



Analysis the oral tradition adi-adi structure of the daya society

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ABSTRACT

The background of this research is that Adi-adi art is one of the oral traditions of the Daya tribe that needs attention. This study aims to analyze the structure of Adi-adi's text. Data collection using ethnographic methods and literature study. Data analysis using structural methods. The instrument in this study was the researcher himself using field notes and records. The findings in this study include: Adi-adi's text structure consists of stanzas, lines, rhymes, and contents. The main function of Adi-adi's performance which is the data in this study is as entertainment. It can be concluded that Adi-adi has the same structure as poem and Adi-adi still has a function for the Daya tribe community. Analysis of language and the process of creation in Adi-Adi can be the object of study for future researchers.



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Introduction

The Daya tribe has an oral tradition that needs attention. The supernatural oral tradition of the Daya tribe was originally based on the Lampung Saibatin language in the form of a poem as a form of expression of love, sadness, lamentation, criticism, advice, in people's lives, because it has become part of the way of expressing their hearts, let alone conveyed in a way of singing. or developed (khibang) in daily activities and the traditional ceremonial traditions of the Daya tribe.

Oral literature is part of the oral tradition, the inheritance is not through scripts. Adi-adi persists in people's memory for generations. Based on observations and tracing, the author has never found a document in the form of a book collection of Adi-adi verses which is usually developed by the community in various cultural activities in the Daya community.

Khibang is a song by Adi-adi accompanied by a single guitar on a nine-day stem. This art in the Ogan Komering Ulu Selatan district. As stated by [1] Ogan Komering Ulu Selatan District can offer wayak, adi-adi, hahedo, and talibun.

A tradition can survive if it still has a function in the community that supports the tradition [2] Currently Adi-adi is usually displayed as a performance at community celebrations such as weddings, circumcisions, or similar events, and is also displayed in routine annual events in South OKU such as the Lake Ranau Festival or when entertaining guests of officials such as the Regent, Governor. and other government officials visiting the area.

So far, very little effort has been made to excavate or compile it for a more complete document. As stated by [1] there are still many treasures of oral literature from South Sumatra (folk poetry and folk prose stories) that have not been explored and discovered. In addition, people who are old and can reuse oral traditions are the ones who are old and the number is small involves three, two, or only one player. Adi-adi is one of the traditional arts of the Daya tribe that lives scattered.

It is feared that in the future the oral tradition among the Suku Daya community will disappear by itself in line with the current development of the times which is rapidly developing. It is clear that this can be detrimental to the owner community and even more detrimental to the Indonesian nation in general. Therefore, the researcher raised the issue of oral tradition, especially Adi-adi, so that the general public would also know that in Ogan Komering Ulu South District, South Sumatra Province, there is also an oral tradition in the form of Adi-adi which has its own peculiarities.

As a form of spontaneous expression, oral traditions are authentic records of certain societies. In addition, the oral tradition also expresses the most basic sentiments and is closest to the identity of the supporting community [3] therefore the researchers hope that the study of Adi-adi's text structure can become one of the references for literary teaching materials using the method. contextual (local wisdom) in the pursuit of folk poetry for VII grade junior high school (SMP) students. Therefore, this study will analyze the structure of Adi-adi's text using the methods and steps of learning folk poetry in books written by Kosasih and Restuti for Junior High Schools, Class VII, 2013 Curriculum.

The focus of this research is to examine Adi-adi's text structure. The formulations of the problems in this study are 1) What is the structure of Adi-Adi's text? The purpose of examining the structure of Adi-adi's text with the consideration that Adi-adi as a literary work is an arrangement, affirmation, and description of all the materials and parts that are its components, which suggests an understanding of the relationship between physical and mental elements that determine and influence each other together to form a - whole unit.

The benefit of research theoretically contributes to the development of cultural science, preserving and publishing positive values, artistic values, cultural values, and local wisdom to current and future generations. The practical benefits of this research are as additional documentation about Adi-adi, fostering motivation, pride, and cultural ownership as well as providing the community's cultural identity. As a reference source for students and students in an effort to increase knowledge of oral traditions.

THEORETICAL STUDY

Oral Traditions

Oral traditions can be defined as habits or customs that develop in a community and are passed down from generation to generation through spoken language. In other words, oral tradition or literature is all discourse that is spoken through orally, because tradition is spread through oral and written with the aim of remembering and continuing the oral tradition [4]. Still in this regard, [5] explains that the oral tradition does not only concern oral mere speech such as speech that is distinguished from writing, but an oral form that has a patterned form, lives as knowledge with a community, passed down from generation to generation with various versions. .

