremony held in this building will not be seen by any neighbors or family who take part in the course of the event. Those who choose to carry out the Hajatan in the building usually leave the continuity of the event to the wedding organizer and catering staff who have been hired. And usually, they also want the celebration event not to make a mess of the house where they live. Because if the Hajatan is held at home, after it's finished the next job is the responsibility of tidying up the place after the event such as cleaning up trash, the house will be messy.

Meanwhile, a Hajatan in the building does not need to do all that because it has been handed over to the building tenant for cleanliness. However, the Hajatan held in the building will have a more limited time because it depends on the hourly rental fee of the building. The Hajatan held in the building gave the impression of being a private event because several events carried out procedures for bringing invitations as a condition of entry. So, as to display a neat and controlled atmosphere, it is also possible that this orderly atmosphere is produced from a wide, cool, and neatly arranged hall so that the guests are not crowded or constrained in their mobility.

Music at Hajatan is one of the media that is used as a distributor of expression and entertainment for the atmosphere of the event. The music at the Hajatan automatically becomes a narration when the celebration takes place; the music that becomes the narration of the place of the celebration can reconstruct a room where the celebration is held. For when attending a Hajatan that is held in

the yard of the house, when the adzan the music at the venue will stop as temporarily. Then the narration from that place stops and resumes after adzan is over. Music at a wedding ceremony also carries the memory side of the social identity that is owned by the owner of the event. When visiting a wedding event in the Bekasi area, in general, Bekasi is an area whose people have Sundanese and Betawi customs or tribes, but the owner of the event is an immigrant from Central Java. They brought the memory of their hometown at their wedding in the Bekasi area. Thus, Bekasi people who come to their weddings feel the atmosphere of their hometown in Central Java. The people who do this mean that they want to bring a memory and a sense of demonstration to the identity of their ethnic origin.

In analyzing the problems, critical theory from Tim Edensor in “The Sonic Rhythms of Place, The Routledge Companion to Sound Studies.” In this case, I will find out about sonic and sonic rhythms that can stimulate a memory that is taken somewhere, as well as a reference for the theoretical research because it is in accordance with the sonic experience that is discussed regarding an event at a Hajatan. The terms sound and music is things that sound the same but also have differences. Sounds are natural or everyday sounds that are often heard, such as the noise of residents of housing on every holiday some neighbors turn on songs with loud loudspeakers, mothers who are busy cooking and frying, noisy children playing happily to tears, as well as natural sounds such as flowing water, blowing wind and birds chirping. Meanwhile, the music itself is a sound that has a neat melody and is composed accompanied by beats and tones from several musical instruments.

In a Hajatan event, you will always remember the joy of music in it. Dangdut chants or traditional music from the tribe from which the event owner belongs. The festive music and sounds in it also produce a special sense for each place where the wedding ceremony is held. In this urban space, especially in the Bekasi area, there is one place where this place is a Hajatan. During the hustle and bustle of the city of Bekasi, there is a space and a place that makes the place have its own rhythmic sound. As explained by Edensor in the city of Tokyo, in it each places such as terminals and stations have its own sound identity.

Of course, there are differences from each bustle in it, such as the notification sound alarm which is of course different, and the roar of the engine from the existing vehicles is also different. So if you hear the same sound elsewhere, you will remember the train station or bus terminal. In a hajatan event when we enter the venue, the first characteristic that will be heard is the hum of traditional music being sung.

From here, it will lead us to memory and be able to identify a tribe of origin of the bride and groom. After the emergence of memory and identification of the chanting of the traditional song that was performed when entering the two wedding venues, namely in the yard of the house and the building, there will be sounds and also a different sense from both of them. Meaning that listening to these sonic effects can identify a place that is part of sensitivity rehabilitation in general hearing.

The Hajatan event in this residential area also has a sound that will stop the music and interrupt the sounds in the event tent. That sound is adzan, where this adzan means having a dominating voice in the urban space of Bekasi. When viewed as a whole, Indonesia is indeed a country that has a majority Muslim population, while Edensor (2000) wrote about Sonic's experience in the Indian bazaar area.

India is a country with a majority population of Hindus. There the sound of the call to prayer competes with Bollywood music and the clanging of the temple which is certainly more dominating, because the Muslim religion there is a minority. The sense of uncontrol that was present at the celebration in the yard of this house was also seen in the culture that was present at the event. Such as the 'sawer' event which is bolder for dancing and the many interactions between the singer or singer and the guests. The sense of being close to a residential area gave the impression that the event was a home event that was close to neighbors and family.

Meanwhile, for Hajatan held in the building, there are no interruptions such as those held in the courtyard area of this house. Hajatan in the building has a sense of control over the sound. The Hajatan held in the building has a room with private sound where there are no interruptions from the call to prayer or noise from vehicles. However, that does not mean that the Hajatan event held in the yard area becomes a public event. Even though the Hajatan event which was held in the yard area of the house could be heard from a distance because it used loudspeakers. The privacy referred to in the celebration event which was held in

this building was because the sounds and music in the room did not come out, nor did the noise from outside enter into the event.

The musical interaction in the Hajatan event in this building is not as lively as in the yard area. Many of the guests who attended were dressed formally, men using loafers which is a neat form of clothing not found at events in the yard area of the house. The sense that is given when attending a celebration in the building is luxurious and elegant. So that the music and 'sawer' activities are not more exciting than the Hajatan in the yard area.

In addition, the sonic experience also brings an auditory rhythm that has a sharp nature of memory, the same is true with smells. In this case, the music that is presented at several wedding celebrations displays and brings memories of the memory of the hometown or the ethnic identity of the bride and groom to the guests present. In the performance of local music at the wedding ceremony held in urban Bekasi, is a form of diaspora music. This diaspora music can carry memories, emotions, and cultural values so that they can function as an important tool in maintaining ties between diaspora groups and their cultural roots (sense of belonging).

From the above explanation, the Hajatan event that became the place of my research is in the urban space of Bekasi. The two places of Hajatan that became the focus of my research were the Hajatan which was held in the yard of the house and the Hajatan which was held in the building. I can conclude that music and sounds have a very important role in creating a unique sonic experience and sense at a wedding ceremony. The sensory experience (sense) presented at two different wedding celebration locations in the urban space of Bekasi,

illustrates how sound and music in the two places create differences in sensory experience and sound experience, and how this influences problem recognition.

Cultural differences in sensory and social experiences have also been highlighted in research concerning how sounds and sound environments can influence social interactions and cultural perceptions. The results of the research also show that music has a strong ability to carry memories, emotions, and cultural values. The use of diaspora music as a tool for maintaining cultural ties between diaspora groups and their cultural roots shows how important music is in maintaining identity and a sense of belonging.