

Formula Analysis of *Tembang Batanghari Sembilan* Arts: A Lacanian Perspective

Lussy Albayinnah

Gadjah Mada University

Bulaksumur, Caturtunggal, Kec. Depok, Kabupaten Sleman, Daerah

Istimewa Yogyakarta 55281

lussyalbayinnah@mail.ugm.ac.id

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ABSTRACT

Oral tradition is considered as one of some enriched Indonesian cultures that have been preserved from former generation to the following ones. It also provides a great deal of opportunity to be studied in the scope of literary studies with various approaches. One oral tradition that owns these characteristics is the *Batanghari Sembilan* art songs that originated from the South Sumatra region. This study aims to find out the similarities and differences between two *Batanghari Sembilan* art songs entitled *Iluk Pule* and *Umak di Doson, Bapak Jao*, which can be seen from the formula and formulaic structures as well as the indications of desire found in the composition of the text through Lacan's psychoanalytic perspective. Qualitative research methods and content analysis were carried out to analyze the data in the form of the structure of the formula and the concept of desire found in the sentences of the *Batanghari Sembilan* oral text. The results of the study highlight the similarities of the types of formulas found in the two songs, namely the presence of morphological formulas, alliterations, tautotes and phonemic formulas, and the absence of anaphora and anadiplosis formulas in *Umak in Doson, Bapak Jao*. Some repetitive words are acknowledged as an attempt to emphasize the meaning and promote the songs' originality. In addition, the two songs have different desires, namely the desire to have a lover and the desire to live together with parents. The similarity found in the two songs is the positioning of the mother's wishes as a substitute for one's own desires which are conveyed by the individual metonymically.

Keywords: batanghari sembilan , formulaic pattern, lacan, psychoanalysis, batanghari sembilan, oral literature.

INTRODUCTION

As a country that is well-known for its high ethnic diversity, Indonesia owns many traditions that have made many contributions to its cultural inventory. Out of the 1340 tribes scattered from Aceh to Merauke, there are 1086 intangible cultural heritages that have been designated by UNESCO (Statistik Kebudayaan, 2020). The number is likely to convince that most of the Indonesian culture has been formally preserved both on a national and international scale. Specifically, oral traditions and expressions, which are one of the five categorizations of intangible cultural heritage mentioned above, have a total of 147 kinds of oral traditions. This number of data collection confirms the significant efforts made by the Indonesian government to preserve regional culture in the midst of the distribution of literary products that have been initiated to have an integration with technological sophistication.

Basically, oral tradition is associated with traditional community life. In regards to this, one should comprehend that community life basically involves social interaction that takes place in various location, situations, and speakers (Nasution and Ayuningtias, 2021). On the other hand, Akmal and Darmawan (2021) points out that community life inherently utilizes language and environment which share a close relationship one another to maintain their existence. The term folklore most often represents the term oral tradition and vice versa. Sibarani (2015) explains the concept of oral tradition as a tradition that is passed down from generation to generation using oral media. According to Vansina (1965), the essence of tradition here does not only include cultural products but also the process of spreading them around. In addition to the two definitions from experts, UNESCO (in Hutomo, 1991) concludes that oral tradition is a tradition that has been spread through words and traditional activities or routines. In short, oral traditions are customs that apply and are passed on to the next generation with oral delivery procedures and accompanied by a series of complementary activities. As of literature values equipped in oral tradition, this also contains ideas, products, and artistry concepts which are manifested either in the form of oral or written presentation (Hadiyanto, 2020).

Specifically, the South Sumatra region contributes 32 kinds of oral traditions, including the Batanghari Sembilan art which has several different names. People in the Pagaram and Semende areas call it Rejung, while in the Muare Kuang area this art is better known as Tembang (Firmansyah, 2015). This art is basically in the form of presenting rhymes accompanied by the strains of musical instruments. The single guitar is the instrument most often used to accompany the Batanghari Sembilan recital process. Besides

guitars, there are also violins, stringed instruments, bass guitars, bass drums, and tambourines. The number of singers for this art usually consists of two people, one person is responsible to mention the composition of the rhyme, and the other person is in charge of playing a predetermined musical instrument.

