



Tembang Batanghari Sembilan and Character Building

Yanti Sariasih¹; Fathiatty Murthado²; Zainal Rafli³

^{1,2,3}Department of Applied Linguistics, Universitas Negeri Jakarta, Indonesia

¹Corresponding Email: yanti_sariasih@yahoo.com, Phone Number: 0813 xxxx xxxx

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Abstract: This paper begins with a concern over the existence of regional oral literature which is increasingly "isolated" from the hustle and bustle of the modern world today. The lack of efforts to preserve oral literature, which is actually an asset of the community itself, and there are not many generations who want to cultivate this oral literature as a form of cultural responsibility for their society. It is feared that this will backfire for oral literature so that one day this oral literature will disappear. In this paper, the author tries to reveal and describe the cultural values contained in the Tembang Batanghari Sembilan (TBS) by using content analysis research methods and ethnographic analysis. The results of this study reveal that the TBS contains character education that has been maintained until now through development and cultural activities that exist in the Semende community in Ogan Komering Ulu Selatan (OKUS) regency.

Abstrak: Tulisan ini diawali dari sebuah keprihatinan terhadap keberadaan sastra lisan daerah yang semakin hari semakin "terkucilkan" dari hingar bingar dunia modern saat ini. Minimnya usaha untuk melestarikan sastra lisan yang sebenarnya adalah aset masyarakat itu sendiri serta sudah tidak banyak lagi generasi yang mau menggeluti sastra lisan ini sebagai bentuk tanggung jawab terhadap budaya bagi masyarakat mereka. Hal ini ditakutkan akan menjadi bumerang bagi sastra lisan sehingga suatu saat sastra lisan ini akan hilang. Pada tulisan ini, penulis berusaha untuk mengungkapkan dan mendeskripsikan nilai-nilai budaya yang terkandung dalam Tembang Batanghari Sembilan (TBS) dengan menggunakan metode penelitian analisis isi dan analisis etnografi. Hasil penelitian ini mengungkapkan bahwa TBS mengandung pendidikan karakter yang tetap dipertahankan hingga saat ini melalui kegiatan bertembang dan budaya yang ada pada masyarakat Semende di kabupaten Ogan Komering Ulu Selatan (OKUS).

A. Introduction

Oral literature is a cultural heritage in a society. Oral literature is also part of the local culture. Oral literature is a literary work that was born from a society that has been passed down from generation to generation, by word of mouth. Oral literature has a function as a form of entertainment, a means of validating asocial institutions and cultural institutions, as a means of educating children, and as a means of coercing and monitoring community norms so that society always obeys (Bascom, 1965; Dundes 1965). According to Sudikan (2014), there are several functions in oral literature, namely as an educational aid for young people, a tool to increase group feelings and solidarity, a tool for giving social sanctions, a tool for social criticism, as a tool for entertainment, and turning work that engages into games.

Many things can be obtained from literature. Tjokrowinoto (Haryadi, 1994) introduced the term "pancaguna" to explain the benefits of old literature, namely (1) strengthening religious education and character, (2) increasing the love of the country, (3) understanding the sacrifice of the nation's heroes, (4) increasing knowledge history, (5) self-contained and entertaining. Haryadi (1994) suggests nine benefits that can be taken from old literature, namely (1) it can play a role as entertainment and educational media, (2) it can foster love, national pride and respect for ancestors, (3) it can broaden insights about beliefs national customs and civilization, (4) its performances can foster a sense of unity and oneness, (5) the process of its creation fosters a creative, responsive and dynamic spirit, (6) a source of inspiration for the creation of other art forms, (7) the process Its creation is an example of a diligent, professional, and humble way of working, (8) its performance provides an example of a cohesive and harmonious cooperation, (9) the foreign influences that exist in it give an overview of the social order and a broad view of life.

