

TEMBANG BATANGHARI SEMBILAN IN THE SEMENDE COMMUNITY IN SOUTH OGAN KOMERING ULU (ETNOGRAPHIC RESEARCH)

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ABSTRACT

The limitation of the problem in this study is the cultural values of Tembang Batanghari Sembilan in the Semende community of South OKU Regency with subfocus (1) structure, (2) function, (3) type, (4) performance of Tembang Batanghari Sembilan, (5) values culture contained in Tembang Batanghari Sembilan, and (6) maintenance and preservation of Tembang Batanghari Sembilan. The method used is content analysis method and ethnographic method. The data in this study are the recordings and transcriptions of the Batanghari Sembilan Tembang. The results of this study indicate that the Batanghari Sembilan Tembang has a resemblance to the Malay pantun in general which has sampiran and content. The definition of Tembang Batanghari Sembilan is divided into three points of view, namely (1) the listener / audience's point of view that the Batanghari Sembilan Tembang is intended for all groups, applies to all ages, (2) form angles, Batanghari Sembilan Tembang is in the form of linked pantun (seloka) and pantun 6, 8, or 10 lines (talibun) and (3) the corner of the theme, namely the theme of sadness, disappointment, and advice. The functions of the Batanghari Sembilan Song include (1) expressing feelings, (2) conveying intentions, (3) entertaining, (4) teaching and instilling religious values, and (5) introducing customs and culture. The performance aspect is found in four elements, namely (1) the composer / artist, (2) the listener or audience, (3) the context of the performance of the Batanghari Sembilan Song, and (4) the message. The cultural values of Tembang Batanghari Sembilan as a work of art include (1) the value of simplicity, (2) the value of customary norms, (3) aesthetic value, (4) the value of self-actualization, and (5) the value of respecting nature. Cultural themes obtained by conducting ethnographic analysis include (1) Semende's customary inheritance rights system, (2) Semende's traditional marriage system, and (3) the life order of the Semende community. In conclusion, the cultural values contained in Tembang Batanghari Sembilan in the Semende community in South OKU Regency have cultural forms, namely cultural systems, social systems, and physical culture.

Keywords: Tembang Batanghari Sembilan, culture value, ethnographic

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INTRODUCTION

The disclosure of oral literature in Indonesia has the advantage that it can show the diversity of cultural wealth and lead to mutual understanding between ethnic groups in Indonesia through the values contained in the oral literature. Oral literature in an area serves as a means of expressing the socio-cultural value system and life in that area [1]. Each region has its own literary work, South Sumatra is no exception. South Sumatra, which has a capital city in Palembang, has 17 districts / cities. Ogan Komering Ulu Selatan Regency is one of the city districts in South Sumatra province. Ogan Komering Ulu Selatan district (hereinafter abbreviated to South OKU) is approximately 320 km from the provincial capital and is dominated by the Semende tribe. The Semende community in OKU Selatan has oral literature, one of which is the Tembang Batanghari Sembilan.

According to the term Francis Lee quoted in Dundes, oral literature is called "Literature transmitted orally or unwritten literature" or better known as folklore [2]. According to Jan Harold Brunvand, an expert on US folklore, folklore can be classified into three major groups based on their types, namely verbal folklore, partly verbal folklore, non-verbal folklore [3]. Oral folklore is purely

oral. The folklore genres included in this group include: (1) folk speech such as accents, nicknames, traditional ranks, and aristocratic titles; (2) traditional expressions, such as proverbs, proverbs, and pomeo; (3) traditional questions, such as riddles; (4) folk poetry, such as pantun, gurindam, and syair; (5) folk prose stories, such as myths, legends, and fairy tales; and (6) folk songs (folksong), and (7) folk music.

Pudentia defines oral tradition as discourse that is spoken or conveyed from generation to generation including the oral and the literate, all of which are conveyed orally [4]. However, the mode of transmission of this oral tradition is not only in the form of words, but also a combination of certain words and actions that accompany the words. Tradition will also provide a set of models for behavior that includes ethics, norms, and customs. According to Finnegan, the view of oral tradition in anthropology developed by Andrew Lang is that the forms of oral tradition are like legends, narrative stories that make people want to know what comes next from a period of the story that seems irrational, if judged based on its primitiveness [5]. However, because it was understandable, then the story was passed down from generation to generation. According to Dick Van Det Meji,

oral tradition includes all cultural activities that are preserved and passed down from generation to generation in an unwritten manner [6].