The rhyme that is sung in the Batanghari Sembilan art is repeated in several parts. This pantun resembles the form of a Malay pantun in which each stanza has four lines, where the first two lines are used as *sampiran* and the other two lines are used as contents. Because Batanghari Sembilan has been being developed in several areas in South Sumatra, the language of the pantun text also yields in many variations, including the regional languages of Lahat, Semende, Pagaralam, Muara Enim, Rambang, Muare Kuang, Benawe, Musi Banyuasin, Musi Rawas, and Lubuk Linggau (Firmansyah, 2015). The Batanghari Sembilan rhyme has six categories of rhymes, namely rhymes of advice, rhymes of compassion, rhymes of compassion, rhymes of fate, rhymes of humor, and rhymes with traditional customs.

The Batanghari Sembilan art does not have a specific time provision for its performance. Therefore, Batanghari Sembilan can be played at any time as a form of entertainment, for example at night until early morning. Staging properties, completeness of clothing, and stage sets are not mandatory elements that must be prepared to recite Batanghari Sembilan. On the other hand, musical instruments are vital for the presentation of this art because the instruments determine the shape of the rhythmic patterns of music. In his research, Firmansyah (2015) stated that the music rhythm pattern for Batanghari Sembilan exhibits repetition, and each type of musical instrument has a different melody, for example, guitars and stringed instruments produce vocal melodies while violins play song melodies. These instruments can be played alternately if the particular singer really wants to use them all of them in one recital.

Songs resulting from the use of musical instruments are recycled to develop different types of rhymes with particular similarities. According to Sahilin (in Firmansyah, 2015), Batanghari Sembilan does not have definite provisions that bind the relationship between songs and texts in certain types of rhymes. The repetition of the phrases in the *sampiran* and the contents section is partly done by following the needs of the song used in the recital. In addition, the form of word endings for each line, or often called rhyme, is always a stipulation for every creation of a new Batanghari Sembilan song. This phenomenon is in line with the formula theory proposed by Parry-Lord (1981), that the patterned variations found in oral literature are caused by formulas that are manifested in the repetition of parallel words, phrases, or sentences.

The rhyme in the Batanghari Sembilan song is not only formed by a patterned text structure but is also developed by the beauty of the language in the text. In general, the vocabulary used is in the form of names of plants, fruits, regions, animals, daily activities, and natural beauty as well as several other traditions that developed in some areas where the Batanghari Sembilan songs are originated from, such as ceremonies and traditional clothes (Firmansyah, 2015). Even the name Batanghari Sembilan itself is based on the number of tributaries of the Musi, the longest river in South Sumatra. Furthermore, the music and rhyme texts expressed in this song have a romantic, melancholic, and naturalistic nuance (Ulandari et al., 2018). Most of them tells the listeners about the sadness of facing life's difficulties or hopes for a better life which are spoken by residents who live in the Batanghari Sembilan river channels, for example, one song entitled *Iruk Pule* which tells the story of longing for someone, and another one entitled *Umak in Doson Bapak Jao* who tells the sadness of living a miserable life. Since this art belongs to oral literature properties, this is also assumed to have messages that need to be delivered, values that need to be implemented, rights that need to be fought for, presence that need to be acknowledged, and violence that need to be exposed (Rafi'i, 2017).

Therefore, this research focuses on examining the desires contained in the Batanghari Sembilan arts. This is based on the statement of Dundes (1976) who states that the meaning contained in folklore fantasy should be felt and exhibited in the unconscious or subconscious so that folklore can function properly. In line with this, Robert Humphrey highlights that stream-of-consciousness techniques which are often used in the creation of literature products consist of various degrees of consciousness that ranges from unconscious, preverbal depths to levels of conscious verbalization, be it in the written or oral forms (Widiyantari et al., 2015). Traditional song which is one of many types of folklore provides a means for social expression that is not directly articulated. Dundes argues that the consistency of the formula in the folklore facilitates the meaning contained in the particular folklore. In relation to the concept of the unconscious, this study aims to apply the practical concept of psychoanalysis in the interest of uncovering the desires stored in the Batanghari Sembilan art songs.