This fact shows that literature is very relevant to character education. Literary works are full of moral education values as desired in character education. The TBS as a form of oral literature has a function as a means of entertainment, as a character teaching tool, cultivation of moral and religious values, and a means of introducing customs and culture.

Regarding education, government programs consider it very important to have character education (Gunawan, 2012; Lickona, 2013) which can be done early on, so that students can shape their behavior according to good character that reflects the personality of the Indonesian nation based on the philosophy of Pancasila and the constitution of the Law. -The 1945 Constitution. One of the socio-cultural aspects of the Indonesian nation that can be appointed as a concoction of character education is oral literature which is spread in various regions of the archipelago. Oral literature is an oral text as part of folklore, which is the wealth of local geniuses that need to be explored and empowered as widely as possible for the benefit of character education in order to improve Indonesian human resources that are more qualified, tough, unyielding, tenacious, diligent, honest, hard work, eroic , religious, ethical, able to cooperate, statesman, obey the law, willing to sacrifice, serve, and other characters.

Oral Literature

Another view is conveyed by Finnegan (2012). It is argued that oral literature does not fully develop orally, whether it is in the form of oral language (orality) or oral communication (means of communication). Orality is usually more original, whereas oral literature which is spoken through electronic media, often changes, for example in fairy tales

which are spoken through television and radio or other media. It is further argued that the characteristics of oral literature are (1) born in a society that is innocent, not literate, and traditional in nature, (2) describes a culture belonging to certain collectives, it is not clear who the creator is, (3) emphasizes more imaginary aspects, satire humorous, educational messages, (4) often describe certain collective traditions. Apart from that, oral literature also has the following characteristics: (a) it uses cliches a lot, (b) oral literature is patronizing

Oral literature is literature that includes literary expressions of the citizens of a culture that is disseminated and passed down from mouth to mouth (Hutomo, 1991). Jarkasi (1997) states that oral literature is part of a culture that grows and develops in the midst of society. According to the term Francis Lee quoted in Dundes (1965), oral literature is called "Literature transmitted orally or unwritten literature" or better known as folklore. Danandjaja et al (2003) states that oral literature is part of folklore, folklore itself is part of the culture of a collective that is spread and passed down from generation to generation, among any kind of collective, traditionally in different versions, both in oral form and examples accompanied by gesture or reminder aids.

Oral literature which is part of folklore has characteristics, namely (1) spread and inheritance is carried out orally, (2) is traditional, (3) has various versions and even variants, (4) is anonymous, (5) has forms formulated or patterned, (6) have a function or function in the common life of a cultural community, (7) are prological, (8) belong together, (9) are innocent and naive so they are often rude, too spontaneous (Danandjaja, 2007). Based on the above opinion, it can be concluded that oral literature is one of the cultures contained in society. The variety is also many and each of them has many variations too. The contents can be in the form of events that occur or the culture of the owner of the literature. Thus, oral literature contains the cultural values of the society in which it grows and develops, then the values contained in oral literature are the cultural values of the past that were spoken by mouth.

Tembang Batanghari Sembilan (TBS)

The Tembang Batanghari Sembilan (TBS) is a type of rhyme accompanied by a single guitar as accompaniment. The pantun in Batanghari Sembilan is not only said to be a rhyme but is sung. Batanghari Sembilan itself is actually a poem sung by one or more people accompanied by a single guitar (Sariasih, 2016). The single guitar here means that the guitar used is only one (only one person plays the guitar) using the 4 string, the 5 string, and the 6 string. However, currently, TBS has begun to undergo modification of modern musical instruments.

Batanghari Sembilan itself comes from the culture of the rivers that flow in the nine rivers in South Sumatra, namely the Kelingi River, Beliti River, Lakit River, Rawas River, Rupit River, Batang Leko River, Ogan River, Komering River and Lematang River (Sariasih, 2016). In accordance with the meaning of the word "Batang" which means river. Batanghari Sembilan originated from the tradition of rejang (pantun) which in practice this pantun is sung with a single guitar accompaniment. Batanghari Sembilan (TBS).

