

# **THE LOCAL WISDOM AND CULTURAL IDENTITY OF SOUTH SUMATRA PEOPLE AS REFLECTED IN BATANG HARI SEMBILAN FOLK SONG " KAOS LAMPU"**

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## **Abstract**

This paper seeks to study the language variations in Batang Hari Sembilan folk song 'The Shirt of Lights ' and how these variations reflect the local wisdom and cultural identity of the people of South Sumatra. This research is qualitative research with a sociolinguistic approach. The writers refer to the SPEAKING analysis model initiated by (Hymes, 1974) and the semantic - lexico analysis model by (Mellouki & Berriha, 2016)). In analyzing the local wisdom, the writers refer to the concept of 'local genius' which was first introduced by Quaritch Wales. The results of the analysis show that this song is full of socio-economic criteria in society. Social criticism contained in this song is generally in the form of satire. As seen in most of the lyrics in this song. In addition to aiming at describing the local wisdom and cultural identity of the community, this song expresses criticism of the shift of cultural norms in the people of South Sumatra and to some extent implies the apprehensions of how these norms are going to survive in modern civilization. The girls in the South Sumatran community are generally educated to be shy, not very talkative, and polite. When going to the household, they generally accept men who are chosen by their parents to be their husband. Likewise, with mature men, they are expected to be able to be responsible in the family which is shown by being diligent and not being a lazy person. Moral messages are delivered in a simple way yet the deep meaning of the message is successfully conveyed.

Keywords: local wisdom, cultural identity, language variations, Batang Hari Sembilan

## **KEARIFAN LOKAL MASYARAKAT SUMSEL DALAM LAGU BATANG HARI SEMBILAN KAOS LAMPU**

### **Abstrak**

Tulisan ini menyajikan variasi Bahasa yang terdapat dalam lagu rakyat Batang Hari Sembilan 'Kaos Lampu' dan bagaimana variasi ini mencerminkan kearifan lokal dan identitas budaya masyarakat Sumatera Selatan. Penelitian ini adalah penelitian kualitatif dengan pendekatan sosiolinguistik. Penulis merujuk pada model analisis SPEAKING yang digagas oleh (Hymes, 1974) dan model analisis semantik-lexico oleh (Mellouki & Berriha, 2016). Dalam menganalisis kearifan lokal, penulis merujuk pada konsep 'genius lokal' yang pertama kali diperkenalkan oleh Quatrish Wales. Hasil analisis menunjukkan bahwa lagu ini sarat dengan kritik sosial ekonomi di masyarakat. Kritik sosial yang terkandung dalam lagu ini umumnya dalam bentuk sindiran. Seperti yang terlihat di sebagian besar lirik di lagu ini. Selain bertujuan untuk menggambarkan kearifan lokal dan identitas budaya masyarakat, lagu ini mengungkapkan kritik terhadap pergeseran norma budaya pada masyarakat Sumatera Selatan dan sampai batas tertentu menyiratkan pemahaman bagaimana norma-norma ini akan bertahan dalam peradaban modern. Para gadis di masyarakat Sumatra Selatan umumnya dididik untuk menjadi pemalu, tidak banyak bicara, dan sopan. Ketika akan berumah tangga, mereka umumnya akan menerima pria yang dipilih oleh orang tua mereka untuk menjadi suami

mereka. Demikian juga, dengan pria dewasa, mereka diharapkan bisa bertanggung jawab dalam keluarga yang ditunjukkan dengan rajin dan tidak menjadi orang yang malas. Walaupun pesan-pesan moral disampaikan dengan cara yang sederhana, namun makna yang mendalam dari pesan-pesan tersebut berhasil disampaikan.

Kata kunci: kearifan lokal, identitas budaya, variasi Bahasa, Batang Hari Sembilan

## INTRODUCTION

Indonesia is a multi-ethnic nation with a very diverse culture. This cultural diversity contains elements of wisdom, nobleness, and beauty (Rahyono, 2009). Not only wisdom, but the culture also contained follies. Both of these are born in the process of creating and interpreting culture as a symbol of the good and bad qualities that humans have from birth. Life journey greatly determines the extent to which the concept of wisdom and follies that a man will understand. It means that what is good at present may turn out to be bad in the future due to the bad nature of men. Instead, what is originally a bad can be later turned into a good thing because of the intelligence and wisdom of man (Rahyono, 2009).

Being wise and prudent is an important thing in human life. Being wise can give a sense of peace and happiness in society. A wise thought will produce noble values for the sake of common interests together and at the same time becomes guidance for doing good deeds. Being wise also means able to seek a solution to problems in life. When these noble values grow in a group of people then it will form local wisdom which becomes the philosophy of life.

The term local wisdom itself was introduced by Quattrich Wales (Sartini, 2004). According to Wales, local wisdom, which he calls as 'local genius', is some characteristics of the culture that is possessed by most communities as a result of their life experience they have since the beginning of their life. Based on this definition, the essential elements of local wisdom are the characteristic of culture, the people who possess the culture, and life experience. These three things show that it is a life experience that forms typical characteristics of a culture. In other words, local genius is a form of intelligence of a group of people in producing their culture through their life experience.

Rahyono (2009) states that local wisdom is also a form of intelligence that emerges from a group of people. This Intelligence emerges as a result of the life experience that is passed from one generation to another. Significantly, the local wisdom is the identity of the people who own the culture.

Since the local wisdom is a part of the culture of a society, then it will take a form of culture. For example, values, ethics, beliefs, customs and traditions, arts, and language.

As a form of language, a song also communicates thoughts, feelings, and attitudes towards life. Songs are creative forms of spoken language because the words in the lyrics are arranged neatly. In addition to entertaining, songs can also teach moral lessons, convey certain messages or values, calm nerves and feelings and build bonds between people and things. (Finnegan, 2014) states that a song can reflect and shape public opinion. This means that a song can also reflect the social situation of not just one individual but a community group.