Another reason focuses on efforts to revitalize oral literature in the South Sumatra area as a contribution to increasing the oral literature of the Indonesian archipelago. The last reason is the consideration that research on the topic of psychoanalysis in Batanghari Sembilan art is still very limited. The research conducted by Sariasih et al (2020) only examines the Batanghari Sembilan song from an ethnographic perspective. The results of her research indicate that Batanghari Sembilan has similarities with Malay pantun in general due to the presence of the sampiran and the content in its formation.

Sariasih et al (2020) also examine the definition of Batanghari Sembilan which is divided into three points of view, namely the listener or audience, the form of the rhyme, and the theme of the Batanghari Sembilan rhyme. The function of the performances and the cultural values found in Batanghari Sembilan are also described in the study. In addition to that, Firmansyah's research (2015, 2020) is only oriented to the form and structure of Batanghari Sembilan's music and examines the musical style of one of the well-known Batanghari Sembilan singers. Based on this background and the consideration of presenting an update on research that addresses the Batanghari Sembilan oral tradition, this study was conducted to answer two research questions: (1) What are the similarities and differences found in the formula of two Batanghari Sembilan songs? and (2) How the desires contained in the two Batanghari Sembilan songs are different from each other?

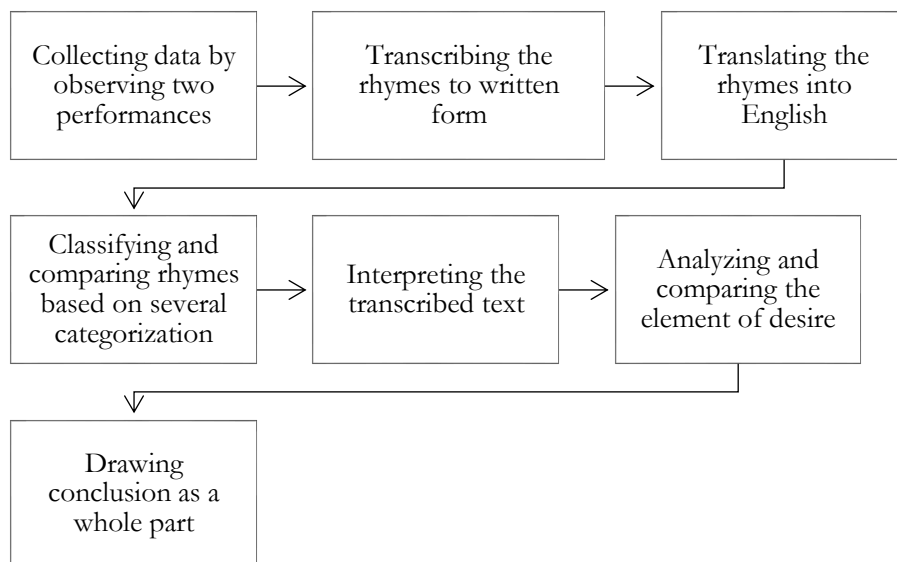
METHOD

This study uses a qualitative descriptive method defined by Nawawi (in Siswanto 2011) as an activity to solve a problem by describing the state of the subject and object of research based on the facts found in the study. The employment of this method is intended to obtain comprehensive data on the formulas and desires found in the Batanghari Sembilan art songs. The data used for this study were obtained from two collections of Batanghari Sembilan songs, entitled *Iluk Pule* and *Umak in Doson Bapak Jao*. The selection of these two songs was based on variations in themes and formulas in the text of the Batanghari Sembilan traditional songs as an effort to obtain fairly representative research results considering the many variations contained in this art. The importance of looking for similarities and differences between the two songs is based on the consideration of showing what variations appear in the two songs and what the conventions of the Batanghari Sembilan traditional songs are. The two selected songs were obtained from video documentation on the YouTube site. As for the formal objects in this study, the data collected are in the form of words, phrases, sentences, and stanzas that describe the concept of desire formulated by Lacan. In addition to primary data, this study will also present secondary data taken from some literature information regarding oral-literary formulas and Lacan's psychoanalytic concepts.