The type of oral literature adopted in this study is the Tembang Batanghari Sembilan. The Tembang Batanghari Sembilan originates from the culture of the river (rod) that flows in the South Sumatra region, namely the Kelingi River, Beliti River, Lakit River, Rawas River, Rupit River, Batang Leko River, Ogan River, Komering River and Lematang River [7]. The Tembang Batanghari Sembilan is thought to have originated from the art of *rejung* (speech literature in the form of a rhyme). At first, *rejung* did not use traditional musical instruments as a means of accompanying the sound, it was only spoken with a distinctive rhythm. Subsequent developments, *rejung* began to be harmonized with simple percussion sound instruments, made of bamboo (*getuk*, *getak-getung*), animal skin (*redap*) and made of iron (*gung*, *kenung*). The *rejung* instrument is added again with a wind instrument made of bamboo (*seredam*), iron (*genteng*) and some even made of leaves (*carak*). Modern musical instruments: guitar, accordion, trumpet, violin, began to be known as a musical accompaniment in the nine-day stem, it is estimated that since Westerners entered South Sumatra (Result of interview Bastari, 15 June 2017).

The Tembang Batanghari Sembilan is part of the speech *sasra* in the form of a rhyme. Fang states that rhymes are folk songs or poems that are sung, until now they are still sung [8]. Wolosky explains that the structure or elements of poetry consist of word choice (diction) and word arrangement (syntax), sound (sound) and stop (pause), image (image), and figurative language (language of figure) [9]. Taylor divides the structure of poetry into patterns of language, language of speech, rhythm, and sound patterns. The most striking difference from rhymes in general is the musical accompaniment [10]. In Tembang Batanghari Sembilan using an acoustic guitar musical instrument, the difference is only in the strings or the adjustment of the strings, namely the 6 (six) string and the 4 (four) string in certain Batanghari Sembilan songs. A single guitar is used to accompany Tembang Batanghari Sembilan.

In an oral poetry performance, Finnegan explains that it consists of four elements, namely the poet, audience, context, and message [11]. These elements are unity in the rhyme performance and the elements of the pantun can also be distinguished. The appearance of oral poetry can also be said to be a process of verbal communication between the poet and the audience. Jacobson explains the six things involved in verbal communication, namely the sender of the message, message, recipient of the message, context, contact, and code, if the sender of the message in this case is a poet who is stressed, then the communication function is called emotive and expressive. If the recipient of the message, in this case the audience, is the pressure, then the function of the language being used is conative. If the context is put into pressure, then communication between the poet and the audience uses a referential function. When contact is emphasized, the language function is called the fatigue function. If code is emphasized, then the communication function is a metalingual function.

Bauman argues that oral literature is a verbal art (verbal art). In other words, verbal art can be said as a performance [12]. This is marked by the existence of artistic actions and art events that include performance situations, poets, art forms, audiences, and art scene

settings. Thus, Bauman's opinion about verbal arts which involves performance elements in it all creates a communication process. This means that the essence of performing an oral poetry such as pantun is communication. Based on some of the expert opinions above, the discussion of the concept of the Tembang Batanghari Sembilan rhyme performance is directed at (1) poets, (2) listeners or audiences, (3) the context of Tembang Batanghari Sembilan's performance, and (4) the message of Tembang Batanghari Sembilan.

Literary works that are born will have values in it, one of which is cultural values. The word culture comes from buddhayah (Sanskrit), as the plural form of buddhi which means reason [13]. So, culture means intellect, then becomes buddhi (singular) or culture (compound). Thus, culture is defined as the result of human thought. Culture is a set of rules or norms that are shared by members of society, which, if implemented by members, creates behavior that is deemed appropriate and acceptable to all members of the community [14].

Culture is a comprehensive lifestyle. Culture is complex, abstract and broad. Many aspects of culture also determine communicative behavior. These cultural elements are scattered and include many human behavioral activities. This was clarified by Kroeber and Kluchohn, "culture embraces all the manifestations of social habits of a community, the reactive of the individual as affected by the habits of the group in which he lives, and the product of human activities as determined by these habits" [15]. The opinion of Andersen and Tylor regarding culture is "culture is the complex system of meaning and behavior that defines the way of life for a given group or society [16]. It includes knowledge, belief, art, morals, laws, customs, habits, language, and dress. Observing culture involves studying what people think, how they interact, and the object they make and use".

