

# **SAKECO AGAINST SILENCE: PUBLIC FUNCTION ORAL TRADITION AS A SPACE FOR FREE EXPRESSION IN SUMBAWA SOCIETY**

***(Sakeco Melawan Kesenyapan: Fungsi Publik Tradisi Lisan sebagai Ruang Ekspresi Bebas dalam Masyarakat Sumbawa)***

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**Abstract:** *Sakeco, lawas oral tradition typical of the Sumbawa people, serves not only as entertainment but also as a medium of expression capable of raising marginalized voices amidst silenced social conditions. This paper aims to analyze Sakeco's public function as a free space for expression in a society experiencing social repression, as well as its role as a tool to combat silence within the framework of marginal literature. Sakeco was chosen as a subject because of its ability to voice social and political criticism, especially in areas with power structures that suppress freedom of expression. Using Stuart's theory of representation Hall, who emphasized the importance of popular culture as a space for the production of meaning, as well as Jürgen's theory of the public sphere. Habermas stated that public space is a place where individuals can communicate freely and without pressure. This study explores how Sakeco functions as an alternative democratic space for marginalized communities to express themselves. This paper is based on literature studies and document analysis, which shows that Sakeco is able to affirm identity, strengthen social solidarity, and at the same time become a cultural strategy in fighting for freedom of expression. This paper provides new insights into the importance of oral traditions in maintaining freedom of expression and strengthening the position of marginal literature in the socio-political dynamics of society.*

**Keywords:** *Marginal Literature; Public Sphere; Sakeco; Social Repression*

## **A. INTRODUCTION**

Sakeco is an oral tradition typical of the Sumbawa people in West Nusa Tenggara (NTB) in the form of reciting folk poetry called *lawas* accompanied by tambourine which is usually played by two traditional musicians (*pasakeco*). Traditional music has existed and developed since ancient times, although there are no definitive records, but its development is in line with the creativity and needs of the community that owns it. This folk poetry is created in various forms of presentation, including *sakeco*, *saketa*, *gandang*, *ngumang*, *langko*, *badede*, and *basual* (Suyasa, 2001). *Sakeco*, as an oral tradition, is a popular performing art among its owners because the performances and traditional offerings can be adapted to the development of their community. This oral tradition not only serves as entertainment but also as a medium for conveying moral values, social norms, and cultural identity that are passed down from one generation to the next (Simatupang, Purba & Siringo-ringo, 2024). In NTB, the development of oral traditions is very dynamic and unique according to the culture of its people, including the Sumbawa community, which has a variety of oral traditions as a strong cultural identity (Sibarani in La Sudu, 2012).

Sakeco's popularity among the Sumbawa community has made it an ambassador for NTB arts on the national and international stage. Sakeco performances are dominated by ancient chants of folklore and various events and happenings in the community. The ancient chants, accompanied by the beating of the tambourine, add to the lively atmosphere of the performances, which are always packed with spectators. Sakeco is loved by the public because it is communicative and dynamic in its presentation. Traditional music in *sakeco* which delivered using rhythm or various of *temung* (Suyasa, 2010). *Lawas* theme of Sakeco such as love, religious advice, patriotism, and struggle reflect the inner expression of the Sumbawa people (Sukiman, 2018). Sakeco is often used as a reminder and historical record because of its eloquent and entertaining portrayal of important events in both local and national communities, accompanied by social and political critique. This is what prompted the writer to uncover the social activism of ' *marginal literature* ' within it, which continues to be intertwined with Sumbawa society. Traditional music artist (*pasakeco*) will continue to voice injustice in society through the traditional music *sakeco* in every performance.

In each performance, *sakeco* viewers can order a theme. For example, the topics discussed political issues, stories about past history, love stories (marriages) taken from folk tales or the love story of a bride and groom, and the history of a hero's struggle. Social and political issues and injustice are often conveyed without offending feelings because they are conveyed with metaphors and humor in keeping with the distinctive nuances traditional music and the rhythm of *temung*. Each chant is always interspersed with *racik*, a nice *temung* sounds used by the *sakeco* traditional singer. The singer also plays the tambourine. The *rebana* are either small (*ode*) or large (*rea*), but most of the singer use the small one. This paper presents the strategic function of oral tradition as a vital space for public dialogue to maintain local identity and cultural preservation.