[6] sees oral tradition as something that changes over time followed by changes in attitudes and habits of society. Ong saw that there was a change in the oral tradition before the public recognized writing which he termed primary orality, while the oral tradition during the written period was termed secondary orality.

UNESCO defines an oral tradition as a tradition that is transmitted in time and space by speech and action. Thus the oral tradition includes: 1) oral literature; 2) traditional technology; 3) folk knowledge outside the court and metropolitan centers; 4) elements of religion and folk beliefs (outside the formal boundaries of major religions); 5) folk arts outside the palace and metropolitan centers; 6) customary law. In this division, oral literature becomes part of the oral tradition [7]

From the above description, it is known that oral tradition has a broad scope. Oral literature is a part of the oral tradition. Oral literature in a tradition has its own explanatory description and has many interesting issues to study. From the description above, it can be concluded that Adi-adi is a product of oral literature which is part of the oral tradition.

Structure of the Pantun

The structure of a literary work can be used to explore the content of literary works [8]. While [9]. defines structure as the relationship between the elements that make up the text as a whole. This means that the text of oral poetry is considered as a structure or building that has elements that are related to one another. In general, the structure of the poem consists of stanza, array, rhyme, and content/meaning.

In old poem in the form of rhymes, the stanza consists of 4 lines / lines. The rhyme is bound by the number of periods, that is, there are two periods per row. The periodus is the part that makes up the rhyme line. A periodus consists of two words. In general, a line consists of four words [10]. The function of the verse in the pantun is 1) to separate the topic from one another, 2) it functions the same as the type of paragraph based on the location of the main sentence in the essay, 3) the stanza in the pantun has each concept that is presented in a unique purpose, 4) stanzas composed of rhyme lines, 5) the number of stanzas in the old poetry is bound by predetermined rules.

Each array / line consists of 8 to 12 syllables. In the pantun there is a fixed, regularly arranged poetry pattern, the number of words and syllables is fixed, so that there is a constant and steady rhythm. Thus, according to Pradopo, formal forms are poetic tools or means to obtain aesthetic or artistic values with formal forms that are fixed or fixed and symmetrical (balanced).

Rhythm in language is an alternation of fluctuations, short lengths, loud and soft speech of language sounds regularly (Pradopo, 2018: 41). According to Altenbern and Leslie L. Lewis in Badrun (2014:21-22) rhymes are lines of poetry that contain rhymes or have a rhyme scheme if the last syllable of the words in the final position has the same sound. By the end of a word, we mean the vowel of the last stressed syllable and the sounds that follow it.

The content (meaning or message) is the same as the purpose or message. Purpose / mandate is what encourages the poet to create his poetry. message is often implicit behind the words that are composed, and also behind the theme expressed, the message that the poet wants to convey may be consciously in the mind of the poet. Understanding the content or meaning of a folk poem must be accompanied by the ability to understand the language of the owner's community. As stated by [10].poetry is a work of art with a medium language. The content or meaning contained in a folk poem is the core of the message to be conveyed. In the content array there are values, a description of moods and feelings, containing ideas, criticisms, and other things to convey.

Based on the search results of previous studies, the researcher found several previous studies that were relevant to this research. Although there are linkages in the discussion, this study is still very different from previous studies. The previous studies are as follows: [11], this research is considered relevant because it analyzes physical structure (diction, image, concrete words, figure of speech, verification and typography) and inner structure (theme, tone and atmosphere, feelings, and mandate) of a Pisa'an, the gift of Komering's traditional wedding Adok. The results of the study stated that each element represented every story about the two brides given by Adok, whether it was about his love story, about his family background, and advice for living a married life. This is what makes Pisa'an unique, full of meaning, and different from rhymes in general. Apart from having a unique typography characteristic, a uniform theme (about marriage), the Pisa'an is rich in Komering culture because the lives of the two brides are told in detail, thoroughly and deeply.

Method

The research site chosen by the author is in the village of Padang Bindu, Buay Runjung District, Ogan Komering Ulu Selatan Regency. The research location was determined purposively or based on considerations that support the research objective, namely to find out the description of "Adi-adi text structure in the tribal community". Interviews with khibang artist Adi-adi were conducted with Mr. Sairin, Mr. Cik Han, and Mrs. Wanati in the village of Padang Bindu, Buay Runjung District and with Mrs. Hami in Penininjau Village, Buay Runjung District, South OKU Regency. The purpose of the interview was to find various other supporting information from the Adi-adi khibang artists.

The use of the method in this research is seen at two levels, namely data collection and data analysis. At the data collection level, ethnographic methods are used and literature study. At the data analysis level, structural methods are used. The research technique uses record and record. The data in this study were Adi-adi in the form of text and khibang which was staged at a wedding reception on October 25, 2020. Adi-adi in the form of Khibang was obtained using the video recording technique.

