

THE VALUES OF *SENJANG* LOCAL CULTURE FOR MUSI BANYUASIN SOCIETY

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Abstract

The paper covers how the local culture in Musi Banyuasin society in South Sumatera became the background of *senjang*. The purpose of this paper was to know and describe the values of *senjang*'s local culture for Musi Banyuasin society. The values were analyzed by using the theory of Robert Sibarani. The method used was descriptive analysis. The result of analysis found the values of local culture in Senjang's Musi Banyuasin, such as: the values of local culture for prosperity (harmony and gratitude), the values of local culture for peacefulness (the processing of gender, honesty, and social solidarity). Other local culture could be braveness, transparency, mutual cooperation, faithful to the commitments, etc. The values of local culture were still relevant with the life of Musi Banyuasin society, so Senjang needed to be conserved in nowadays life for Musi Banyuasin society.

Keywords: Values, local culture, *Senjang*, Musi Banyuasin society.

1. Introduction

The recognition of regional languages constitution, namely Article 32 of the 1945 Constitution stated that the country respects and maintains regional languages as part of national culture. It had diversity and local culture with noble values that were upheld well. These local culture values were expressed in several cultural expressions, one of them was oral tradition or expression literary. Expression literary was oral literature, namely being retold by mouth to mouth so that the text did not exist in the form of written literature (Mawaddah, 2016).

Regional languages in the development of society life had various changes, especially the effect for development of new world life and information technology that were increasingly laden by demands and challenges of globalization. Various words and terms in the field of science and technology were not available in the vocabulary of regional languages so that the regional language as a symbol of regionalism was even more faded. In the end, it brings changes in people's behavior in acting and speaking.

If the symptoms of this change were not immediately addressed, it would create a tremendous impact on the life of the Indonesian people, especially among the younger generation. Therefore, the language lexicon also must be driven according to the progress of the sector. Efforts must be made to restore the authority of regional languages by following up on the preservation of regional languages in various forms of research, including literary research by the Musi Banyuasin community.

The native speakers of the Musi are in Musi Banyuasin District. The main region of the speech literary includes 11 districts, namely Sekayu District, Babat Toman District, Sanga Desa District, Keruh River District, Lais District, Sungai Lilin District, Keluang District, Batang Hari Leko District, Bayung Lincir District, Lalan District, and Plakat Tinggi District. According to Haris (2005), the expression literary was used by the majority of the population who lived in the border area between Musi Banyuasin district, Banyuasin district, and Musi Rawas district.

Lintani (2014) explained that *Senjang* was a form of cultural media of communication between parents and the younger generation or could also be between the society and the government in the delivery of aspirations in the form of advice, criticism, and the delivery strategy of the expression of joy. In *senjang*, between the song and music did not match each other. The point was when the music sounds, speakers did not sing and only dance, while when the speaker sang, the music became silent. That was the reason that the local people called the artistry was *senjang*. So, what was meant by *senjang* being seen from the meaning of the word in Musi language, it could be interpreted as *senjang*, or an incongruous condition.

Textually, *senjang* was a poem with a minimum of four lines and sometimes up to ten lines. The first verse was *sampiran* and the second verse was content. The contents in the whole text of *senjang* usually consisted of three parts. The first part was the opening part, the second part was the content of *senjang* that would be delivered, and the third part was the closing part which usually contained an apology and left the farewell. *Senjang* was initially shown with the accompaniment of an ensemble music. *Senjang* accompaniment music played by the Tanjidor group ensemble. At this time, *Senjang* accompaniment music had developed from its initial form, Tanjidor group had rarely been used and replaced with a single keyboard/organics but the shape of the music still remained the same.

The contents of *senjang* were adjusted to the circumstances of the event at that time. During a wedding reception, the content of *senjang* was related to the situation, as well as ceremonial events held by the government or other private agencies. An example of *senjang* in commemoration of Independence Day, then the contents of *senjang* were associated with the spirit of proclamation, struggle and nationalism. Sukma (2014) stated that not only using regional languages for its poetic poetry, but also dialects and language accents for *senjang* that had an influence on its tones. Then, Irawan (2014) added that the typical *cengkok* in *Senjang* was an identity that distinguished *Senjang* with other types of songs.