This paper aims to examine and describe Sakeco, *first* from the aspect of its presentation. The presentation of Sakeco is examined from the form of *lawas* used, starting from the opening, the content (the story being sung) which will influence *the temun*. in different episodes of the story and each episode has its closing *remarks*. *Second*, the Sakeco oral tradition serves as a public space and a medium for free expression for Sumbawa people. Sakeco serves not only as entertainment but also as a platform for voicing opinions, criticism, and aspirations (Radityo Gurit et al., 2024). Sakeco's function as a public space allows people to communicate openly about social issues and cultural change, build solidarity, and preserve collective identity. With its symbolic and critical functions, Sakeco serves as a mirror depicting the struggles of values, interests, and power at the local level. This traditional performing art reflects the process of social negotiation between community groups that use Sakeco as a medium for dialogue and control. Sakeco as a cultural medium opens new insights into the dynamics of oral traditions in the context of modernization and globalization. A multidisciplinary approach can enrich theories of oral literature and emphasize the role of oral traditions in modern life. Therefore, a holistic approach involving various literary and cultural theories is needed to uncover the cultural context and social function of Sakeco .

Research on Sakeco has been widely conducted nowadays, the writer himself researched in 2001, in the context of compiling a thesis on *Balawas* Art Discourse in Sumbawa Society. This research reveals the *Balawas* art discourse as an oral literary work to examine its language form, structure, function, and value. Radityo Gurit, et al. (2024) examined the revitalization of Sakeco in the context of preserving oral literature and its

function as a means of social communication and criticism. Gan Wulandari (2024), in her study on the role of Sakeco in conveying moral and social messages artistically. Indrastuti (2023), compared Sakeco with other oral traditions in Indonesia such as *pantun*, *gurindam*, and *lawas* in various regions. Sukiman (2018), highlighted the function of Sakeco as an effective medium of entertainment and social catharsis in Sumbawa society.

This research uses the Public Sphere Theory framework (*Public Sphere Theory*) which is developed by Jurgen Habermas. The concept of public sphere according to Habermas is a social arena where individuals and groups can exchange ideas and views freely and rationally, without pressure and domination of certain powers (Habermas, 1989). In the context of the Sakeco oral tradition, where public sphere is interpreted as a container for free expression where social messages and cultural criticism are conveyed symbolically and aesthetically. Stuart's Hall Representation Theory (2003) defines representation as a process of producing meaning from existing concepts in the mind through language. Hall argues that meaning is not inherent in objects or words themselves. Meaning is created socially, through a system of representation. Representation is the process of using language (words, sounds, images, objects) to produce and exchange meaning. Furthermore, the theory of folklore functions put forward by Alan Dundes and others is an important foundation. Folklore is not merely entertainment, but also functions as a tool for social communication, norm regulation, a means of cultural education, and a medium for expressing collective values (Dundes, 1980). With this combined approach, the analysis of Sakeco becomes more holistic, not only viewing its poetry as beautiful poetry, but as a living, breathing cultural phenomenon, where beauty is a meaningful collective experience.

## ***B. METHOD***

The method in this writing is based on literature study and document analysis, which shows that Sakeco is able to affirm identity, strengthen social solidarity, while also being a cultural strategy in fighting for freedom of expression. The approach used is a qualitative approach considering the data in the form of written and oral texts in the form of performances in various events. Data collection methods include long-distance interviews, observations from recordings, and documentation of performances and *lawas* Sumbawa collections used in Sakeco. The analysis uses a descriptive qualitative interpretative method in order to obtain comprehensive analysis results. The results of the analysis describe the form of presentation as a free space for expression and the socio-cultural function of Sakeco as well as issues of social dynamics and power in Sumbawa society.

## ***C. FINDINGS AND DISCUSSION***

### **1. The Oral Tradition of Sakeco in Sumbawa Society**

Sakeco has a long history, but there are no definitive records regarding when this tradition began to be performed. Until now there has been no proven reference. This oral tradition can be said to be oral literature that continues to develop without knowing who first created this performance. Based on word of mouth, Sakeco was first played by two pelawas (*lawas* players) from the Ano Rawi (Taliwang) area named Zakaria and Syamsuddin. These two people always appear in pairs, where Zakaria is usually called Sake and Syamsuddin's nickname is Co, so that, this beautiful couple (Sake and Co)

represents the activities of the two people. Remembering that lawas played by the two people has its own uniqueness and the first time it was played by both of them was called sakeco (Abd. Gani, 2001).