Pantun in TBS provides local languages, in this case using Ogan. Ogan language is the everyday language used by the OKU community in communicating. The TBS pantun which is wrapped in the regional language provides its own uniqueness for its loyal connoisseurs. The words on each line of the song are light, easy to understand, and sometimes contain a few jokes.

Initially, TBS was the belle of the community when there were activities that were both formal and informal. TBS is usually displayed at official government events, traditional events such as weddings and so on. South Sumatra Province itself has artists who still maintain this TBS such as Sahilin, Armadi Raga, and others. Over time, TBS has experienced a crisis of existence as one of the local literature that has high cultural value. TBS experiences ebb and flow, appearing to sink like a swift upstream river.

B. Method

This paper uses an ethnographic research method equipped with a content analysis method. The location of this research took place in Ulu Danau Village, Pulau Beringin Village, and Tanjung Bulan Village, OKUS Regency. The data of this research comes from the recordings of the TBS which were obtained from informants in the field as well as other sources such as documents or other artifacts.

C. Result and Discussion

The TBS as a means of cultivating character education is inseparable from the parenting style or education of parents, especially mothers, which the researcher has described in the previous paragraph where the education pattern of the Semende community starts from the endung (mother) swing. This of course TBS supports the character education program echoed by the Ministry of Education of the Republic of Indonesia, namely there are eighteen characters that come from religion, Pancasila, culture, and national education goals. The eighteen characters are religious, honest, tolerance, discipline, hard work, creative, independent, democratic, curiosity, national spirit, love for the country, respect for achievement, friendly / communicative, peace-loving, fond of reading, care for the environment, social care, and responsibility.

Meraje

*Kekalangan lah mbeli baju
Baliknye singgah lah kebesemah
Mpuk mbak ini jaman lah maju
Adat budaye jangah tinggalkah*

*Ayam beruge di tengah laman
Burung bemuni lah burung berebah
Mpuk kite ngikuti jaman
Singkuh nggak sundi jangah lupekah*

*Pisang raje lum bebuah
Bebuah kinah pisang berebai
Terutus meraje kite mulyekah
Saye kah kinah lah payung jurai*

*Pucuk cinte tetepik surat
Surat lah lame belum dibace
Ame kite lupekah adat*

Kepala Keluarga (*Meraje*)

Keep buying clothes
Come home, stop by at the camping
Even though now the times have advanced
Cultural customs should not be abandoned

Beruge chicken in the middle of the field
Birds sound finches
Even though we are following the times
Manners should not be forgotten

Plantains are not yet fruitful
Fruit also berebai banana
Our successors are honored
Coupled with family shade

On the wood is a letter
The letter has not been read in a long time
If we forget customs

<i>Pacaklah kite laju dikpake</i>	We might qualify
<i>Batang unji parak cempake</i>	Unji tree near chempaka
<i>Pisang raje di dahat ume</i>	Plantains near the rice fields
<i>Melawan pejadi pacak durhake</i>	Fighting parents can be rebellious
<i>Melawan pejadi kwalat pule</i>	Against quality parents too
<i>Batang sangsile janah tebangi</i>	Do not cut the papaya stems
<i>Kalu bebuah banyak buahnya</i>	If it bears lots of fruit
<i>Jadi meraje uy nak mayungi</i>	So the oi king must protect
<i>Meraje janah meraje-raje</i>	Meraja do not be kings (arbitrarily)

The religious character of the Semende community which is reflected in the TBS can be seen from the verse below.

<i>Batang unji parak cempake</i>	Unji tree near cempaka
<i>Pisang raje di dahat ume</i>	Plantains near the rice fields
<i>Melawan pejadi pacak durhake</i>	Fighting parents can be rebellious
<i>Melawan pejadi kwalat pule</i>	Against quality parents too

The character education that appears in the TBS above teaches obedience and respect for both parents according to religious teachings. There is an order which implies not to commit acts that are contrary to religious teachings, namely against parents.