The analysis applied in the research uses a content analysis technique with a psychological approach. According to Jabrohim (2001), the content analysis technique is a form of research that tries to analyze the content and meaning found in a research document. The research steps carried out to examine the material objects in this study were, (1) collecting data by observing two performances of Batanghari Sembilan traditional songs on the YouTube site scattered over several channels, (2) transcribing the rhyme from

spoken to written form, (3) translating rhymes into English, (4) classifying rhymes based on several formula categorizations and comparing the two formulas, (5) interpreting the transcribed texts, (6) analyzing and comparing the elements of desire according to Lacan's psychoanalytic concept found in the rhymes, and finally (7) drawing conclusions research as a whole part. The process can be summarized as follows:

Graphic 1:
Analysis Process of Batanghari Sembilan Arts



FINDINGS AND DISCUSSION

The Formula of Batanghari Sembilan Songs

Previous oral tradition studies are mostly oriented to the analysis of the formulas formulated by Milman Parry and Albert Lord (Lord, 1981). According to the two scholars, a formula is a collection of words that are always used under the same metric conditions to express important ideas. In addition to the formula term, there is also a formulaic term which is defined as an array or half an array that is arranged on the basis of the pattern contained in the formula. Formulas and formulaic are elements that are heard by prospective new speakers against old speakers until the time comes for new speakers to be able to make other formulas by sticking to the formulas as their flexible guidance. The supply of formulas and formulas that are owned by several speakers in a particular area is mentioned by Lord (1981) as a stock-in-trade term. Because a speaker recycles the formulaic and formulaic elements included in the stock-in-trade spontaneously, each speaker does not have the same or identical compositions in the two plays. In general, there is

no composition (poem, rhyme, or poetry) that is not formulaic. Saputra (2003) states that the formula helps the formation of a rhythmic discourse that can be used as a tool to remember compositions that have been heard before in the easiest and quickest possible way.

There are several types of formulas used to analyze oral literature, namely syntactic formulas (repetition in sentences), tautotes formulas (repetition of a word that is repeated in a correspondence construction, concatenation formulas (repetition of the last word or phrase of correspondence into initial or middle phrase in the next correspondence), anaphora formula (repeating the first word in each subsequent line or sentence), alliteration formula (repeating the same consonant), parallelism formula (repeating a phrase in correspondence into the same position in the next line), epiphora formula (the repetition of the last word or phrase in each subsequent line or sentence), morphological formula (repetition of words or phrases to emphasize important expressions), phonemic formulas (repetition of phonemes or sounds), anadiplosis formulas (repetition of the last word or phrase from a clause or sentence into the first word or phrase of the following clause or sentence and the mesodiplosis formula (per repetition in the middle of the line or several sentences in a row) (Saputra, 2003).

For the purposes of analyzing the formulas used in the two Batanghari Sembilan songs, this study arranges each song into a table which is equipped with an underscore and a dotted line. The underscore is used to indicate the presence of a formula pattern, and the dashed underline indicates the presence of a formulaic form in the two Batanghari Sembilan songs. The first song is entitled *Iluk Pule*. The following is the appearance of the *Iluk Pule* song which is equipped with formula elements:

Iluk Pule

1. *Buah kepayang dimakan lemak*
[Delicious taste of Kepayang fruit]
— —
—————
2. *Iluk lah pule ditanak minyak*
[It tastes better if cooked using oil]
— — — —
—————
3. *Alangkah alap lah bujang tunak*
[What a behavior of reserved lad]
— —
—————
4. *Iluk dibuat lah nantu umak*
[He's perfect to be mother's son in law]