Literally, the word Sakeco comes from 'keco' in Sumbawa language which means 'chirping' which may be similar to the sound of birds chirping like people who like to make noise (sing). People who like to sing and are able to tell something well are said to have good keco. Sakeco can be said to sing because the activity of singing is carried out by two people who respond to each other and welcome each other like birdsong. The explanation of the history and term Sakeco will continue to be an interesting discussion as long as there is no definite record of the initial existence of Sakeco . In general, an oral work is born from the needs of the community of its owners who are communal, where what exists and develops in society becomes shared property so that any form of oral literary work is never questioned by its owners like the existence of Sakeco today.

Lawas development records, West Sumbawa, especially Taliwang, had good activity where Inter-regional cultural festivals and competitions are regularly held. Cultural communities continue to grow and the regeneration of the lawas oral traditions such as Sakeco is often competed in elementary, middle, and high school levels, resulting in new performances and creations in Sakeco performances. In its development, a new Sakeco genre has emerged, namely Sakeco Reggae as a modern Sakeco which is a creation of young people who no longer use only tambourines but are created with electronic musical instruments. The evolution of Sakeco into reggae is due to the influence of tourism and technological advances, the development of this type of Sakeco is developing among young people and has not been fully accepted in society, especially among traditional groups.

## **2. Sakeco Performances in Sumbawa Society**

Sakeco is not only developing in West Sumbawa Regency, which is known as the Ano Rawi , but is also developing in the eastern part of Sumbawa which is known as the Ano Siup. In its development, Sakeco has become a popular performance and is frequently performed at religious ceremonies, wedding receptions, government events welcoming guests, and other ceremonial occasions. The popularity of Sakeco is not only entertaining but also practical, requiring only two performers and allowing for indoor or outdoor performances without the need for a dedicated stage.

Sakeco performing arts as a form of Balawas art, and in its performance it uses other elements besides lawas, which are used in Sakeco, namely temung and musical instruments in the form of tambourines. These elements play an important role and become its identity. Furthermore, in Sakeco , a distinguishing characteristic from the use of lawas is the use of lawas tutir. (narrative poetry) and racik (sweetening/nice sounds) in a performance.

Sakeco can be categorized as a folk performing art because it primarily develops among the "wong cilik" (low-income) as a marginal literary art form. Sakeco performances are supported solely by performers at special events; there are no ticket sales, and it is far from a commercial art form. Its performers earn their living as farmers, fishermen, and traders, preventing them from fully concentrating on artistic development and creativity.

This art form thrives far from centers of power, developing only within communities with limited economic resources.

The relationship between the performers and the audience in the Sakeco performance is quite close, because the audience can ask the lawas singer to play lawas songs requested by the audience. The skill of the lawas singer with temung and racik that can enliven the atmosphere of the performance so that the criticism that is thrown out does not make the audience angry. Various events in society are arranged in the form of lawas tutir, tutir which is packaged in the lawas form and then delivered using temung according to the content tutir. If it tells about the sadness of an event, the lawas singer and the audience can shed tears because the singer really feels the story being conveyed. If the audience feels a bit bored with lawas tutir which was sung, the singer immediately sang his own lawas racik to change the atmosphere to be happy and enthusiastic.

Racik in Sakeco is a crucial part of the performance, adding to the lively atmosphere. The presence of Racik normally at the end of each episode of the story, it serves as an interlude in the Sakeco performance to keep the audience from getting bored with the story or messages conveyed by the lawas singer. In Racik, the most important thing is the harmony of the temung with musical accompaniment, the lawas singer's expression, and the story is full of humor but contains advice and information.

Singer Sakeco is usually a good partner because they can complement each other, both players act as rabawa and his partner as baralok. Rabawa in charge of leading the performance and he is in charge of determining the lawas, temung, and racik used. A rabawa more experienced in performances while baralok tasked with connecting temung that was delivered and repeat the words or group of words at the end of the line that are sung by the rabawa. Baralok must know the habits of the partner, if they are being a good partner, mistakes will occur and the inharmonious beating of the tambourine. Rabawa and baralok are two friends who are 'mutually dependent'. Until now, the singer has never been found Sakeco, which is a pair of men and women, is said to have existed in the Ano Rawi (Taliwang) region. Women usually play lawas badede, langko, gandang, and sual. The Sakeco shows will end when there are no spectators and it is early morning.