The characters of honesty, tolerance, and social care are contained in the form of the TBS below.

<i>Ayam beruge di tengah laman</i>	Beruge chicken in the middle of the field
<i>Burung bemuni lah burung berebah</i>	Birds sound finches
<i>Mpuk kite ngikuti jaman</i>	Even though we are following the times
<i>Singkuh nggak sundi jangah lupekah</i>	Manners should not be forgotten

The bait in the TBS above teaches honesty, toileness, and social care by promoting the manners that are characteristic of the Semende community in accordance with Semende's customs. The manners that must be present in every Semende society are a must even though the world is modern or sophisticated.

<i>Pisang raje lum bebuah</i>	Plantains are not yet fruitful
<i>Bebuah kinah pisang berebai</i>	Fruit also berebai banana
<i>Terutus meraje kite mulyekah</i>	Our successors are honored
<i>Saye kah kinah lah payung jurai</i>	Coupled with family shade

In the TBS above, it describes the meraje or the head of the family from Wait Tubang as the head of the family head who must be honored and obeyed by his every word, besides that the meraje also functions as a guard or as an "umbrella" for the whole extended family. Meraje must be able to protect all family members without favoritism. Meraje also have to work hard to unite two extended families who have various ideas or behaviors so that they must be democratic in leading a family and firm in taking and carrying out the prescribed

customary orders and prohibitions. Meraje and the whole family must communicate with each other in carrying out the traditions of Dana and Semende that have been established so that the integrity of the family can always be maintained from generation to generation without hostility or misunderstanding. Therefore, the character education that appears in the TBS is the character of discipline, hard work, independence, democracy, friendly/communicative, and peace-loving.

<i>Batang unji parak cempake</i>	Unji tree near chempaka
<i>Pisang raje di dahat ume</i>	Plantains near the rice fields
<i>Melawan pejadi pacak durhake</i>	Fighting parents can be rebellious
<i>Melawan pejadi kwalat pule</i>	Against quality parents too

Bait TBS above depicts a Meraje or an elder family head who must protect all family members fairly, not arbitrarily and fully responsible for his family. Besides having to be responsible, Meraje must also respect and accept every suggestion from all family members and the character of respect and responsibility that Meraje must have.

<i>Kekalangan lah mbeli baju</i>	Keep buying clothes
<i>Baliknye singgah lah kebesemah</i>	Come home, stop by at the camping
<i>Mpuk mbak ini jaman lah maju</i>	Even though now the times have advanced
<i>Adat budaya jangah tinggalkah</i>	Cultural customs should not be abandoned

The meaning contained in the TBS stanza above implies that every member of the community must maintain customs which are part of the nation's wealth. By realizing the love of regional culture, love for the nation will be fostered. The attitude of love for one's own culture and customs as well as love for the country will be more developed and rooted in the habit of reading, studying or examining the customs itself. Finally, by reading and being proud of our customs, it will foster a loving attitude towards the environment.

Based on the description above, it can be concluded that the TBS is not just oral literature without value. The TBS itself functions as a medium or medium in teaching character education. The teaching of character education in Semende society had already existed before the Ministry of Education and Culture announced eighteen character education.

D. Conclusion

The TBS in the Semende community in OKUS Regency is not just ordinary oral literature, but is part of Semende society in teaching character education to children from an early age. The character education taught through the TBS includes religious, honest, tolerance, discipline, hard work, creative, independent, democratic, curiosity, national spirit, love of the country, respect for achievement, friendly / communicative, love of peace. , likes reading, cares about the environment, cares about social, and is responsible. The teaching of character education to the Semende community in OKUS Regency has existed since the days of their ancestors, long before the Ministry of Education and Culture announced 18 character education.

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