Based on these descriptions, it can be concluded that culture is the result of human thought or reasoning which covers all aspects of life in society, including knowledge, morals, customs, and other habits obtained by learning. Furthermore Koentjaraningrat, cultural values consist of conceptions that live in the minds of most people about things they consider noble [17]. The value system that exists in a society is used as orientation and reference in action. Therefore, a person's values influence him in determining the alternatives, methods, tools, and goals to be achieved.

The term value denotes interest, pleasure, liking, prioritization, duties and obligations, moral needs, desires, reluctance, and others. Values regulate motivation, satisfaction according to all levels of personal goals and their needs, both those related to the personality and the sociocultural system for the social order, the need to respect the interests of other people and groups as a whole in social life. Kluchohn states that what is considered good or bad is a value or everything that is of interest to the human subject [18]. Values serve as criteria for selecting or selecting actions. An explicit value that is fully conceived as a criterion for judging and prioritizing choices.

Based on these two opinions, it can be concluded that humans can carry out their social activities guided by existing values or value systems and live in the community itself. If a value is cultured, that value will serve as a guide in everyday life, for example, the culture of mutual cooperation, customs, and so on. Thus, cultural

values are a form of general conception that are used as guidelines and guidelines in behaving individually, groups or society as a whole regarding good bad, right wrong, proper or inappropriate.

METHODOLOGY

The method used in this research is content analysis method and ethnographic method. The content analysis method is used to find and describe the structure of Tembang Batanghari Sembilan and ethnographic methods are used to find and describe the cultural values contained in Tembang Batanghari Sembilan.

RESULTS AND DISCUSSION

The structure of the Batanghari Sembilan Song

The amount of data in this study amounted to 19 data from the Batanghari Sembilan Tembang. The results of the findings and data analysis show that (1) Tembang Batanghari Sembilan with 8 lines of 1 data, namely data number 4, (2) Tembang Batanghari Sembilan with 12 lines of 3 data, namely data number 8, 9, and 16, (3) Tembang Batanghari Sembilan 16 data totaling 4 data, namely data number 6, 12, 17, and 19, (4) Tembang Batanghari Nine 20 lines totaling 8 data, namely data numbers 1, 2, 3, 5, 7, 10, 11, and 15, (6) Tembang Batanghari Sembilan with 28 lines of 1 data with data number 13, (7) Tembang Batanghari Sembilan with 42 lines of 1 data with data number 18, and (8) Tembang Batanghari Sembilan with 96 lines of 1 data with data number 14.

Based on the findings of research in the field, it is known that the Batanghari Sembilan Tembang has *sampiran* and contents like any rhyme in general. *Sampiran* in Semende is called *Leliwean*. *Leliwean* in Tembang Batanghari Sembilan is the language of instruction which is packaged in such a way with the aim that the intended message can be conveyed to the public, usually in *Leliwean* it uses parable or likens to something. It is not uncommon for *leliwean* to begin with thanks depending on the situation and conditions in which the Batanghari Sembilan Song is performed. This finding is the same as the opinion of Waluyo which states that the first two lines of the pantun are *sampiran* and the last two lines are the contents of the pantun [19].

Example:

Bebelau adak besabun dikde
Tinggal nahankah lah baju kukat *sampiran*
(*leliwean*)

Belaman adak bedusun dikde
Tingah ndak ncaek lah badah larat *Content*

The words used by the penembang in the Batanghari Sembilan Tembang mostly refer to Semendanesse characteristics which are marked by the use of words related to nature, words related to the name of a typical tree, fruit, or vegetable (cuisine). travel events, words related to livelihoods, words related to Semende community tools, and words related to religion and customs.