-
5. *Buab lab salak banyak dibeli*
[Salak fruit is bought by many]
-
6. *Buab setahun lab due kali*
[The fruit is harvested twice a year]
-
7. *Amen lab galak kebile agi*
[If parties adore each other, do now]
-
8. *Nunggu setahun lab lame ige*
[Waiting for next year is just too much]
-
9. *Jalan jalan ke pagar jati*
[Walk along to Pagar Jati]
-
10. *Doson dililit bukit barisan*
[A village surrounded by mountain chain]
-
11. *Duduk menung berdiri menung*
[Sitting and standing while contemplating]
-
12. *Lambat betemu lab betangisan*
[Crying over the late encounter]
-
13. *Banyaklah kandis di desa lintang*
[Many Kandis found in *Lintang* village]
-
14. *Buablab pelam dimakan ulat*
[Pelam fruit is eaten by caterpillars]
-

15. *Banyak gadis desa lematang*
 [There are so many girls in Lematang]
16. *Bujangnye alap di kota labat*
 [While handsome lads are found in Lahat city]
17. *Buah kuini padang lab bindu*
 [Kuini fruit padanglah bindu]
18. *Anju belanja ke pagar jati*
 [Anju shops at Pagar Jati]
19. *Kamilah ini sedanglah rindu*
 [We really miss someone so much]
20. *Rindu la berat di dalam hati*
 [Heavy longing in the heart]

According to the text used in the composition, there are several types of formulas found, namely as follows:

Table 1:
 Formula Analysis of *Iluk Pule*

Repetition	Line	Detail
Morphological	1, 5, 6, 14, and 17	Word 'buah' [fruit]
	3 and 16	Word 'bujang' [lad]
	2 and 4	Word 'iluk' [better/perfect]
	6 and 8	Word 'setahun' [a year]
Alliteration	1, 2, 3, and 4	Consonant 'k'
	13, 15, and 14, 16	Consonant 'g' and 't'
	10 and 12	Consonant 'n'
Anafora	5 and 6	Word 'buah' [fruit]
Anadiplosis	19 and 20	Word 'rindu' [miss/longing]
Phonemic	1 and 3	Sound 'ah' and 'ak'
	2 and 4	Sound 'ok', 'ah', and 'ak'
	5 and 7	Sound 'ah', 'ak, and 'i'

	6 and 8	Sound 'un', 'ah'
	5, 6, and 7	Sound 'i'
	10 and 12	Sound 'an'
	13 and 15	Sound 'ang'
	14 and 16	Sound 'at'
	13 and 14	Sound 'ah'
	17 and 19	Sound 'ah', 'ng', and 'du'
	19 and 20	Sound 'u' and 'ti'
	17, 19 and 20	Sound 'lah'
Tautotes	11	Word 'menung' [contemplating]

Technically, the song *Iluk Pule*, which is presented with a single guitar, has a pause to separate the previous verse from the next verse. The song has five stanzas, and each stanza has four lines. The theme brought by the song *Iluk Pule* is the longing of a woman who longs for a lover. Based on the performance shown in the <https://tinyurl.com/fp7urrww> link, this song is sung by a woman using the Semende regional language. The singer sings this song by repeating each stanza, i.e. repeating each half of the line in each line twice and this applies to the remaining half of the line. In addition, the repetition of the contents of the second part or the fourth line in each stanza is also performed by the singer in this song only in stanzas one and two. In the third stanza, fourth and fifth stanzas, each line is repeated twice.

The second song is entitled *Umak di Doson, Bapak Jao*. The following is the display of the *Umak di Doson, Bapak Jao* which is equipped with formula elements as follow:

Umak di Doson, Bapak Jao

1. *Buah kelembak di makan manis* [Kelembak fruit is eaten with rice]
 — — — — —
2. *Daun menyisip di daban nangke* [A leaf is tucked in the jackfruit branch]
 — — — — —
3. *Oy emak jangan nangis* [Hey, mother please do not cry]
 — — — — —
4. *Mak ini nasib bagian kite* [This is the fate that we own]
 — — — — —
5. *Alang ke pedas lah buah cabe* [The taste of chilly is really hot]
 — — — — —

