

Segata Buhaga Sasimbatan: An Oral Poetry of Lampungese Youth in Tanjungan Village Tanggamus Regency

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ABSTRACT

Lampung is a province in Indonesia which is rich in literature, particularly oral literature. This article aims to describe the functions, structures, and preservation of *segata buhaga sasimbatan* (Lampungese oral poetry) in Tanjungan village Tanggamus regency. A qualitative method was used in this study. Data collection was carried out through interview, observation, and documentation. The findings have revealed that *segata buhaga sasimbatan* is written in four lines or quatrain with ABAB rhyming patterns where line 1 and 3 rhyme, and line 2 and 4 rhyme. It functions as a media of interaction between bachelor and bachelorette and also as entertainment on companion wedding celebrations. *Segata buhaga sasimbatan* is in good preservation by performing routinely by Lampungese youth at wedding ceremonies mainly in Tanjungan village Tanggamus regency.

Keywords: *Oral Poetry, Lampungese Youth, Segata Buhaga Sasimbatan, Tanjungan Village*

1. INTRODUCTION

Lampung is one province in Indonesia which is rich in cultures, customs and traditions, languages and also literature; mainly oral literature. Oral literature is a broad term which may include ritual texts, curative chants, epic poems, musical genres, folk tales, creation tales, songs, myths, spells, legends, proverbs, riddles, tongue-twisters, word games, recitations, life histories or historical narratives. Malimo as cited by Owiti et.al [1] defined oral literature as traditional forms which are composed and performed through word of mouth. Moreover, Nandwa and Bukenya as cited by Okpewho [2] explained oral literature as those utterances, whether spoken, recited or sung, whose composition and performance exhibit to an appreciable degree the artistic character of accurate observations, vivid imaginations, and ingenious expression. In conclusion, oral literature is artistic traditional utterances which are transmitted orally.

Oral literature has several important functions in society such as a media to replicate society, and as media to provide self-conscious commentary on the pattern of life in their society [3]. Moreover, Wirawan [4] found that oral literature has a role and contribution to the environment and surrounding communities on religious

and environmental aspects. Meanwhile oral literature has several characteristics; born from plain, illiterate and traditional society, describe certain or specific culture yet anonymous, and emphasize on fantasy, allusion, droll, and education values [5].

Lampung oral literature is a kind of literature which is composed using Lampung language, commonly transmitted orally with unwritten form, usually anonymous and belongs to Lampung society collectively. For Lampung society, oral literature has some functions 1) a media to express thought, attitude, and cultural values of Lampung society 2) media for understanding, adoring and cultivating of life 3) fostering unity and understanding among society 4) media for developing of Lampung language and cultures [6]. Formerly, oral literature in Lampung society was recited in some activities such in leisure time, producing handicraft, working in the rice field or plantation, and in various cultural activities like wedding ceremonies. Lampung oral literature is divided into proverbs, riddles, incantations, folklores, and poetry [7].

Poetry is a literary work in which special intensity is given to the expression of feeling and ideas by the use of distinctive style and rhythm. Poetry consists of two parts

namely the body and the spirit. The body of poetry can be interpreted syntactically meanwhile the spirit of poetry can be interpreted semantically. Indriyana as cited by Anindita et.al [8] asserted that the syntactic elements are the physical structure of poetry or elements that can be seen including diction, imaging, concrete words, figurative language, versification, and typography. While semantic elements of poetry are the inner structure or meaning contained in the poetry that includes; theme, feeling, tone and mood, and message or moral value. Lampung traditional poetry is a kind of poetry existed in Lampung province transmitted orally and it has various forms namely *paradinei/paghadini*, *pepacur/pepaccogh/wawancan*, *bebandung*, *ringget/pisaan*, *talibun*, *hahiwang*, *mammang* and *segata/adi adi/pattun*.

Segata is a traditional oral poetry in Lampung. The name of segata is usually used in Lampung society with dialect A or known as Lampung *saibatin/peminggir*. Lampung *saibatin/peminggir* is one of Lampung ethnic who inhabit coastal areas of Lampung province which covers east Lampung, south Lampung, Bandar Lampung, Pesawaran, Tanggamus, and west Lampung. Segata has various kinds; *segata ngebabang* (children poetry), *segata buhaga* (romance poetry), *segata nanggung* (poetry for opening and closing ceremony), *segata lalagaan* (jocular poetry), *segata nyindekh* (allusion poem) and *segata hahiwang* (poem of sorrow). Meanwhile, *segata buhaga* itself is divided into *sasimbatan*, *dilom sukhat*, *dilom babah*, *dilom dawakha*, *segata ngangga hinik*, *segata nangguh*, *segata salayuh* and *segata ijah tawai* [9].

