

Habitus And Capital In Rejung Art In Semende Ethnic Communities In Tanjung Bulan Village, OKU Selatan District, South Sumatra Province

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Abstract. This research is motivated by a Rejung art that originates from lamentations. At first, only random utterances were used to communicate sorrowful moods, but now, as a patterned and systematic work of art, they become rhymes. Pantun which is characterized by the regional language of the Semende ethnic group which conveys messages according to the circumstances culprit. However, the sadness that is patterned through the poetry/lyrics of rhymes and kenjun or melodic swings cannot be separated from Rejung's artwork itself. This study aims to determine the habitus and capital of rejung art in the Semende community in South Sumatra province. The method used is descriptive qualitative. The results and findings of the research show that; Rejung art as a medium for communicating grief through rhymes, which have meanings and messages according to the wishes and needs of the performer. Lamentation is the behavior of someone who is experiencing sadness. Forms of behavior in the form of speech and crying. Speech in the form of oral speech is carried out with the rhythmic accompaniment of crying. Serving rhythm with a distinctive melody reflects a deep sadness. Treatment automatically invites and encourages the environment to be and feel the same way. Although without listening to the words of the perpetrator, the surrounding environment feels a deep sense of sadness. Through mumbling and crying rhythms that reflect a sadness, the environment has been formed and framed in an atmosphere of deep sadness. Habits of the community as perpetrators of grief can change and invite an atmosphere of sadness to the surrounding community, become a patterned habit. There is a type of rejung which is known as fate which has a distinctive style and melody in lamenting the fate that is being experienced by the perpetrator. Sadness is illustrated through the strains of melodies and poetry or rhyme lyrics that elevate one's own sad condition. So that modality can be seen from aspect environment education, because art palm trees as material learning, so still can endure through eye learning _ very relevant lecture. Habits seen from third aspect of being habits that occur in society Semende in the province of South Sumatra, namely: (a). Lamenting full of sorrow; (b). Crying with tears; and (c) Rhyming lamentations and weeping in sorrow. Between habitus and modality each other complement and support For survival art palm trees So that its existence can still awake in the middle society, let alone one College has _ apply it through teaching material on the eye lecture and graded can become very positive force.

Keywords: Habitus; Capital; Rejung Art; Semende

INTRODUCTION

The word "*rejung*" comes from the regional language of *the Semende ethnic group*. Based on the views of community leaders and local artists in the *Semende area* (Tanjung Bulan Village, Beringin Island District, OKU Selatan, South Sumatra), *rejung* has the meaning of "pantun". But of course the pantun is the *Semende custom*, which uses the language and dialect of *the Semende realm* as well. The *Semende* people generally recognize *rejung* with the word "*berejung*" which is interpreted to indicate the activity that is developing the *Semende rhymes*. Thus it can be concluded that the *Rejung art* is one of the arts of the *Semende ethnic area* which is under the auspices of the South Sumatra provincial government.

Rejung is one of the names of local arts in the area of South Sumatra Province. This art form is in the form of a rhyme sung, using the ethnic dialect of *Semende*, whose pronunciation is

closer to Malay society, but of course not quite the same as the Malay style that is commonly known. The poetry in the form of a rhyme is sung with various rhythms and melodies (*kenjun*) according to the style of the experts and presenters related to the culture of the local community.

The art that is unique to this *cengkok*, is a type of speech literature, free regarding any theme that will be conveyed, depending on the presenter, this art acts as a method of previous ancestors, to convey intentions to other parties, both God and fellow creatures (*soft/rough*), according to what type you want to convey, through short and long chanting descriptions of the melodic rhythm (*kenjun*) of the rhyme. The number of verses is four lines per stanza, with the pattern AA, AA; AA, BB; or AB, AB; so that the hallmark of *Rejung's art* is poetry using *Semende ethnic rhymes* which are complemented by musical accompaniment of guitars, violins, stringed instruments, and other instruments.

Thus, this art is an art that is sung through the development of the *Semende pantun*, accompanied by several musical instruments. But what is often used is the guitar instrument.

Viewed from content Pantun texts can be grouped into four types, namely; advice, jokes, religion/law, and lament. While based on the tempo (*style*), namely; fast, moderate, slow, and very slow/*sad*. Judging from the cutting/picking, namely *ringit*, *takntak*, *lie down to monitor children*, and *dawi*. In the *tebah* and the picking, they are grouped into melodic or *kenjun* rhythms. So that *rejung* grouped right into 4 different rhythm and *kenjun styles*.

The pantun used in *rejung* has four lines. Every odd line (one and three) is grouped in the category of melody/rhythm "A", the even lines (second and fourth) are grouped in the category of melody/rhythm "B". The type of tone used is only characteristic and is divided into two parts, namely the tone "A" and "B". At the end of each of these types of notes, there is always a melodic accompaniment, or it is filled in improvisationally and is often not fixed in the short length of time the improvisation is performed.