According to Brunvand (in Danandjaja, 2002), folk songs were one of genre or form of folklore consisted of words and songs, which circulated verbally or among certain collective members, in the form of traditional, and many variants. The characteristic that distinguished folk songs from pop songs and *seriosa* songs was their oral distribution, so that they tend to be in the forms of oral traditions and could cause variants.

Danandjaja (2002) explained that folk songs consisted of two important elements, namely lyrics (words) and songs, so of course in reality it could happen that one of the elements would be more prominent than the other elements. The local culture as concept and knowledge which was thoughtful, wise, good value, and virtuous owned, guided, and applied in the life of a prosperous and peaceful society (Sibarani, 2012).

The local culture made people able to live in harmony and peace by applying some local culture values such as politeness, honesty, social solidarity, and harmony in resolving conflicts. Besides, there were also the value of gratitude, hard work, discipline, mutual cooperation, caring for the environment, and preserving culture. Therefore, the problem in this case revealed the values of local culture that were in the expression literary of the Musi Banyuasin society.

2. Research Method

This research used analysis descriptive method, such facts were described and analyzed (Ratna, 2007). It was done by firstly collecting the data needed. Then, the data were analyzed for the interpretation of the local culture which was contained inside of *Senjang's* Musi Banyuasin society.

3. Results and Discussion

The result of the research declared that in *senjang's* Musi Banyuasin created by Aminin Trio Amigo, it was found that some forms such as: advice, critics and the strategy of joyous expression. The local culture as concept and knowledge which was thoughtful, wise, good value, and virtuous are being owned, guided, and applied in the life of a prosperous and peaceful society (Sibarani, 2012). In this research, there were six values of local culture which were found in a separate pattern consisted of three parts. The first part was the opening part. The second part was the content of *senjang* that would be delivered and the last part usually contained an apology or farewell.

The following table was the elements of local culture accumulated in the expression literary of *senjang's* Musi Banyuasin society.

Table 1. The elements of local culture accumulated in expression literary of *Senjang's* Musi Banyuasin society (created by Aminin Trio Amigo).

Duet	Solo
<p><i>Payuh kitek...Pegi keladang...Mujur ade pisang tue...Al...Nyambil nebang jagung...Ngambik langkuas bawah pisang, Diladang ume Jami...</i></p>	<p><i>Kitek...Nembang ke senjang...Anti gammera busik lore...Puyuh...Wak mamak, Kupik Kuyung...Adik ku sayang, Dang ribang...Tapi awas jangan lah lali...</i></p>
<p>Duet Let's go to the field...hoped that met the old banana...while cut the corn...took galangal under banana, in Jami's field...</p>	<p>Solo We sang <i>senjang</i>, so that our heart became happy, uncle, brother sister, if walking...did not forget...</p>
<p>Men <i>Buah cabik...Ade di lading...Tanam babares dekat jagung...Bebares pisang bekanti jagung ai, Kebon ndak di kandang...Supayo idak di makan Maghe...Oi adek...Adek ku saying...Ape di ubah linjang tegantung amon nga pacak, Tolonglah kuyung...Ikak kuyung mule...Ule... Sangkan aku...Muat lading...Milu baladang, Ladang panjang, Mujur kalu dapat padi, Nebang kayu, Makai Baliung...Buah cabik...Ade di lading...Tanam babares dekat jagung...Baresan pisang bekanti jagung ai, Kebon ndak di kandang...Supayo idak di makan maghie... Oi adek...Adek ku saying...Ape di ubah linjang tegantung...Amon nga pacak, tolonglah kuyung mule-</i></p>	<p>Women <i>Kitek...Nembang ke senjang...Anti gammera busik lore...Puyuh Wak mamak, Kupik Kuyung...Adik ku sayang, Dang ribang...Tapi awas jangan lah lali... Jagung...Di tanam...Nulu bakembang dai baubah...Ambik keris anti nyanyur...Anti galayan...Oleh Nangkul, Luan batang. Oi kuyung...Yalah kuyung...Kapan ke nia ndak beubah...Sen nga abis, Cubo bafikir...Itu lah ubat oleh linjang...Takeco Oleh anak ughang... Kitek...Nembang ke senjang...Anti gammera busik lore...Payuh...Wak mamak, kupik Kuyung...Adik ku sayang, Dang ribang...Tapi awas jangan lah lali...</i></p>