[12]. data analysis is the process of systematically searching and compiling data obtained from interviews, field notes, and documentation, by organizing data into categories, describing them into units, synthesizing, compiling into patterns, choosing which ones are important and what will be studied, and making conclusions so that they are easily understood by oneself and others. Examining or checking the validity of the data in this study using the opinion of Lexy [13]. triangulation is a data validity checking technique that utilizes something other than the data for checking purposes or as a comparison of the data.

Results and Discussions

The data in this study were the supernatural texts at the wedding reception of Nelson Mandela and Desi Hariani in the village of Padang Bindu, Buay Runjung District, Ogan Komering Ulu South Regency. This wedding reception was held on November 24, 2020 at the residence of the groom. There are five verses of Adi-adi which are the research data to be analyzed. The five verses of Adi-adi were developed by a khibang craftsman named Hami. The five stanzas of Adi-adi are in the form of sound not yet in writing, so to strengthen the data the researcher transcribes data from sound to writing. The presentation of the data in this study was carried out by copying the oral data into written data in the form of a short description, then the text structure analysis process was carried out. Next, verification or data conclusion is carried out. The initial conclusions put forward are still provisional, have been supported by strong, valid and consistent evidence based on data and facts in the field. Adi-adi shows at the wedding reception.

When analyzing the structure, Adi-adi is seen as a text, consisting of stanzas, lines, rhymes, and contents. The explanation is presented in the table below

Through do not stop by
This is the burial place
Everything is missing
To the extent that the water is waiting for rain

Te - li - yu da - ng mak sing -gah
1 - 2 - 3 - 4 - 5 - 6 - 7 - 8
A - ji di - ya je - nga - nan
1 - 2 3 - 4 - 5 - 6 - 7
Sakh - bang ni - ka ni ga - yah
1 - 3 - 4 - 5 - 6 - 7 - 8
Ba - ba - way ngan - ti hu - jan
1 - 2 - 3 - 4 - 5 - 7 - 8

Nyelesah way ni sabah
Di atakh Padang Bindu
Miah digukhah lisah
Ti ingok di malangku

(a)

(b)

Nyelesah way ni sabah
Di atakh Padang Bind
Miah digukhah lisah
Ti ingok di malangku

(sampiran)

(isi)

Consists of 4 lines / lines in one stanza, line 1 has 8 syllables, line 2 has 7 syllables, line 3 has 8 syllables, and line 4 has 8 syllables. Has a-b-a-b rhyme. Arrays 3 and 4 are contents, while arrays 1 and 2 are only sampiran. The meaning of the verse above contains the humility of those who have a desire, that the almsgiving is in a state of need. 1) Dang sebik kena ilik, 2) Mejong di bah belangal, 3) Dang sebik kundu khenik, 4) Khadu dibagi Tuhan

Don't worry about getting stepped on
Sit under the wood
Don't worry a little fate
God has divided it

Dang se - bik ke - na I - lik
 - 2 - 3 - 4 - 5 - 6 - 7
 Me - jong di bah be - lang - an
 1 - 2 - 3 - 4 - 5 - 6 - 7

Dang se - bik kun - du khe - nik
 1 - 2 - 3 - 4 - 5 - 6 - 7
 Kha - du di - ba - gi Tu - han
 1 - 2 - 3 - 4 - 5 - 6 - 7

Dang se bik kena ilik	}	(a)
Mejong di bah belangan		
Dang se bik kundu khenik	}	(b)
Khadu di ba gi Tuhan		
Dang se bik kena ilik	}	(sampiran)
Mejong di bah belangan		
Dang se bik kundu khenik		
Khadu di ba gi Tuhan		
		(isi)

- (1) Consists of 4 lines / lines in one stanza line 1 has 7 syllables, line 2 has 7 syllables, line 3 has 7 syllables, line 4 has 7 syllables. Rhymes a-b-a-b. Arrays 3 and 4 are contents, while arrays 1 and 2 are only sampiran. The meaning is that the sadness has befallen him repeatedly, so many tears have fallen; 1) Nik Nelson Mandela, 2) Nik Desi pasanganni, 3) Semoga bahagia, 4) Tungguk akhir masani

Nelson Mandela's nephew
 Nephew Desi partner
 Wish you happiness
 Until the end of his time