Remembering the past, there is a phenomenon in *rejung* art which is familiar with the feeling and atmosphere of sadness. The rhythm or melody is often used through the murmuring or crying by family members left in the atmosphere of death. The closest person often shows his sadness through lamentations that show sadness to him. Even though Islamic teachings do not allow mourning for death, this was still practiced by the local community in the 1990s. The author acts as an observer as well as a reminder and reviewer of the past based on knowledge from past experiences. This is a real incident in the field. The reality that really happened to the local community.

The author's reason for discussing the phenomenon of sadness with Bourdieu's theory is because he wants to know the habitus and modality of art mourn at lamentation in the *Semende* ethnic community. Through study habitus and modality in *rejung* art, can reveal and describe phenomenon habit the people. it can reviewed from environment social and cultural, so become focus main For look at habitus and modality art recesses that exist in society *Semende* in South Sumatra Province. Give birth to benefit importance know and know art locally in the archipelago. Open outlook common, related arts in the province of South Sumatra.

identity _ nation lies in the love of culture. because _ it, with give birth to insight and knowledge about art and culture Archipelago area, got increase Power defense to identity culture in Indonesia, especially in art *Rejung* That alone.

METHOD

The method used in the research This is descriptive qualitative. Stages used in collecting data is with method observation field, study field, and interviews deep to sources. Target field is Village Cape Moon, District Island Banyan, Regency Ogan Komering Ulu Selatan, South Sumatra Province (Indonesia). As for what was observed is linkages environment, social and culture public ethnic cement in the area. Whereas studies field is View and find the appropriate data in matter utility research. Obtained data collected and analyzed based on need study with Bourdieu concept. After the data is collected, then grouped and classified and presented based on theory used in writing scientific.

RESULTS AND DISCUSSION

Rejung 's Art Habitus

A set of knowledge, worldview, beliefs and values in everyday life. Habitus includes all kinds of cultural activities such as habits that have been patterned against daily social practices. Habitus is a habit that is carried out by someone who has been formed and patterned by himself by a certain social structure. Habitus that exists at a certain time is the result of a long-lasting collective life. Habitus can last a long time but can also change from time to time. Habitus produces and is produced by social life, meaning habitus as a social structure and habitus as a structured structure.

Habitus is a habit that has been attached and is carried out repeatedly by humans in their daily lives. We can see this habit in the behavior and actions taken, such as the *Semende* ethnic community who are used to wailing *when* they are experiencing a disaster. Habits of the *Semende* ethnic community through activities and activities in the form of speech (type of prose or poetry with sad chants). Now it is in the form of patterned and structured rhymes, and is formed in the presentation of a song.

In a residence that is experiencing disaster (death). Lamentations are performed with chants of mourning for people who are remembered

during their lifetime. Family members left behind sing melodies with a distinctive rhythm. So that people who hear around him can feel the sadness of family members who are experiencing disaster. The sadness that occurs is one of the behaviors that is expressed through murmurs of lamentation spoken with words that are not prepared or prepared beforehand.

Lamentations contain unorganized and unsystematic lyrics. Speeches made by family members who are feeling loss are very unusual to listen to. The feelings of those who listen also enter the area of the heart which follows grief as well. This can happen to anyone who is feeling sad. Apart from the sadness of death, it can also be done with sorrows lamenting each other's fate. For example, children who live without parents or family members. This can happen because both are in a sad state of mind. Thus, the lament that is done is the deepest outpouring of the heart and is illustrated into forms and media of expression of grief. Without itself, automatically the social environment feels the same sadness as the person who did the lament. As for the things that need to be seen and reviewed on the stimulus, encouragement, and solicitation of these actors are through the following forms of behavior: (a) . Lamenting full of sorrow ; (b). Crying with tears ; and (c) Rhyming lamentations and weeping in sorrow .

Mourning Full of Sorrow _

The usual treatment that occurs by someone in this condition is to say words that automatically appear by themselves. The lament that occurred was a big influence from the condition of his heart that felt lost. The utterances that came from the mouth or voice of the perpetrator were very unusual outside of the conditions that were happening. Due to the condition that he was feeling the loss of his family members, so that by itself a lament emerged from him. The same thing can also be done when his heart is sad. The treatment shows a person's self-expression by taking actions orally. Without a mood that is not sad, it will be difficult to say the same thing.

The utterances in the form of lamentation are utterances that occur instantly at the same time through sad and sorrowful impulses. The behavior that is carried out is beyond the knowledge and skills possessed by a person. If the person looks fluent in uttering a lament at that time, it is not certain that it can be done at a time with different conditions. This treatment has a high value in the point of view of literary works.

Lamentations that are spoken orally, will shift with a literary work that is spoken in sadness, which is known as lamenting. Thus, lamentation is the result of a literary work that is poured through the mind of someone who is experiencing something in their environment. In line with Sumardjo, who argued that a work would result from observing his environment. Therefore, from this artistic treatment can produce a literary work that is done through the speech of an illustration of sadness. For this reason, past events have become the result of spoken literary works known as lamentations. So that the lamentations have lyrics that have literary value with the theme of sadness.