### **3. Sakeco's Function as a Public Sphere and Medium of Expression for the Sumbawa Community**

Sakeco performance is not merely entertainment, but rather a form of community representation of various conditions they experience and need to convey to the public as a solution. Throughout its development, Sakeco, as a literary work of marginalized oral societies, continues to produce vibrant discourses and grow as unrecorded history. The discourse produced is not merely an artistic expression, but rather a form of Sakeco's resistance against the silence caused by the lack of media. Sakeco appears as a medium that can represent a small part of the community's desire to represent various ideas. Representation is a process of producing meaning from concepts in our minds through language (Hall, 2003). However, this process of meaning-making depends on a social group's background knowledge and understanding of a sign. A group must have the same experience and socio-cultural background to be able to interpret something in a nearly identical way. Sakeco, as an oral tradition, can play its function as a public space that is free of expression in interpreting the socio-cultural and political dynamics that develop in Sumbawa society. In this article, the interpretation of *Lawas Sakeco* is carried out emically

and ethically, this is done in order to maintain the objectivity of the data resulting from the study carried out.

### Functions of Culture

Sakeco, as an oral tradition, plays a vital role in the socio-cultural life of the Sumbawa people, where it is used to convey messages and advice. *Lawas* used in Sakeco are imbued with messages of goodness and Islamic spirituality. This makes Sakeco a guide for the community, conveying messages in a communicative and enjoyable manner. As a multifunctional cultural institution, it plays a central role in maintaining social balance, transmitting local knowledge, and affirming the collective identity of the Sumbawa people. In Bronislaw's functionalist theory, Molinowski stated that every element of culture has a function that fulfills basic needs (*biological needs*) or derived needs of a society. Sakeco functions to fulfill the needs for social integration, education, and legitimacy of authority.

Sakeco serves as a medium for conveying advice, religious teachings, customs, and local wisdom from the older generation to the younger generation in a subtle, engaging, and memorable manner. Its presence brings the community together, strengthens ties, and strengthens kinship ties. Due to Sakeco is often performed at traditional and religious events such as weddings, circumcisions, harvests, paying vows, and the Prophet's birthday, Sakeco is the last bastion for the survival of the polite Sumbawa language and thousands of classical vocabulary and metaphors (*lenggo*) rarely used in everyday speech. The Sumbawa language will continue to live if *lawas* is performed and produced as a cultural identity.

*Lawas* Sakeco can be said to be the heart of Sumbawa culture. It is more than just a song, but rather a comprehensive system of knowledge, values, and cultural expression. Through Sakeco, the Sumbawa people preserve their language, teach ancestral values, criticize politely, strengthen their identity, and of course, find entertainment. The existence of Sakeco ensures that *Adat Samawa* is not merely an outdated text, but remains alive, relevant, and breathing within the dynamics of modern society.

### Functions of Social and Political Criticism

Sakeco has become a legitimate medium for conveying criticism, satire, or advice to individuals or groups without causing direct confrontation. The satire is delivered through metaphors and beautiful language, ensuring the message is conveyed while maintaining respect. Here's a *lawas* Sakeco containing constructive criticism related to the election. (Aries Zulkarnaen)

<i>Demokrasi nan sia-e</i>	Democracy, my dear
<i>Pilih wakil kales rakyat</i>	Electing representatives from the people
<i>Lema balong desa darat</i>	In order to build a hometown <i>put themselves</i> forward
<i>Peno calon anjung diri</i>	<i>Choose the people's representative</i>
<i>Na ke giyer lako pipes</i>	Don't be tempted by money
<i>Jaga mudi kena sungkek</i>	Remember, we'll get kicked later.
<i>Anggota Dewan nanta na</i>	Dear Council Members

*Peno pipes ka ya awer*  
*Ete ate rakyat ode*

A lot of money was wasted  
Buying the votes of the little people

*Lawas Sakeco* presented relates to the General Election for Council members, where the people are divided and confused about choosing candidates because everyone promises a better life and is tempted by the money offered by the Council candidates. *Lawas Sakeco* above reminds us to be careful in choosing our representatives and don't be tempted by the money, or we'll be kicked out.

