

Conference Paper

The Influence of Traditional Song Diction in the Musical Accompaniment for Hadroh Dance on the Cultural Identity of Muaro Jambi Society

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Abstract

This research aims to describe the cultural identity of Muaro Jambi society through the diction in the rhyme of the musical accompaniment for Hadroh dance. An ethnographic qualitative method with a phenomenology approach is used where the data are obtained through direct observation by interviewing people, analyzing records and photographs, and writing a report. The results show that Hadroh dance defines the cultural identity of people living in Muaro Jambi through the diction of the song of the musical accompaniment. The diction of the song is a mix of regional and Arabic languages. Every word chanted reflects the cultural identity of Muaro Jambi society such as a harmonious life.

Keywords: cultural identity, Hadroh dance, song diction

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1. Introduction

Jambi is a province that is rich in scattered ethnic diversity in various regions. One of them is ethnic Malay. The Malay ethnic society is spread across various districts and subdistricts. They even come from the same ethnicity, which is Malay; however, the diction that they use, including cultural products, especially the art of traditional performances that are produced, is different. There is discrepancy seen in the diction and various languages that they use, including diction in the accompanying song lyrics for Hadroh dance and the forms of art performance.

This has become something interesting to research. It is considered interesting because of the uniqueness of the Malay Jambi society's diction choice when speaking. This uniqueness also appears in the lyrics of the songs that they use as accompanying music for Hadroh dance. The uniqueness that is intended is an inheritance from the

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ancestors that have to be protected and preserved. One of the ways to protect and conserve is by doing an assessment of the cultural heritage.

The reality that is observed, lack interest in the future generation of Jambi traditional performance art, especially the effort to utilize regional art as an observation object of language, literature, art, and culture. It makes the existence is in a worrying situation. So many factors that caused the existence of Jambi traditional art performance are in a critical condition. These include the set aside traditional art performance from the scientific study of language and the growth in knowledge and technology, which makes it easy to find entertainment everywhere. This has made it important to carry out this research.

The purpose of this research is to describe the influence of traditional song diction in the musical accompaniment for Hadroh dance on the cultural identity of Muaro Jambi society.

2. Methods

2.1. Diction lyrics of the song

Named of diction refer to another word that is word choice. According to Keraf: The meaning of the word choice or diction is much wider than what is reflected by braided o these words. This name is not only used to state which words will be used to reveal an idea or concept, but also includes phraseology, language style, and utterance. Phraseology covers word problems in terms of grouping or arrangement, or which concern specific ways of forming individual utterances or characteristics, or which have high artistic value [1].

Diction will influence the message that is to be delivered. If the wrong choice of diction is made it can lead to wrong interpretations and can even ruin social relationships. If this happens, the social order of the surrounding society will also be damaged. Because of that, diction or word choice should be done carefully. In formal situations, someone tends to choose diction that does not contain connotative or double meanings. In informal situations, more "free" diction is often used, but it must be tied up by norms that do not ruin the social order of the society. The same thing also prevails in diction choice in the art science, in this case, the diction lyrics of the song accompaniment for Hadroh dance.

In line with the above, Keraf confirms the following: First, word choice or diction includes the meaning of the word that is used to convey an idea, how to form a

grouping of appropriate words or use appropriate phrases, and which style is best to use in the situation. Second, word choice or diction is the ability to distinguish precisely the nuances of meaning from the idea that is to be delivered, and the ability to find a suitable shape with the situation and the sense of value owned by the listener society.

2.2. Hadroh dance

Hadroh dance is an art performance of music and dance that was born and developed in the life of Muaro Jambi village society in the subdistrict of Sebo District, Muaro Jambi. The existence of Hadroh dance can't be separated from society needs owned of the dance. Today, Hadroh dance still lives, grows, and develops in the life of the owned society. Hadroh dance is still often performed at traditional wedding ceremonies in Muaro Jambi society in the subdistrict of Maro Sebo District Jambi. However, the enthusiasm of the younger generation of this village society to learn Hadroh dance has decreased. Because of this, the customary leaders still feel worried about the sustainability of Hadroh dance as an inheritance from their ancestors. They are worried that if the enthusiasm of the young generation for Hadroh dance continues to decrease, sooner or later Hadroh dance will become extinct, swallowed up by the times.

3. Results

3.1. Results of the research

The diction lyrics of the songs that are used to accompany Hadroh dance have the form of Malay language and Arabian language diction. Various languages use a salawat. The predominant diction that is used is Arabian language diction with various salawats. For example:

Various salawats for first music

Alama j'lassolatullh 'ala

Hal 'alakawaki

La'ala laarma hairuma La'ala laarma hairuma

Yaarokibalana ja'l.....(repeat 4 times)

Various salawats for second music

Laamustafa Laafa'ari Ja'alayaa

Lailah Laa hina Allah ya Allah

Laillah Laa hina Allah

Ta'ala Kabilahi....Sami Laadab

Lapijah lailamu Allah ya Allah

Various salawats for third music

Allah lasaydina

Allah ya sallihullah

Hamiddun yaa wa lahuma layidun

Yaa Allah salahaduna

Allah yusallihullah

Various salawats for fourth music

Innallah yahuu yaa mulay

Jama Innalah yahuu yaa mulay

Sholihlayaaro Allah yaadi Allah luma

Sholihlayaroo Allah yaadi Allah luma

Yali lahola illah.