The number of words in the Tembang Batanghari Sembilan is greater in the number of four and five words. This is followed by a rhyme of six words, three words and one word. The percentage of each number of words in the Batanghari Sembilan Tembang rhyme is 41.60% for the number of five words, 40.66% for the number of four words, 7.56% for the number of six words, 6.38% for the number of three words, and 3, 78% for the one-word count. This is in accordance with the number of words in

the Malay pantun. The Tembang Batanghari Sembilan guitar playing is more on the 4, 5, and 6 strings. This is known as the *ayunan endung / ayunan umak* and at the start of strumming the guitar to play it always begins with the thumb (thumb). This *ayunan endung* symbolizes that every human being born will be welcomed first by the mother, the mother as *tunggu tubang*, the mother as the first place to get knowledge (mother as a school for her children) and as a respect for the mother according to the teachings of Islam. The use of the word *ayunan* itself means that teaching exemplary or religious things must start early. The aim is that the teaching given to children will always be remembered, guarded, and carried out in accordance with prevailing norms, customs and religions. If the meanings of the words *ayunan* and *ayunan endung* are combined, it will be clear that the meaning of the mother who first taught exemplary teaching to children so that the child always remembers, looks after, and does what is in accordance with prevailing norms, customs and religions.

The researcher calculated the number of syllables in Tembang Batanghari Sembilan, obtained data on the number of syllables, namely 2.5% for seven syllables, 13.87% for eight syllables, 30% for nine syllables, 40.71% for ten syllables, 10.96% for eleven syllables, 1.34% for twelve syllables, and 0.67% for thirteen syllables. The dominant number of syllables is eight and nine syllables.

The rhymes in the Tembang Batanghari Sembilan are quite varied, namely AB-AB, AA-AA, AB-AA, AA-BA, AB-CD, AA-BB, AB-AB-AA rhymes, but AB-AB patterned rhymes are dominant in Tembang Batanghari Sembilan. The number of Tembang Batanghari Sembilan rhymes in this study amounted to 103 stanzas. The rhyme calculation in Tembang Batanghari Sembilan is 81.55% for AB-AB rhymes, 7.76% for AA-AA rhymes, 0.97% for each AB-AC, AA-BA, AB-CD, AA- rhymes BB, and 6.79% for AB-AB-AA rhymes.

Data 6. Example of AB-AB Rhyme

Melemang masak sebaris (A) makes a row of cooking lemong

Sebaris tinggal lah dimandian (B) One line lives in the bath

Anak umang jangan ndak nangis (A) children that are, don't cry

Sangkan tetibe lah dibagian (B) even though it has become the destiny of life

The repetition of sounds in the Batanghari Sembilan Tembang is known to be in the form of repetition of vowels and consonants, repetition of words and syllables. The repetition of a vowel sound is called an asonance and the repetition of a consonant sound is called alliteration. In the aspect of assonance, Tembang Batanghari Sembilan generally uses the vowels A, U, I, E, Au, Ui, and Ai. The vowel O is not found. The unique thing that the researchers found was the findings of vowels Ie, Oi, Ae, Ue, Ia, Ui, Ao and Ua. Alliteration aspects that appear consonants L, H, M, T, P, S, and B.

The vowel Ie is found in the words *ilie* (downstream), *dunie* (world), and *die* (she/he). The vowel Oi is found in the word oi (the word oi is an expression that exists in the Semende community accompanied by heavy or confused facial expressions). The vowel Ae is found in the words *kinjae* (a type of tool for catching fish similar to a bubu), *Sesiae* (an animal that lives in the forest and sounds loud), *dasae* (base, bottom). The vowel Ue is found in the word *merdue* (the word Merdue stands for

the word Muaredue / Muaradua), *due* (two), and *tue* (old). The vowel Ia is found in the word *piatu* (orphan). The vowel Au is found in the words *limau* (Jeruk) and *Kemarau* (dry). The vowel Ai is found in the words *petai* (*petai* / *pete*), *sungai* (river), *gulai* (cooked vegetable), *becerai* (to separate), *merai-rai* (waving), *punai* (a type of dove), *sehai* (lemongrass, cooking spices), *kudai* (later), and *mpai* (will be, want to). The vowel Ui is found in the word *buih* (foam). The vowel Ao is found in the words *jaoh* (distant) and *pepaoh* (a type of small mango that grows on the banks of rivers). The vowel Ua is found in the words *betuah* (lucky), *bekuah* (eating using soup), *bebuah* (fruit), *tuapekah* (what), and *kuapekah* (why). Especially for the vowels Ao, Ua, and Ui, the placement is in the middle of the word. The repetition of words in the Tembang Batanghari Sembilan is found in the words *merai-rai* (waving) and *incing gerincing* (the sound produced, the sound of jingling). The repetition of syllables is found in the words *antak-antak* (as if, as if), *entek-entek* (stretching). The word *entek-entek* is only used in words related to live shrimp that are grilled or fried. It is seen that the shrimp will squirm overheating because it is exposed to fire or hot oil is what is called *entek-entek*, *angkul-angkul* (the knot found in all woven bamboo), *umak-umak* (mother, the word *umak-umak* is interpreted as an affirmation of calling mother), *ayang-ayang* (The word *ayang-ayang* refers to the word *kepayang* fruit. The word *ayang-ayang* itself is taken from the word *kepayang*), *jalan-jalan* (taking a walk), *iluk-iluk* (good, good-looking), *petang-petang* (evening-afternoon / evening evening), and *anting-anting* (earrings, women's jewelry used in the ears).