In Sumbawa's society, which still respects social hierarchy, expressing criticism of authority figures can be considered impolite. However, *Sakeco* creates a safe space for expressing his aspirations. Expressing criticism is packed through art and entertainment. During the performance, the atmosphere becomes relaxed, and the boundaries between those in power and the people are blurred by the familiarity of the performance. Criticism in this atmosphere is more easily accepted, and the voice of the people feels heard without confrontation, while those criticized can listen without feeling humiliated. (Juluk Baini)

" *Buran go bankrupt ae belo*, Bird flies because it is hungry

*Manguak dalemae lempar* Scavenging in the trash

*Sedeq sleepy lalo-lalo* Little did he get

*Rehe belo ae deck nger* Because the food has been taken by someone else.

This above *Lawas Sakeco* serves as a metaphor for the poor common people, whose struggle to meet their limited needs is amplified. This situation depicts a small group of people (elite, unscrupulous businessmen, corruptors, and officials) who have taken away the opportunities and privileges that rightfully belong to the common people. This is a sharp critique of economic inequality and injustice.

*Sakeco* as a social monitoring channel (social control) acts as a mirror for society and the authorities, where people who do not have access to voice their opinions in formal forums, they use *Sakeco* to remind the authorities and fellow citizens about deviations that occur.

"*Batan lungun ae naga* Like a sleeping dragon

*Di pusar tekang ne'e lema*, The tomb itself the place to rest.

*Batan pangu ae Jata* Like a big snake ai

*Di eleq bungan ai nara* Under the nara tree where the place to reside

A metaphor for a leader or ruler, depicted as a passive leader who doesn't actively engage with the people, simply remaining in his or her luxurious office or residence, and not listening to the people's concerns. Through the *lawas Sakeco*, leaders are reminded not to "fall asleep" and forget their duty to serve their people.

It turns out that the *Sakeco lawas* presented is more than just a performance art. It is a cultural mechanism that functions as a social safety valve and a balance of power in

Sumbawa society. The beauty of the language and metaphors in Sakeco *lawas* allows for polite yet profound criticism, maintaining social harmony while encouraging improvement and introspection among all levels of society, especially those in power. In the contemporary context, Sakeco has evolved and become relevant as a medium to voice the voices of the people who may not be channeled through formal channels.

### Entertainment Function

In Sumbawa society, entertainment isn't just about passing the time or eliciting laughter. Entertainment in *lawas* Sakeco is intelligent, interactive, and serves to strengthen social bonds. It's a play on words that demands quick thinking, creativity, and a good command of language. Sakeco entertainment is manifested through several specific mechanisms, such as clever wordplay and metaphors, elements of competition and wit, humor and satire, musical rhythms, and a cheerful atmosphere.

The beauty and cuteness of Sakeco often comes from the use of *bele* (figurative) that is clever, unexpected, and sometimes has a double meaning. The actors compete to create creative and entertaining figures of speech. *Racik* becomes an interesting treat so that the audience often asks for *pasakeco* to immediately showcase its-racik. In terms of *racik* rhythm, is very dynamic, aggressive, and always presents things that are current, tickling, and humorous. Because of this, Sakeco has become a very popular entertainment, so the audience stays up all night. Here is an example of *racik*, indicated by the (...) sign as a sweetener and harmonizer for *temung* in Sakeco.

01. *Ado we sanak sawai* ( nanta gantuna eao ado we sanak sawai **sendang dang kagandang** ) *laga mu nulang angkang tamu do desa* ( oe ..... mualu tamu do desa )
02. *Kami* (si ta ) *si tamu do desa* ( eee ..... nanta gantuna ) *ado kami si tamu* ( do desa **sendang dang kagandang**) *laga mo beang ling manis n aku mole ke tanang su* (wee .....e. na ku mole ke tanang su ).
03. *Tenreng sa* ( lo eee ) *polo nong timan* ( aee .. nanta gantuna ado tendreng sal o eee lolo timan **sendang dang kagandang** eee.....) *no ku beang rembes tulin malengkang sama turela* ( weee maleng kan sama tu rela).

Translation:

01. O women// quickly look hither// welcome guests from distant villages
02. We are guests from a distant village// hurry up and greet us with something sweet// we won't returned dome feeling disappointed
03. A single bamboo tree shades the lake// I won't let anyone else cut it down// so we can both let it go.