This study intended to describe functions, structures and preservation efforts of *segata sasimbatan* in Tanjungan village Tanggamus regency. Several studies about *segata* had been conducted previously by some scholars. The first is a research entitled "The Function of Segata in Krui Society " written by Suparno [10]. This research found that there are five functions of *segata* for Krui society; *segata* as media of education, media of entertainment, media of communication, as work enthusiasm booster and as product of culture. The second research is written by Arfah et.al [11] entitled "Improving the Appreciation of Segata through Suggestopedia in Lampung Language Learning. The research found that using suggestopedia was able to improve students' appreciation of *segata*. Unlike the previous studies which focused on discussing the functions of *segata* and the improvement on appreciation of *segata*, this study discussed the functions, the structures and the preservation of *segata sasimbatan*.

2. METHOD

This study is a qualitative study. A qualitative study is defined as an inquiry process of understanding a social or human problem, based on building a complex, holistic

picture, formed with words, reporting detailed views of informants, and conducted in a natural setting [12]. The data was collected through some activities namely observation, interview, and documentation. The interview was conducted with Lampung cultural experts in Tanjungan village to get information about the function, the structure and the preservation of *segata buhaga sasimbatan*. Besides the interview, direct observation on performance of *segata buhaga sasimbatan* at the wedding ceremony was done to strengthen the result of the interview. Then documentation was also done to support the interview and the observation. Last, the collected data was analyzed using an interactive model proposed by Miles and Huberman [13] which consists of data collection, data reduction, data display and drawing conclusions.

3. FINDINGS AND DISCUSSION

From the interview, observation, and documentation study which have been done, the findings of this study are as follows:

3.1. The structure of *segata buhaga sasimbatan*

Segata buhaga sasimbatan is a Lampung traditional poem or it is called as *pantun* in bahasa. It is usually written in quatrain or stanza consisting of four lines with AB AB rhyming patterns where line 1 and 3 rhyme and line 2 and 4 rhyme. The following is the example of *segata buhaga sasimbatan*:

Lampung		English
Ibakhath injuk kaca		like a glass
Pecoh gugukh di batu		falling down broken on a stone
Kham bang nyani semaya	B2	we as human have plan
Kik judu kanah temu		if we are mate we will meet
Silak hati ku sandang		my heart is painful
Pelok patoh kemasi		falling down kemasi tree
Tumban nasib ku malang	B1	maybe this my unlucky fate
Hakhapan ku mak lagi		my hope is nothing
Bela luh niku miwang		your tears dried of crying
Mak bakal senang hati		will not make you happy

Niat ku ganta sumang	B2	my intention is difference
Sepok bakal gantini		will find other in lieu
Liwa musim dukhian		liwa in durian season
Semaka musim duku		semaka in duku season
Ki judu hani tuhan	B1B2	if we are mate in Good fate
Kanah kita bertemu		we will meet later
*B1= Bachelor		
*B2= Bachelorette		

Above is an example of *segata buhaga sasimbatan*. The bachelorette and the bachelor by addressing a quatrain. The sasimbatan above tell about the feeling of the bachelor and the bachelorette in their way in finding their mate. The bachelorette starts the poem by making a metaphor about a glass falling down on a stone. She is aware that humans are just able to make plans and if the plan goes well they will meet at the wedding. Then the bachelor answered that his heart is painful like the falling down of a kemasi tree. He tells it may be his unlucky fate since he has no hope anymore. In the third quatrain, the bachelorette says that even the bachelor's tears dried of crying, it will not make him happy since her intention is different now where she will find another in lieu. In the last part of the poem, the bachelor and the bachelorette together realize that if they mate in Good fate they will meet later.

3.2. The functions and the preservation effort of segata buhaga sasimbatan

Segata buhaga sasimbatan is a kind of segata or traditional oral poem with the function as entertainment and also interaction media between the bachelor and bachelorette for celebrating their companion wedding. At the night after the wedding ceremony and wedding party, the bachelor and bachelorette from the village come together into the bride house. The segata buhaga sasimbatan is being recited or often sung where the bachelor addresses a quatrain to a bachelorette who must answer with a quatrain of her or vice versa. The recitation of segata buhaga sasimbatan usually along with dancing performed by the bachelorette and traditional musical instruments.

The *segata buhaga sasimbatan* as assets of oral tradition of Lampungness is in fine preservation by performing it regularly by the youth particularly in Tanjungan village in Tanggamus regency.

4. CONCLUSIONS AND SUGGESTIONS

Oral literature is a kind of literature found in Lampung society. *Segata buhaga sasimbatan* is a kind of oral literature form of traditional poetry written in quatrain with ABAB rhyming patterns. *Segata buhaga sasimbatan* is used as media of entertainment and as media of interaction between bachelor and bachelorette in celebrating their companion wedding. This traditional poetry is performed regularly at wedding ceremonies by the youth. Hopefully this traditional poetry could be performed not only at weddings in rural areas but also at weddings in the city. Then, this poetry is expected to be taught in the school as local content in Lampung province since this traditional poetry is a wealth not only for Lampungese but also for Indonesian.

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