The tone in this research is related to the composer's attitude towards the message to be conveyed to the audience through Tembang Batanghari Sembilan. This attitude can be in the form of inviting, advising, showing sadness, disappointment, longing, lamentation, separation, or hope. This attitude can be seen from the Batanghari Sembilan song which is sung. Based on the results of data analysis, it is known that the verses in the Batanghari Sembilan Tembang have repetitive language styles, metaphors, parallelism, hyperbole, paranomasia, synekdoke, irony, metonymia and personification.

Data 1. Examples of Repetition Language Style

Mancean nduk aku lah nanak (mother thought I was cooking)

Pehiuk tinggal lah di plimbang (the highest pot in Palembang)

Mancean nduk aku lah lemak (mom thinks I'm already rich)

Pikiran masih lah ngaliambang (My mind is still uncertain)

The Batanghari Sembilan song is found in several figurative languages which include similes, exaggerations (hyperbole), synekdoke, and metaphors.

Data 1: *Ndak nginak padi guk ini* (if you want to see my rice)

Kinak'i padi lah panggung lembak, (look at the rice on a soft stage)

Ndak nginak atiku ini (if you want to see my heart)

Kanik'i buih lah kuncang umbak, (look at the foam hit by the waves)

The word *Ndak nginak sawah guk ini*, *Kinak'i padi lah panggung lembak* on the first and second lines means you want to see rice like this, look at the rice at the edge of the end once. Indirectly, the singer invites the audience to look at something that is said to be rice on the edge of

the land. The word *Ndak nginak atiku*, *Kanik'i buih is kuncang umbak* on the third and fourth lines means that if you want to see my heart, look at the foam hit by the waves. The performers seem to invite the audience to see and feel what the performers are feeling. A feeling of uncertainty filled with anger (anxiety) but helplessness is conveyed in the last line.

Based on the results of research and available recording data, it is known that the tempo of Tembang Batanghari Sembilan is quite varied, but the tempo is dominating. The tempo will also be related to the pitch (voice) of the singer. In general, the tone of voice of the Tembang Batanghari Sembilan singer uses a high tone of voice and is stuck in the throat. Researchers assume that the tone of voice has an influence on the geographical location of the hilly Semende people, valleys, mountains, and fast water currents. This geographical location makes the tone of the voice of the Semende people sound loud (high) and seductive, but the lower (ilir) the tone of voice will be weaker (lower) and flatter. This also applies to the tempo of the Tembang Batanghari Sembilan which sounds seductive, slightly shrill, and long.

The musical instruments used in the Batanghari Sembilan Song are the single guitar, lute, and *piyol* (violin). If the performer plays alone, the performer usually uses a *gitar tunggal* (single guitar, said to be singular because he only plays alone), *gambus* (lute), or *piyol* (violin). When the performer groups in one group, the three musical instruments are played. At the beginning of the performance as a group, the singer plays the *piyol* (violin) first with the aim of the guitar and the *gambus* (lute) note following the notes on the *piyol* (violin). The second musical instrument that was played was the guitar and then the *gambus* (lute) was followed. When the music meets, it will produce a variety of strains of music, namely high, medium, and low. High is for the notes on the *Piyol* (violin), medium for the notes on the *gambus* (lute), and low for the notes on the guitar.