The entertainment function of the Sakeco oral tradition is the soul that keeps it alive and enjoyed by people from all walks of life. It is a medium that cleverly packages serious values (customs, religion, advice) into a competitive, humorous, and enjoyable word game, so that the process of preserving cultural values feels less tedious. Furthermore, Sakeco's performances are able to entertain through subtle satire that encompasses sensuality, social issues, and politics.

### Identity Affirmation Function

Sakeco, besides serving as entertainment, also serves as a medium for affirming, preserving, and transmitting the cultural identity of the Sumbawa people. This affirmation of identity is realized through several means, such as linguistic identity, where Sakeco uses the refined Sumbawa language, full of allusions and metaphors. The chants remind the Sumbawa people, indirectly affirming that their language is a rich, complex system worthy of preservation. This distinguishes their identity from other ethnic groups.

The lyrics of Sakeco instill core values in the life of *Tau Samawa* (Sumbawanese) as a guideline for life, such as religious values (Islam) through the use of *salawat* and prayers reflecting the identity of the Sumbawa people who are Islamic but still rooted in local traditions. Local wisdom and ethics that are sung contain advice on good manners, respecting parents and guests, and the importance of deliberation (*bewang*). Kinship and togetherness are shown from the game in singing Sakeco which responds to each other is a metaphor for a harmonious social life, listening to each other, and working together.

*Lawas* Sakeco tells the origins of a clan (*rasan*), historical events, or heroic tales of ancestors. Thus, it serves as a 'memory bank', reminding younger generations of their community's identity and history. Amidst modernity and globalization, *lawas* Sakeco can serve as a last bastion of cultural defense. When performed at formal events, it serves as a reminder to be aware of *Tau Samawa* with its living cultural heritage and a source of pride for its owners.

There are several greetings as an opening as an expression of praise to Allah and also to loved ones and the audience or listeners to show closeness and intimacy, such as the following *lawas*, sayings.

01. ( eee ....) *kusumulaaa ke bismillaaaah* (lai do intan eee ....) *kusasuda ke wassalam nankeee salamat parana* .
02. ( aaa .... we ) *lamin no poka sia too* (lai do intan eee ...) *beta moku bada sia tanya baeng saling sayang*.
03. *Ado we sanak sawai* ( nanta gantuna eeee we sanak sendang dang kagandang) *lagamu nulang angkang ta mu alu tamu do desa* (ooee ... mu alu tamu do desa).

Translation:

01. I started with Bismillah (oh dear) // I end with Wassalam // I hope I am safe.
02. If you don't already know (oh dear) // now I'll tell you // I have mutual love.
03. Oh my women (poor you) // immediately look here // welcome guests from distant villages.

The form of expression conveyed by the pasakeco is his closeness to God and also to others when greeting his listeners and this is an affirmation of the identity of the Sumbawa people both to God and to their fellow human beings.

### **Functions of the Creative Economy**

In the context of the Creative Economy, Sakeco has undergone a transformation from a ritual and social activity to an asset with significant benefits and profits. Its function is not only to provide a source of income for its practitioners, especially when invited to

perform at major events, but in the future, *lawas* Sakeco can enter various economic sectors, increasing the income of its practitioners.

*Lawas* Sakeco aligns with the development of tourism into a cultural tourist attraction. Sakeco performances can be presented to welcome tourists, at cultural festivals (such as the Tambora Festival, the Ponan Festival, the Cultural Parade) and as attractions in tourist villages and rural areas. This can create direct economic value through ticket purchases, accommodation rentals, and tour guide services for tourists who want to experience culture firsthand. It also creates jobs for artists, attraction managers, transportation services, souvenirs, and culinary delights. The existence of Sakeco can indirectly boost the local economy and the name of Sumbawa as a cultural tourism destination. In line with the development of tourism, Sakeco serves to form a strong identity (branding) for Sumbawa. This identity will be able to add value to other economic products.

Sakeco allows for effective media to convey development and economic messages given its flexibility of *lawas* in its presentation. The government often uses groups Sakeco promotes its programs in rural areas, such as financial management, cooperatives, agriculture, and health (stunting), using easy-to-understand, *temung lawas*. This is a social investment that impacts the economic capacity of communities.