Crying with tears _

The habit of crying is also a form of expression for the perpetrator in expressing his sadness. It is in line and harmony together with other treatments such as lamentation. The cries accompanied by melodies and rhythms that showed sadness were very unusual to be heard by those around him. Because the rhythm or melody that was delivered made those around him feel the same way. There is a sense of emotion and piercing into the heart of the crying with the rhythm of the melody performed by the perpetrator who is feeling sad.

The crying is not the same as crying in general. Crying merges with speech or wailing rhythmic which is sad and sad. Sadness in the form of crying expressions is an action and behavior of someone who is experiencing a sad heart. The heart is full of pain for the loss of someone who is loved and cared for.

This is a form of expression for someone to express his heart at that time. So the cry is a cry that has the meaning of sadness. His cries form a rhythm or *kenjun* which has its own characteristics that blend into the rhythm of the wailing.

Rhythm the Lamentations and Weeping in Sorrow

The habit of a person's behavior through the form of crying and wailing accompanied by a distinctive rhythm is carried out when he is in an unstable condition. A mood full of sadness mixed with a heart that doesn't know where to go. It makes his behavior with a sad rhythm and *bekjenjun-kenjun* . The term *kenjun* is from the local language where this art originates.

Kenjun is showing melodies that are done with feeling according to his wishes. So *bekjenjun* with a heart that always accompanies. *Kenjunan*

which is performed by an actor in the rhythm of lamentation is an expression of someone showing his sadness at a certain time. It is an activity that is usually done by people who are feeling sad. So through the condition of the heart and the atmosphere of death is what *kenjun* rhythm does in a lament. Thus, lamentation is a presentation that is formed by itself with the behavior of someone who is grieving over the loss of something. Wailing is done with a distinctive rhythm, which is accompanied by very sad crying.

Rejung Art Modality

Capital in *Rejung's art* certainly cannot be separated from the important elements, namely language and imagination. Language is a determinant in the continuity of *Rejung's* artwork which functions as a means of conveying communication, which can be done through the language of scientific writing in various print, electronic, or offline and online media. Media is very necessary for the continuation of the inheritance of *rejung art culture*. Apart from that, language can also be used to convey interesting and scientific information through oral and direct speech, giving news orally on the latest social media. Therefore, the cultural capital of *rejung art* is passed down orally and orally. The contents of *Rejung's* artistic poetry contain advice and invitations to cultural values. Through the message conveyed directly by parents to their children, grandmothers to their grandchildren, and so on. Language that is supported by imagination in conveying messages based on feelings at that time.

Rejung's artistic capital can also be seen from the role of an educator in teaching it through the college curriculum program. Let's just say the name PGRI Palembang University which has courses in the performing arts education study program. There are 2 courses in local art such as *rejung art* to be taught to students. The names of these courses are "South Sumatran Speech Literature" and "Tembang Batanghari Sembilan". These two courses have a role as a forum for teaching *rejung art*. This is seen as a cultural capital owned by the *Rejung art* itself. So that the art can still be known and studied. Those who teach are still and accustomed to discussing textual material and the context of the art. The habit of teaching and peeling always results in a significant understanding of that art. So that this capital is strong enough in the world of education. It's different when viewed from the capital that

occurs only in non-formal education, it only happens instantly according to the time of the show's needs. Even then, it is not specific to this art, but only part of it is collaborated with other arts, so it is not easy to apply it properly.

Judging from the symbolic capital occurs in the ability of teachers in formal educational institutions who already have and hold academic degrees. Of course it will be different for artists who in fact only know art in a practical way. This is one of the symbolic capital of *rejung art* in the world of education. The symbol is seen from a teacher who has an academic degree of at least S.2 let alone having taken a S.3. this makes it strong in symbolic capital.

CONCLUSION

Rejung's art is an art that originates from lament stories. At first, only random utterances were used to communicate sorrowful moods, but now, as a patterned and systematic work of art, they become rhymes. *Pantun* which is characterized by the regional language of the Semende ethnic group which conveys the message according to the actor. The sadness that is patterned through the poetry/lyrics of rhymes and *kenjun* or melodic swings, still cannot be separated from *Rejung's* artwork itself. *Rejung art* as a medium for communicating grief through rhymes, which have meanings and messages according to the wishes and needs of the performer. Lamentation is the behavior of someone who is experiencing sadness. The forms of behavior that occurred at that time were in the form of speech and crying. Speech in the form of *oral speech* is carried out with the rhythmic accompaniment of crying. Serving rhythm with a distinctive melody reflects a deep sadness. Through this behavior can change the atmosphere of the environment feel the same way too. His treatment automatically invites and encourages his environment to be and feel the same way. Although without listening the words of the perpetrator's words, the surrounding environment also felt a deep sense of sadness. Through mumbling and crying rhythms that reflect a sadness, the environment has been formed and framed in an atmosphere of deep sadness.

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