The concept of playing this instrument starts from playing a musical instrument one by one then harmonizing the notes and playing together. This concept is aligned with the concept of mutual cooperation [20]. The concept of mutual cooperation comes from the tradition of people who often do mutual cooperation at certain events, for example building houses or renovating mosques. In addition to helping each other, mutual cooperation here is also the way to do it with the relay (*ngunjat*) or one by one and in the middle will go hand in hand. So, it can be concluded that the Tembang Batanghari Sembilan musical instrument is not just a musical instrument, but the meaning contained in it is a representation of the culture of the Semende community itself, namely the culture of mutual cooperation.

The Batanghari Sembilan song also functions as an aspect of culture and a literary text. These functions consist of (a) expressing feelings, (b) conveying intentions, (c) entertaining, (d) teaching and instilling religious values, and (e) introducing Customs and culture. The Batanghari Sembilan song is used as a means of expressing the feelings of the singer. The feelings expressed by the composer usually contain sadness, disappointment, sarcasm, and regret. The Batanghari Sembilan song as a means of expressing this feeling is inseparable from the personal experience of the composer or his daily life as well as the life of the Semende community itself.

The description of the Batanghari Sembilan Song is seen from several points of view. The point of view consists of

the listener's point of view, form, and theme. Based on the listener's point of view, the type of Batanghari Sembilan Tembang is found in the fact that the Batanghari Sembilan Song is intended for all groups, regardless of young people or the elderly. This is because the Batanghari Sembilan Tembang contains more about life's journey, advice, religious and moral teaching, humor, and the introduction of customs. The Batanghari Sembilan type of tembang can be divided into regular rhymes, related rhymes (seloka) and 7 lines rhymes (talibun).

Cultural Values of Tembang Batanghari Sembilan

The understanding of cultural values in the Batanghari Sembilan Song can be seen from two contents, namely the Batanghari Sembilan Song as a cultural activity and the Batanghari Sembilan Song as a literary text. The analysis of the Tembang Batanghari Sembilan domain as a cultural activity includes (1) cultural products born from the community, and (2) reflecting the minds of the people represented by the developers. Both of these cultural activities can be seen through the words per line in the Batanghari Sembilan Tembang which describe events or parables of something. The analysis of the Batanghari Sembilan Tembang domain as a work of art includes (1) simplicity, (2) aesthetic values, (3) self-actualization values, (4) values of customary norms, and (5) values respecting nature.

Cultural values in the Batanghari Sembilan Song in Semende society have a special place in the hearts of the people. The cultural values that exist in the Semende society are unwritten but bind every individual of the Semende community, so that the cultural values or customs of Semende need to be preserved. As the research of Dionyssia Kallinikou which states that customs must be protected classically, namely by protecting moral, cultural and educational values [20]. Adopting fair rules based on the principles of mutual benefit, respect, fairness in an effort to protect the cultural heritage of all nations and transform elements of cultural diversity into elements of approach and coexistence. In the value of customary norms, there are values related to Semende's customs. The value of Semende's customs contained in the Batanghari Sembilan Tembang can be seen from the words used in the Batanghari Sembilan Tembang. In the semantic relationship between types and the domain of the Semende custom symbols, which consists of the words *Kujur*, *Jale*, *Kapak*, *Tebat*, and *Guci*. The semantic causal relationship in the domain of sanctions violating Semende's custom consists of words being replaced, being fined, being ostracized, and being expelled from the village. The semantic relationship of place in the Domain where there are the words *sawah* (rice field), *ladang* (field), *talang* (gutter), *ume*, and *himbe*. The semantic relationship of functions in the naming domain in using bamboo consists of the words *bilah* (blade), *buluh* (reed), *wali pengukir* (carver guardian), *rakit* (raft), and *batang pekhukpuk* (stem). The relationship between semantic methods in the domains of Semende's typical food, community activities, and teaching procedures, namely *melemang* (cooking *lemang*), *paisan limping pede*, *nugal*, *ngetam*, *njangbangkah cabi* and *Ayunan* (swing). Semantic relationship of order in the domain of orders, prohibitions, Semende customary attitudes, Semende adab, and customary household status. The details of the domain of Semende's customary orders consist of the