Sakeco's entry into the creative economy space, especially in digital media, where Sakeco's works are recorded and uploaded to platforms such as YouTube, Facebook, and Instagram, TikTok, and Spotify. This opens up potential revenue from ad monetization. This content also serves as free promotion that reaches a global audience, attracting interest in Sumbawa culture and supporting the tourism sector. The digitalization of traditional arts, including Sakeco, is part of the regional creative economy development strategy. This function makes Sakeco multidimensional. It not only generates income directly through performances and tourism but also serves as social capital that strengthens community cohesion and serves as a marketing identity for other products and the region.

Thus, Sakeco has transformed from a sacred oral tradition into a dynamic and sustainable creative economic asset for the Sumbawa community. Sakeco's function has evolved into a cultural asset that can be directly capitalized on through tourism and performances, while also serving as a social glue and identity marketer, benefiting all economic sectors in Sumbawa.

#### **4. Sakeco Cultural Changes in Sumbawa Society**

Sakeco oral tradition is a form of *folk poetry* which is rich in literary value, local wisdom, humor, and subtle satire. In the past, Sakeco served as a medium of communication in various traditional events, a means of education and advice, a place for entertainment and leisure time, and a meeting place for young people (dating) who expressed their feelings in polite language. Throughout its history, *lawas* has brought significant transformations to the existence and practice of Sakeco. These changes include a shift in function and context, from sacred/traditional to secular/entertainment. Attendance is now greater at secular events such as cultural festivals, competitions, or government guest welcoming ceremonies. Its function as a medium for dating has nearly disappeared due to being replaced by modern events, especially through social media.

Changes in language and content, in Sumbawa language has shifted from high to colloquial. Lawas sakeco, uses refined Sumbawa poetry, full of allusions, and archaic vocabulary that younger generations may not understand. Modern versions often use simpler, more colloquial language. Traditional poetry often addresses life advice, virtues, and metaphors for nature. Contemporary Sakeco focuses more on current issues such as local politics, technological developments, or even humorous social satire.

Current development of Sakeco, in terms of knowledge, is dominated by only a handful of people, usually older artists or certain groups of artists, resulting in an elitist understanding. Previously, it was widely distributed among the elderly and the general public. Very few young people in Sumbawa are interested in or capable of preserving Sakeco. Today, young people are more interested in global pop culture (K-Pop, Western/*dangdut* music) or digital forms of entertainment. Sakeco training and inheritance are now carried out through art studios supported by the Department of Culture, rather than through natural family processes.

Sakeco performances require the physical presence of the performers, allowing for direct interaction with the audience. However, Sakeco can now be captured and shared through social media platforms such as YouTube, Facebook, and TikTok. The YouTube channel "*Budaya Samawa*" uploads videos of Sakeco performances. There are quite a few in a festival or competition. This allows the *Tau Samawa diaspora* living abroad to still access it, but shifts the viewing experience from participatory to receptive.

Cultural changes in Sakeco reflect the dynamics of Sumbawa society, which continues to interact with global trends. Sakeco's shifts are *multifaceted*, encompassing its function, context, language, and preservation agents. The forces of modernization are driven by the hegemony of pop culture and changing lifestyles. Despite the challenges of extinction, forms of adaptation and preservation efforts through new media have emerged. Sakeco's future no longer lies in its absolute authenticity, but in its ability to evolve and find new forms that retain its spirit and core values, while remaining relevant for future generations.

## **5. Findings**

The findings of a study of *lawas* oral traditions in the Sakeco performance revealed that this tradition is not merely entertainment. It is a cognitive system that codifies local knowledge, history, and religious values of the Sumbawa people. Sakeco *lawas* is a social mechanism that regulates interactions, resolves conflicts, and strengthens social cohesion. As an oral literary work, Sakeco *lawas* (*pasakeco*) demonstrates the language and aesthetic skills of its people .

## **D. CONCLUSION**

Sakeco is not just a traditional performing art, but a democratic public sphere considered essential to the lives of the Sumbawa people. Beyond entertainment, Sakeco serves as a social safety valve, allowing people to express their criticisms and aspirations symbolically and openly. This oral tradition serves as a mirror of society, reflecting existing social dynamics, power, and conflict. The cultural changes in Sakeco reflect the dynamics of Sumbawa society, which continues to interact with global styles. Sakeco's future no longer lies in its absolute authenticity, but in its ability to evolve and find new forms that retain its spirit and core values and remain relevant for future generations.

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