*ule...Sangkan aku...Muat lading...Milu baladang,
Ladang panjang, Mujur kalu dapat padi, Nebang kayu,
Makai baliung...Ikak aku...Rusak pikiran...Oleh
nurut, Pakare linjang...Ditinggal kule mintar
belaki...Ai Tabarungak, Dik! Tebuk idung...
Ai, Baume...Asek ke sedut...Ape ke lagi lakar
ngandang...Amon idak di kandang salang, Kapan ke
pangke lakar tamakan...Ape ke lagi banyak babi...
Ai, Bakule...Asek ku takut...Tubuk Linjang, Dide dak
linjang...La tige kali patah lamban...Kapan ke
pangke...Dapat kanti*

Men

There was chili in the field, planted lined up near the corn, lined with bananas and corn, the garden would be fenced so that it was not eaten by animals...

My dear sister, what needed to be changed with our relationship, if you couldn't, help brother. This brother was like an insane person...

That's why I made a knife, I wanted to come to the farm, it was easy to get rice, I could use wood using machetes...

There was chili in the field, planted lined up near the corn, lined with bananas and corn, the garden would be fenced so that it was not eaten by animals,

My dear sister, what needed to be changed with our relationship, if you couldn't, help brother. This brother was like an insane person...

So I made a knife, I wanted to go to the fields. Maybe I could get rice. Now my mind is tangled, because it followed the will of the heart, left by the girlfriend that would get married. Now I was confused...

if going to the field became lazy, especially if I made a fence, if I didn't fence it, when you enjoyed the results, because there were a lot of pigs, you wanted to date but you were afraid, because you loved someone that didn't love you. It had been three times broken the bridges and until now I didn't have a girlfriend.

Duet

Baladang payuh baladang, Payuh Baladang...panjang ume pematang...Tanam padi di tanam...Amon tapare, Di kandang salang...Linjang padi di tanam...Amon tapare, Di kandang salang...Linjang, Payuh Linjang...Muat Tapakan dak tido malam...Linjang budak, Linjang Tue...Sisip sagerek, Matake pinggang.

Duet

Common to the fields, on the embankment, planted rice...if you wanted to work, field was made in the fence...if you wanted the field to be planted...inside the fence, you may got dating but did not sleeping at overnight...young dating and old dating was just same.

*Jagung...Di tanam...Nulu bekembang dai
baubah...Ambik keris anti nyanyur...Anti
Galayan...oleh Nangkul, Luan Batang
Base baume...Muat kebon...ngarap ke kalu boleh
padi...Ai, Padi pulut padi aghang...Amon ume dak di
kandang, Mane hasil lakar ke dapat, Ape ke lagi,
Baume...Nebu...Base bekule...Itu lantaran...ngaap ke
kalubakal jadi...Sen ilang, Kule melayang...Salah
payangko kule rakat...Timbul ati, Jadi pilu...
Amon takut...Milu beladang...Kapan ke pangke dapat
padi...Base ume, Endak di umput, Ume Pematang,
Sawah lebak...Umput jadi, Serte lalang...
Amon takut...Pakare linjang...Kapan ke lakar dapat
kanti...Sedang ke kule, Lah pakat-pakat,, Lum tentu
jadi, Kene di kendak, Ape lagi, Dak suek linjang...*

Women

We sang *senjang*...so that our heart became happy...

Uncle and sweet brother and sister...that were happy but didn't forget...

Corn is planted and waited for it to grow and then fruiting, took a knife to make vegetables
Brother, when u wanted to be changed, the money was nothing, tried to think, that was the medicine if our love was unrequited.

We sang *senjang* so that our heart became happy...

Uncle and sweet brother and sister that were happy but didn't forget...

Corn is planted and waited for it to grow and then fruiting, took a knife to make vegetables
If you wanted to be farmed and gardened, expected rice, *pulut* and black sticky rice, if the fields were not fenced, how you could get results, especially farming was not really because you were busy for dating, money was nothing, the girlfriend was gone, because of too close, it hurts...