6. *Endak lah nangkul di ulu lebak* [Going to take it in the pit]
— — —
—————
7. *Alang ke ladas lah kawan kance* [How excited my friends are now]
—— — — —
—————
8. *Pacak bekumpul ngan umak bapak* [They can gather with their parents]
— — —
—————
9. *Kalu lah lalang lah cak paku ni* [If things were rusty like this nail]
— — — — —
—————
10. *Dasarnye lalang rate di kebon* [The rusty ones are lost in the bush]
—— — — —
—————
11. *Kalu lah malang pecak aku ni* [If you have bad luck like me]
—— — — —
—————
12. *Dasarnye malang semule toron* [Being poor because of the offspring]
—— — — —
—————
13. *Payablah padi pematang ilir* [It is hard for rice to grow in pematang ilir]
—— — — —
—————
14. *Lemak di kebon di ulu pao* [The perfect place is nearby swamp]
—— — — —
—————
15. *Payablah ati nimang pemikir* [It's hard to always think]
—— — — —
—————
16. *Emak di doson mun bapak jao* [Mother is in village, and father is far]
—— — — —
—————
17. *Ngape di ulu kebon kemangi* [Why Kemangi plantation is located in urban area]
—— — — —
—————

18. *Bakal ke basah nyebrang muare* [We will be wet when crossing the estuary]

19. *Ngapelah dulu toron ke bumi* [Why I decided to be in this world]

20. *Bakal penyusab ati wang tue* [If I would be the black sheep of family]

21. *Ikan lab lambak di pemandian* [Fish swim happily in the pool]

22. *Endak bemaen di pinggir pinggir* [Wanting to play in fringe of the pool]

23. *Bukannye kendak tapi bagian* [It is not my will, but it has been my part]

24. *Mungkin lab ini lab sudah takdir* [Maybe this is truly my fate]

Table 2:
 Formula Analysis of *Umak di Doson, Bapak Jao*

Repetition	Line	Detail
Morphological	1 and 5	Word 'buah' [fruit]
	9 and 10	Word 'lalang' [rusty]
	11 and 12	Word 'malang' [bad luck]
	9 and 11	Word 'Kalu lah' [if]
	10, 14 and 17	Word 'kebon' [bush/swamp]
	14 and 17	Word 'ulu' [nearby/urban]
	5 and 7	Word 'alang' [how]
	10 and 12	Word 'dasarnye' [being]
	13 and 15	Word 'Payah lah' [hard]
	17 and 19	Word 'ngape' [why]
	18 and 20	Word 'bakal' [would be]
Alliteration	2 and 4	Consonant 's'

	6 and 8	Consonant 'k'
	10 and 12, 21 and 23	Consonant 'n'
	13 and 16, 22 and 24	Consonant 'r'
Phonemic	1 and 3	Sound 'ak' and 'is'
	2 and 4	Sound 'ip/b' and 'e'
	5 and 7	Sound 'ang', 'as', 'ah', and 'e'
	6 and 8	Sound 'ak', and 'ul'
	9 and 11	Sound 'ang', 'ak', 'ku' and 'ni'
	10 and 12	Sound 'nye', 'ang', 'e' and 'on'
	13 and 15	Sound 'lah', 'i', 'ang' and 'ir'
	14 and 16	Sound 'ak', 'on' and 'ao'
	17 and 19	Sound 'pe', 'lu', 'on' and 'i'
	18 and 20	Sound 'al', 'ah', 'ang' and 'e'
	21 and 23	Sound 'an', 'ak' and 'an'
	22 and 24	Sound 'ir'
Tautotes	24	Word 'lah'

This song is also accompanied by a single guitar strum and uses the Semende regional language that is spoken in the Rattan River area. The song *Umak di Doson, Bapak Jao* has 6 stanzas containing two sampiran and two contents. The recitation has pauses and repetitions in certain parts, namely repetition of the content done three times. Based on <https://tinyurl.com/caua68wr>, this song is sung by a teenager with a melancholy disposition. The closest assumption is that the theme contained in the song Umak in Doson Bapak Jao is a lamenting story about the bad luck felt by a child who is far away or a nomad who is separated from his father and mother.