This shows that Muaro Jambi village society still very firmly believes in the Islam religion that they profess. The next diction that is used is Malay Jambi language diction. It is used at the end of the dance, such as in a song for the land of Muaro Jambi. For example:

Laa Abdullah sultan la negeri di Muaro Jambi

Namola negeri

Batu intan anapasi labajuri

Kapal lah balabuh la di sungai Batanghari

Laa Abdullah sultan la negeri di Muaro Jambi

Namola negeri

Batu intan anapasi labajuri

Kapal lah balbuh I di sungai Btnghari

This translates freely as:

Abdullah is a king of Muaro Jambi land

Its name is negeri

Diamond stone the kids are straggle

The ship is docked on the Batanghari River

The use of the diction *laa* or *la* doesn't have a certain meaning in Malay Jambi language. This diction can mean *the*, *already*, and also there may be no meaning whatsoever. The usage is like the habit of adding a certain word as if without this word the meaning of the language does not fit. In addition, the diction of Malay Jambi language has a tendency to replace the phoneme /a/ at the end of a word with the phoneme /o/. Examples are the dictions *raja* (*rajo*), *nama* (*namo*), *nya* (*nyo*), and *muara* (*muaro*). Additionally, the affix /ber-/ becomes /ba-/.

3.2. Discussion

Based on research findings, the diction that is used in the accompaniment music for Hadroh dance shows both cultural identity and societal identity. The goals are to conserve the art of Malay Jambi traditional performance and to introduce it to the next generation so that they know and maintain the cultural identity that is illustrated by the dictionary of the song's lyric.

Hadroh dance is a traditional dance that is still performed today by local societies in various big events involving the villagers, such as welcoming guests, bridal processions, Idul Fitri feast day, Idul Adha feast day, welcoming the month of Ramadhan, etc. The usage of Malay language and Arabian language in the Hadroh dance accompanying song's lyric is a way to introduce the cultural identity of Malay Jambi society. This becomes a marker that they very appreciate their language.

The number of tourists coming to Muaro Jambi village for reasons related to the village's location in Jambi Province, including the fact that it is the largest area for temples in Southeast Asia, which makes it a major tourist attraction, increasingly provides opportunities for the society to introduce the cultural identity and the society, especially through the diction that is used in the accompanying music for Hadroh dance. The impact of the traditional dance on the local societal life and the language that they use is new information for the tourists.

The distinguish of traditional performance show the existing of the society character between regions which are heterogeneous, and Hadroh dance shows the character from the society where the Hadroh dance was born and grew, because, the birth

of traditional performance art is part of the region's identity that is built through the conventions of the society. Related to this, Mangunhardjana (in Bahar) says:

Conventionalism comes from the Roman word *canventio*, which means a deal, agreement, contracts. Conventionalism is views and attitudes toward ethical terms and norms. Conventionalism is views and attitudes limiting the meaning and scope of terms and ethical norms as far as agreed and approved by and in the adherent of the society. Based on the ethical norms, the society is forming the criteria to determine the meaning of life, attitudes, good and bad deeds, right and wrong [2].

Hadroh dance is part of a deal that was formed by a group of Muaro Jambi village societies that has undergone a long journey in its history, which always maintains a traditional pattern that existed and been implemented from generation to generation or over and over again, particularly in the choice of diction in the accompanying music's lyric. This concept suit with the opinion of Sedyawati that a traditional art can be interpreted as everything that suits with the tradition, suit with the shape of the pattern framework nor implementation which always repeats [3].

In line with Indrayuda's statement that traditional art is always tied to philosophy nor norm and the values which valid in the society supporters, Yan (in Indrayuda) states that in traditional art, in general, it can't be known with certainty who the creator was because traditional art is not work resulting from creativity born from an individual [4]. Rather, it is created together with collective thinking from a supportive society where the art grows and develop. This is in line with the reality in the field that it is not known who created Hadroh dance as a traditional dance nor when it was created, but always refer to wish and conventions which containing kindness value which has agreed upon by Muaro Jambi Villages society, that gives priority to diction which is nuanced in Islam and Malay Jambi. This at once shows the character of the supportive society supporters, i.e. the closeness and togetherness among dancers, musicians, and the society that is watching.

In addition, Hadroh dance is a form of art that is performed with Arabian language diction and Malay Jambi diction is successful in placing it as a cultural identity marker. The cultural identity is in the form of the power of its people in broadcasting the religion of Islam. This is further proof that the society of Malay has a very firmly held philosophy of their ancestors, which is "customs jointed sarak, sarak jointed Kitabullah." In other words, such conditions are not yet supported by the society. Art almost belongs to certain groups that try to exist within the field selected. Therefore, it is true what was said by Fathul A. Husein (in Widaryanto), who said:

I have often said that the phenomenon of artwork in us lacks adequate discourse support. A huge pile of artwork phenomena with various developments and renewals that are more varied are almost missed from the activities of writing and analyzing. Only a few of them are lucky to be exposed, which is usually the art that was born from artists or art groups that have a popular name or a struggling “network.” Still very rarely are the arts that emerged from the current generation touched significantly by record-keeping efforts. Mostly missed from the preaching and discussing. In other words, our art is still poor in terms of criticism [5].

4. Conclusion

Based on the discussion above, it is important for the generation inheriting Hadroh dance to maintain the authenticity of their ancestral heritage as a form of respect for the values that were formed a long time ago. This is related to the statement explained by Daryusti that the essence of art has evolved from nature because art is an activity which is move [6]. These developments are through creativity, change, increase, and new invention aligned with the development of the societal life. The rate of developments of modern society nowadays has an effect on growth and the development of art. Therefore, Hadroh dance as a traditional dance of Muaro Jambi village society needs to be taken care of, inherited, and studied early on by the next generation so that the symbols and meanings that are contained in the show and the diction that is used in the accompanying music’s lyric can be understood so the next generation can appreciate the values of the society’s culture.

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Conflict of Interest

Author declare that there is no conflict of interest in this research.

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