If you were afraid...to go to the fields...you would not get rice...if you had fields, grass and weeds must be cleaned,

If you were afraid...to try dating...you would not get a wife...while serious dating is not necessarily true yet, according what you want...

Table 2. The values of local culture in *senjang*'s Musi Banyuasin society.

No	Kinds of Local Culture	<i>Syair Senjang</i>
1	Work Hard	Let's go to the field...hoped that met the old banana...while cutting the corn...took galangal under banana, in Jami's field...
2	Discipline	Uncle and sweet brother and sister...that were happy but didn't forget...
3	Education	<i>Oi kuyung,, Yalah kuyung,, Kapan ke nia ndak beubah,, Sen nga abis, Cubo bafikir...Itu lah ubat oleh linjang...Takeco Oleh anak ughang...</i>
4	Mutual Cooperation	Common to the fields...on the embankment planted rice...if you wanted to work, field was made in the fence...if you wanted the field to be planted, inside the fence...
5	Gender Management	Uncle...sweet brother and sister...
6	Preservation and Creativity	There was chili in the field, planting lined up near the corn, lined with bananas and corn, the garden would be fenced so that it was not eaten by animals...
7	Environment Caring	If you were afraid... to go to the fields...you would not get rice...if you had fields, grass and weeds must be cleaned,
8	Honesty	You wanted to date but you were afraid, because you loved someone that didn't love you. It had been three times broken the bridges and until now I didn't have a substitution.
9	Social Solidarity	My dear sister, what needed to be changed with our relationship, if you couldn't, help brother. This brother was like an insane person.
10	Love	You loved someone that didn't love you. It had been three times broken the bridges and until now I didn't have a substitution...

Table 2 showed that *senjang* of Aminin Trio Amigo contained ten local cultures such as advice, criticism, togetherness, affection and mutual cooperation occurred between parents and children such as presented by Lintani (2014, p. 37). *Senjang* was one of form art media from culture of communication between parents and the younger generation or also could be between the society and the government in the delivery of aspirations such as advice, criticism, and the delivery strategy of joy expression.

Based on the table, it could be seen that the most widely found local culture was related to the society that invited or gave advice for young people to do cooperation, be careful in acting and choose partners. It was due to each parent had experienced it first happened such as choosing a partner, working together and socializing which was commonly done at weddings and other indigenous events. This proved that the Musi Banyuasin society in the *senjang* created by Aminin Trio Amigo still kept the vogues and habits that were carried out from generation to generation.

This was similar to what was stated by Brunvand (in Danandjaja, 2002, p. 141). Folk songs were one of the genres or forms of folklore consisted of words and songs, which was circulated verbally or among certain collective members, traditional, and had many variants. This proved that ideas and knowledge of the local culture used poetry, or through songs in conveying advice, messages, life guidelines and habits carried out by the Musi Banyuasin society that really showed a tradition coming from a particular local culture.

But along with the development of the age of globalization, the local culture would survive as the existence of the Musi Banyuasin society still kept the vogues such as advice and joy that are conveyed through *senjang*. There were many activities carried out together such as planting bananas, cutting corn and farming together. This was taught to the next generation so that local culture would not be eroded by the millennial generation like many technologies that could take the minds of the younger generation in the current era of globalization.

4. Conclusions

Based on the results of the research and discussion, *senjang* Aminin Trio Amigo contained a lot of local culture that contained advice, criticism, togetherness, thankfulness and ultimate cooperation related to parents and children (Lintani, 2014, p. 37). *Senjang* is one form of art and culture of communication between parents and the younger generation or could also between the society and the government in the delivery of aspirations in the form of advice, criticism, and the delivery strategy of joy expression.

The most local culture found was related to the society who invited or gave advice for young people to do cooperation, be careful in acting and chose a partner, this was because every parent had experienced things that was happened first such as choosing a partner, working together and socializing which was commonly done during weddings and other indigenous events.

The results of this research proved that *senjang* of Aminin Amigo Trio was suitable for reading material for the younger generation. This *senjang* could be used as a medium in learning Indonesian Language and Literary at schools so the students could take the values of local culture in the form of advice, because we could see that in today's era, it was very difficult to give advice to students about dating and choosing a partner and togetherness that could be applied in daily life.

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