words embracing Islam, *beradat Semende* (being Semende civilized), *beradab Semende* (civilized Semende), and *betungguan* (waiting). The details of the Semende's customary prohibition domain consist of the words abstinence from *pantang dimadu*, *jaih* (dice), *enggaduh racun tujuh serampu* (do not have the seven diseases of the heart such as jealousy, jealousy, angry, lying), *nganakah duit* (loan sharks), *maling tulang kance* (disloyal comrade), *nanan kapas* (lying), and *nanam sahang* (angry). The details of Semende's customary attitude domain consist of the words *Benafsu*, *Bemalu*, *Besingkuh Beganti*, *Betungguan*, *Besundi* / *beadab*, and *Beteku*. The details of the household status domain consist of the words *Semendean*, *Teambik Anak*, *Ngangkit*, and *Alih Pitang*. Finally, the semantic attribute relationship in the domain of social life consists of the words *Lebu meraje*, *Payung jurai*, *Jenang meraje* / *jenang jurai*, *Meraje*, *Anak caress*, and *Apit jurai*.

From the semantic relationship between the analyzed domains, it was found that the derivative of the semantic relationship was found in the form of taxonomic analysis. This derivative is found in the domain of the Semende custom symbol which consists of the words *Kujur*, *Jale*, *Kapak*, *Tebat*, and *Guci* symbolized by the traditional *Lembage Semende Meraje Anak Belai* symbol. The derivatives of the domain of social life consist of the words *Lebu meraje*, *Payung jurai*, *Jenang meraje* / *jenang jurai*, *Meraje*, *Anak belai*, and *Apit jurai*, symbolized by the finger symbol and the number of words contained in the Batanghari Sembilan Song. The last derivative of the household status domain is the inheritance distribution system in the family.

The results of the analysis on the number of words and strings in the Tembang Batanghari Sembilan which are symbolized by the five fingers, namely the thumb, index finger, middle finger, ring finger and little finger. The thumb is symbolized as the position of God and the prophet, the position of the parents, and the position of *lebu meraje ratu*. The index finger is symbolized as the position of the *meraje*. The middle finger is symbolized as the position of the *jenang jurai*. The ring finger is symbolized as the seat of the *payung jurai*. The little finger is symbolized as the position of the *anak jurai* and *apit jurai*. At the end of the analysis of cultural values in Tembang Batanghari Sembilan, it is known that there are four cultural themes that cover the whole, namely (1) inheritance rights system, (2) government system, (3) marriage system, and (4) community life order. The end result of this cultural value is the preservation of the Batanghari Sembilan Tembang. The preservation of Tembang Batanghari Sembilan in the Semende community is still traditional, which is still around istaidat custom, but the preservation of Tembang Batanghari Sembilan has been seen from the revitalization of Tembang Batanghari Sembilan which is more modern but does not leave the characteristic of Tembang Batanghari Sembilan and makes use of technology (social media).

CONCLUSION

Based on the results of research and discussion, it can be concluded that several things about the Batanghari Sembilan Tembang in the Semende community are as follows.

The structure of the Tembang Batanghari Sembilan

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The Tembang Batanghari Sembilan has a resemblance to the Malay pantun in general which has sampiran and content. The difference lies in the sampiran (*leliwean*) in the Tembang Batanghari Sembilan which contains an implicit meaning which is used to invite the audience to think before understanding the implied meaning, while in the content there is a resemblance to the Malay pantun. Another difference is the number of lines in the verse of the pantun that is more than the usual pantun. The definition of the Batanghari Sembilan Song is divided into three points of view, namely (a) the audience / audience point of view, (b) the form angle, and (c) the theme angle. The type of Tembang Batanghari Sembilan is based on the listener's point of view that the Tembang Batanghari Sembilan is intended for all groups, applies to all ages. Types of Tembang Batanghari Sembilan based on the form can be divided into related rhymes (*seloka*) and 6, 8, or 10 lines (*talibun*). In the types of themes in the Tembang Batanghari Sembilan, the themes found in this study are sadness, disappointment, and advice.

The functions of the Tembang Batanghari Sembilan include (a) expressing feelings, (b) conveying intentions, (c) entertaining, (d) teaching and instilling religious values, and (e) introducing customs and culture. In the performance aspect of Tembang Batanghari Sembilan in the public, four elements are found, namely (1) the composer / artist, (2) the listener or audience, (3) the context of the performance of Tembang Batanghari Sembilan, and (4) the message.