Judging from the two formula structures in the songs *Iluk Pule* and *Umak in Doson Mr. Jao*, it can be concluded that the basic difference between the two songs is not only in the theme carried by both songs but also in the repetition of the lines of the rhyme. On the other hand, the similarities between the two songs are found in the categorization of their formulas, namely: the presence of morphological formulas, alliteration formulas, tautotes formulas, and phonemic formulas. *Iluk Pule* has an anaphora and anadiplosis formula that *Umak at Doson, Bapak Jao* does not have. Finally, there is one consonant that is found in both Batanghari Sembilan songs, namely the word 'fruit' which is followed by various names of pandemic fruits, such as palm fruit, kepayang fruit, salak, kuini fruit, and kelembak fruit.

These repetitions signal some important findings regardless the kinds of the formula used in each line of the two songs since the repetitions themselves merely confirm the existence of the basic feature of oral tradition.

Furthermore, the song *Iluk Pule* and *Umak di Doson, Bapak Jao* reveal some repeated words and sounds that interpret the way how the singer always attempts to keep the song pattern while dynamically creating refreshment that makes the two songs slightly different. In *Iluk Pule*, the repeated words such as, *buah, bujang, iluk, setahun, menung* translated respectively as 'fruit, lad, better/perfect, contemplating' become the word that emphasizing the authenticity of its origin as well as highlighting the theme of the song which is understood as a song that describes woman's longing for a lover. The similar settings are also found in *Umak di Doson, Bapak Jao* song. It mentions the words that are relevant to its theme which is about wondering one's misery, such as *malang, payah lah, ngape, bakal* translated respectively as 'bad luck, hard, why, would be'. It can be concluded that the use of some repetitive words is intended to emphasize the whole meaning of the song to the listeners while promoting some familiar objects in their surroundings to show the originality of the songs.

Desire Pictured in Batanghari Sembilan Traditional Songs

Psychoanalysis developed by Jacques Lacan from the thought of Sigmund Freud is more focused on cultural phenomena (Storey, 2009). Lacan's psychoanalytic theory postulates that the subconscious is always undermined by a state of 'lack' so that humans have the desire and effort to cover up these deficiencies (Faruk, 2020). In an effort to find identity, this theory makes language a cultural order that is able to provide subjectivity to humans. In language, this unconscious formation is governed by the same mechanism as language, namely the use of metaphors and metonymy. Lacan (1989) affirms that desire is a metonymy because its function can reveal other parts of the self, but never in its full form. In short, reviewing literary works from Lacan's perspective is a real manifestation of finding the condition of the human subconscious which is filled with a sense of lack and a sense of loss which at the same time accompanies desire as the formation of subjectivity.

In the *Iluk Pule* song, the phenomena relevant to the explanation above are found in the composition of the text, especially in the content section. The line that reads '*Iluk dibuat lah nantu umak*' meaning 'He's perfect to be mother's son in law' implies the desire that an individual has to have a lover, which means a man, by metonymically mistaking it as another person's hope, namely his mother's desires and hopes. Individuals negate their desires so as not to be understood directly and openly. With this kind of diversion, it can be concluded that the individual has a personality that does not dare to be frank which may be associated with the individual's position in the context of society.

Furthermore, the line in the fifth stanza which reads *'Kamilah ini sedanglah rindu'* which is interpreted as 'We really miss someone so much' replaces the subject of 'I' to 'we' as a form of finding the fullness of self-identity. The desire to find the original identity, namely to get back the object of libido that was previously obtained from the mother. Implicitly the object of the libido in question is the man she misses. The merging of 'I' into 'We' is perceived by Lacan as a symbolic order, that the individual is still incorporated into the combination of 'We' as a representation of the mastery of the father and on the other hand, expresses her desire to miss someone as a substitute representation of the mother.