Nik Nel - son Man - de - la
 1 - 2 - 3 - 4 - 5 - 6
 Nik De - si pa - sang - an - ni
 1 - 2 - 3 - 4 - 5 - 6 - 7
 Se - mo - ga ba - ha - gi - a
 1 - 2 - 3 - 4 - 5 - 6 - 7
 Tung - guk ak - hir ma - sa - ni
 1 - 2 - 3 - 4 - 5 - 6 - 7

Nik Nelson Mandela
 Nik Desi pasanganni (a)
 Semoga bahagia (b)
 Tungguk akhir masani

Nik Nelson Mandela	}	(Sampiran)
Nik Desi pasanganni		
Semoga bahagia	}	(Isi)
Tungguk akhir masani		

- (1) Consists of 4 lines / lines in one verse. Line 1 has 6 syllables, line 2 has 7 syllables, line 3 has 7 syllables, line 4 has 7 syllables, rhymes a-b-a-b. Arrays 3 and 4 are contents while arrays 1 and 2 are only sampiran. The contents of the verse above means praying for the bride and groom, may they live happily ever after; 1) Kham mbatok kebayan, 2) Pedom mak lagi pesayan, 3), Debingi tekhai kedok, 4) Kok ngemik muli halok

We invite the bride and groom to stay
 Heavy rainy night
 Sleep is no longer alone

There are already beautiful girls

Kham mba - tok ke - ba - yan

1 - 2 - 3 - 4 - 5 - 6

De - bi - ngi te - khai ke - dok

1 - 2 - 3 - 4 - 5 - 6 - 7

Pe - dom mak la - gi pe - sa - yan

1 - 2 - 3 - 4 - 5 - 6 - 7 - 8

Kok nge - mik mu - li ha - lok

1 - 2 - 3 - 4 - 5 - 6 - 7

Kham mbatok ke**ayan** } (a)

Debingi tekhai ke**dok** }

) Pedom mak lagi pe**ayan** } (b)

Kok ngemik muli ha**lok** }

Kham mbatok ke**ayan** } (Sampiran)

Debingi tekhai ke**dok** }

Pedom mak lagi pe**ayan** } (Isi)

Kok ngemik muli ha**lok** }

Consists of 4 lines / lines in one verse. Line 1 has 6 syllables, line 2 has 7 syllables, line 3 has 7 syllables, line 4 = 7 syllables. Rhymes a-b-a-b. Arrays 3 and 4 are contents while arrays 1 and 2 are only sampiran. The meaning is sleep is no longer alone, because there is already a beautiful girl accompanying him 1) Nyelesah way ni sabah, 2)) Di atakh Padang Bindu, 3) Miah digukhah lisah, 4) Ti ingok di malangku

The rice fields spread out

In the Padang Bindu area

Wake up woken up restless

Remembered my misfortune

Nye - le - sah way ni sa - bah

1 - 2 - 3 - 3 - 4 - 5 - 6

Di a - takh Pa - dang Bin - du

1 - 2 - 3 - 4 - 5 - 6 - 7

Mi - ah di - gu - khah li - sah

1 - 2 - 3 - 4 - 5 - 6 - 7

Ti i - ngok di ma - lang - ku

1 - 2 - 3 - 4 - 5 - 6 - 7

Nyelesah way ni sabah } (a)

Di atakh Padang Bin**du** }

Miah digukhah li**sah** } (b)

Ti ingok di malang**ku** }

Nyelesah way ni sabah } (Sampiran)

Di atakh Padang Bin**du** }

Miah digukhah li**sah** } (Isi)

Ti ingok di malang**ku** }

Consists of 4 lines / lines in one verse. Line 1 has 6 syllables, line 2 has 7 syllables, line 3 has 7 syllables, line 4 has 7 syllables. Rhymes a-b-a-b. Arrays 3 and 4 are contents, while arrays 1 and 2 are only sampiran. The meaning is that he woke up from sleep because he was restless, remembering the misfortunes of his life.

Conclusions

Adi-adi structure is seen as a text consisting of a verse, array, rhyme, and content or meaning. Adi-adi's temple consists of four arrays, array 1 and 2 are sampiran while arrays 3 and 4 are contents. Each Adi-adi's verse, consists of 4 lines / lines. The rhyme is bound by the number of periods, that is, there are two periods per row. A periodus consists of two words. The average in each line consists of four words. The number of arrays or syllables on each line varies, but no array is more than eight syllables. Rhyme in each verse consistently rhymes a-b-a-b. Each Adi-adi's stanza has the same number of lines / lines. The poetry pattern is fixed, arranged regularly, the number of words and syllables is fixed, so that there is a constant and steady rhythm. The content or meaning is different for each verse. The content or meaning is the core of the message to be conveyed. In the content array there are messages in the form of values, a description of moods and feelings, containing ideas, and other things to convey.

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