Cultural Values of Tembang Batanghari Sembilan

The cultural values in the Tembang Batanghari Sembilan are seen from two contents, namely the Tembang Batanghari Sembilan as a cultural activity and the Tembang Batanghari Sembilan as a literary text. The Tembang Batanghari Sembilan as a cultural activity is reflected in every word in the Tembang Batanghari Sembilan verse and its simple performance procedures. The Tembang Batanghari Sembilan is a representation of Semende society by paying attention to the aspect of the singer who will express his experience, knowledge, and skills in creating rhymes for rhymes according to his own mind. The cultural values of Tembang Batanghari Sembilan as a work of art include (a) the value of simplicity, (b) the value of customary norms, (c) aesthetic value, (d) the value of self-actualization, and (e) the value of respecting nature. Cultural themes obtained by conducting ethnographic analysis include (a) Semende's customary inheritance rights system, (b) Semende's traditional marriage system, and (c) the life order of the Semende community. The maintenance and The difference between Pham Thi Hong Nhung's research and this research is that Pham Thi Hong Nhung has succeeded in utilizing *dogeng* as a learning medium in foreign language classes while this research is still a pure research on Tembang Batanghari Sembilan which is then proposed as a local content subject in South OKU district.

The local government

The local government as the power holder should be able to become a facilitator for the implementation and sustainability of the Tembang Batanghari Sembilan. The need for a government role and solid cooperation between local institutions to support local government programs related to the Tembang Batanghari Sembilan. The researcher also recommends to the local government

preservation of Tembang Batanghari Sembilan can be done by means of documentation, scientific activities, shows, and college curricula.

Overall, the cultural values contained in the Tembang Batanghari Sembilan in the Semende community in South OKU Regency have a cultural form as stated by Koentjaraningrat, namely cultural systems, social systems, and physical culture [22]. The cultural system in the Semende society can be seen from the prevailing customary norms and beliefs of the Semende people. the social system can be seen from the order of Semende social life which has a philosophy of Islam and is consistent in carrying out Semende's customs. Physical culture can be seen from the form of the *Tunggu Tubang* house which is conditional with meaning.

The study of Tembang Batanghari Sembilan is still very limited, with a very broad research scope. Therefore, there is a need for recommendations aimed at several related parties in order to develop and apply matters related to Tembang Batanghari Sembilan in the future as follows.

Researcher

The results of this study are expected to be useful for other researchers who will conduct research on the same topic. Researchers recommend other researchers to examine more deeply the cultural values of the Tembang Batanghari Sembilan in this Semende community. There are still many Tembang Batanghari Sembilan from the Semende community that have not been explored and their existence has not been touched so that it is hoped that the findings of further research can enrich people's knowledge about the Tembang Batanghari Sembilan .

Educational Institutions

Researchers recommend that the Tembang Batanghari Sembilan can be used as a Local Content subject from an early age for all levels of education in OKU Selatan district in particular. Educational institutions should be more active in participating in preserving Tembang Batanghari Sembilan by holding competitions or festivals between schools. There is a need for collaboration between the Education Office and related agencies in realizing the curriculum for the subjects of Lokal Content of Tembang Batanghari Sembilan. As research by Pham Thi Hong Nhung with the title *Folktales as a Valuable Rich Cultural and Linguistic Resource to Teach a Foreign Language to Young Learners* [23]. Pham Thi Hong Nhung's research describes the effective use of fairy tales in foreign language learning.

that the Tembang Batanghari Sembilan can be used as a five-year commodity in the world of politics and can introduce the Tembang Batanghari Sembilan from the Semende community out of districts / cities, provinces, and even the center.

Academics / Literature and Cultural Observers

Researchers realize that the lack of library materials or literature makes this research imperfect. There is not much literature review on the Tembang Batanghari Sembilan or about the customs of the Semende people. The researcher tries to build a theory based on the findings during the research. Therefore, researchers recommend academics or observers of literature and culture to be more productive and critical in finding information that can be used in making a literature review or literature so that it can be useful for other

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literary researchers, especially those who will research Tembang Batanghari Sembilan.

Cultural observer society

Culture observers should be able to actively participate in implementing and preserving cultural values in the Batanghari Sembilan Song so that these values can become role models for the next younger generation.

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