Meanwhile, in the second song entitled *Umak di Doston, Bapak Jao*, the desire in Lacan's psychoanalytic concept is found in the line *'Oy emak jangan nangis, mak ini nasib bagian kita'* which means 'O mother, don't cry, this is our fate'. The individual also negates the desire for a better life and turns it metonymically into something that his mother laments. In addition, the line in the second stanza which reads *'Alang ke ladas lah kawan kance, pacak bekumpul ngan umak bapak'* with the meaning 'How satisfied my friends are to be able to gather with their mother and father' hints at self-discovery by emphasizing her existence as an individual who cannot hang out with her parents. Individuals can assert their existence because they reject the similarities that exist between individuals and 'friends'.

In addition to that, this distinction is further emphasized by the sentence found in in the third stanza *'Kalu lah malang pecak aku ni, dasarnya malang semule toron'* which is interpreted as 'If you have bad luck like me, you will still be poor because of your offspring'. Likewise with the stanza which is in fourth order. The discovery of an individual's identity in these two stanzas validates his differences with those around him. Individuals make a life that can gather with parents as a desire to be fulfilled. In the fifth and sixth stanzas, the individual states herself implicitly and metaphorically as God who has the ability to create himself, so that the issue of living on earth is something that individuals can decide for themselves. This is caught in the line that reads *'Ngapelah dulu toron ke bumi'* and *'Mungkin lah ini lah sudah takdir'*. The word destiny mentioned in this song has an ambiguous meaning, first, destiny is considered as an object (in the fifth stanza, the individual mentions the essence of destiny mastery) and secondly, destiny is considered as a subject (in the sixth stanza, the individual surrenders to destiny's decision). When destiny acts as the subject, the individual expresses the existence of a power that influences the emergence of his desires, but when destiny becomes the object, the individual expresses resistance to the power mentioned earlier.

It can be concluded from the two Batanghari Sembilan songs above that the two songs both imply a desire that is in accordance with Lacan's

psychoanalytic concept. Because the themes carried are different, this also has an impact on the type of desire that individuals want to fulfill in the text. *Iluk Pule* expresses the desire for ownership of a lover, while *Umak di Doson*, *Bapak Jao* clearly mentions the desire for a decent living as an individual desire. However, there is a fundamental similarity between the two songs analyzed in this study, namely that both of them are metonymically positioning individual desires into mother desires.

CONCLUSION

The art of Batanghari Sembilan song is an oral tradition that develops in the South Sumatra region which is presented in the form of rhymes in regional languages and accompanied by various stringed instruments, such as a single guitar or an ensemble. The theme of the developed rhyme has many variations, one of which is the theme of lamenting fate and loneliness delivered by two songs entitled *Umak di Doson*, *Bapak Jao* and *Iluk Pule*. After having finished this study, it turns out that these two songs have similarities and differences in the determination of the formula and formulaic structure as well as on the desires contained in the composition of the text (compared intertextually).

In formula analysis, it was found that *Iluk Pule* and *Umak di Doson*, *Bapak Jao* have morphological formulas, alliteration formulas, tautotes formulas and phonemic formulas, but *Umak di Doson*, *Bapak Jao* does not have anaphora and anadiplosis formulas, while *Iluk Pule* does. In terms of the study of desires analyzed by Lacan's psychoanalysis, the song *Iluk Pule* desires to have a lover, while *Umak di Doson*, *Bapak Jao* has a strong desire to live side by side with his parents. The only similarity that emerges is the positioning of the mother's wishes in place of one's own desires which is conveyed by the individual metonymically. Besides, the use of some repetitive words found is intended to emphasize the whole meaning of the song while promoting some familiar objects to show the originality of the songs.

In regards to the findings of the research, it can be concluded that traditional community in several urban areas in Sumatera Selatan province tend to recycle the rhymes, words, and the themes of the Batanghari Sembilan songs, but some phrases do not apply the pattern as found in the rest of lines for unrecognizable reasons. This, then, suggests for more in-depth analysis on the Batanghari Sembilan arts to document all the possible patterns used in its creation. Moreover, the desires that complement the meaning of the two songs which are studied in this research confirm that the traditional community really values the relationship with their surroundings (parents and spouses). The psychoanalysis approach used in this research, however, has not discussed the stages that an individual pursues while identifying his

subjectivities, and the future researches regarding Batanghari Sembilan arts will be expected to enable the more explorative arguments.

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