The type of song that is rich in cultural content is the folk song. Folk songs are one of the important indices of a nation's sociocultural life. This is because the folk song is a window to see the life of the societies that exist in a nation. (Litwack, 2011) states that folk songs communicate the hopes, griefs, and beliefs of everyday people's lives. For sure, the social condition of society can be portrayed through existing folk songs.

Traditional music and song is one component of diverse oral culture that exists in every region in Indonesia. The structure and rhythm also vary according to customs in each region. Folk songs are not only sung in everyday life but also performed on traditional occasions such as weddings, celebrations, harvest and so forth. As said by (Soemantri, Mulyadi, & Satiadarma, 2011) that singing seems to have become a traditional custom in this country, reflecting the colors of nature and its cultural diversity.

South Sumatra is one of the big provinces in Indonesia which also has a distinctive traditional art i.e Batang Hari Sembilan. Batang Hari Sembilan itself is a term for a folk song with acoustic guitar instrument which is popular among people in South Sumatra region. Batang Hari Sembilan is a river-based culture. The rhythms expressed by Batang Hari Sembilan contain romantic, melancholic, and naturalistic nuances which are reflections of the mindset of South Sumatra native people who live on the banks of the Musi River.

(Firmansyah, 2015) states that every region in South Sumatra has artists for this art, with the distinctiveness of each region. Musically, there is no definite data to indicate where the art is from since almost all regions in South Sumatra have artists for this art. This means that the songs of Batang Hari Sembilan have differences among each region in South Sumatra, especially in terms of dialect.

Unfortunately, this art is endangered due to lack of future generations. As reported by (Viva News, 2017) the cause of the low interest in preserving this traditional music is because the music of Batang Hari Sembilan is played only using classical guitar with *Los stem*. To be able to play it, one must practice for quite a long time i.e up to three years. In addition, the

lyrics must contain witty poetic forms with satire, so it takes high creativity. Dwiki Dharmawan, Chairman of the Indonesian Music Awards Foundation (AMI) stated that all local music has their own unique style (Viva News, 2017). Batang Hari Sembilan itself is one of the arts that has great potential to find the market of its fans.

The researcher is interested in exploring the language variations that exist in the Batang Hari Sembilan folk song “Kaos Lampu” and how these variations aspects of social behavior of the people of South Sumatra. In this study, the writer applies the SPEAKING analysis model initiated by Hymes (1974) and the semantic lexico analysis model by (Mellouki & Berriha, 2016) and the local genius concept initiated by Wales.

## **METHOD**

This research is a qualitative research with sociolinguistic approach. Sociolinguistics examines the various aspects of language in relation to social variables such as social class, age, gender, etc. to obtain information on whether there is a variation in the use of language among its users as well as socio-cultural conventions in a language. In other words, sociolinguistics is essentially a study of the influence of society and its life on the use of language.

The writers refers to the SPEAKING analysis model initiated by (Hymes, 1974) and the semantic lexico analysis model by (Mellouki & Berriha, 2016). The song along with the lyrics were downloaded from <https://www.youtube.com/watch?v=vVZ7JezGaYU>

The SPEAKING analysis model initiated by (Hymes, 1974) is a popular analytical model used in sociolinguistic research. This model is a communication analysis of members of cultural communities or particular speech communities. According to (Wardhaugh, 2015), Hymes proposed an etnolinguistic framework in order to cover all the factors that exist in speaking. According to him, the ethnography of every communicative event is a description of various related factors in an effort to understand how the communicative event reaches its aim.

Ethnography itself is a study of the social and cultural interactions of communities. Ethnography comes from the Greek *ethnos* (people) and *graphei* (writing) (Reeves, Peller, Goldman, & Kitto, 2013). Furthermore, according to Hughes (1992) in (Reeves et al., 2013), the primary goal of ethnography is to provide a comprehensive and concise understanding of the views, behavior, and nature of the environment of a particular group of people.

Ethnography and sociolinguistics are closely related. If ethnography is a qualitative and systematic study of culture, including the cultural basis of linguistic skill and communicative context (Ochs & Schieffelin, 1995) in (Centeno et al., 2007), Sociolinguistics, on the other hand, focuses on how language use is shaped by the force of individuals and societies (Coulmas, 1997) in (Centeno et al., 2007). Both lead to an indivisible connection between culture, language, communication, and perception.

The SPEAKING model initiated by Hymes (1974) is an acronym of:

#### 1. Setting and Scene (S):

Setting data means the time and place of a speech act, or in general can be interpreted as the physical background of a communicative event. Scene is a "psychological" background or cultural view of an event. Scene itself includes matters relating to the level of formality or the seriousness of a speech event.

#### 2. Participants (P)

Participants means speakers and listeners of a speech event as well as the relationship between the two. Inherent attributes such as status, age, profession and belief in are important in communication.

Things to consider when analyzing participants in a speech event are the implied and explicit rules of who, who is capable of or who is involved, what expectations are being built, who is speaking and who is listening. For example how a child should behave when speaking to an older person, how a woman speaks to the opposite sex, that is, a man, how a subordinate speaks to his superior. Every participant in a speech event is bound by certain rules and expectations that are important to linguistic competence.

#### 3. Ends (E)

End in a speech event is a goal, purpose and outcome. For example, it may be that when speaking, a person aims to entertain, convey a message, give instruction and so forth. In other words, ends are closely related to the purpose of the participant in a speech / event. This objective depends on several factors such as when and where an event of speech occurs. Goals may be the same for all participants but in some cases may be different.

#### 4. Acts (A)

Act is a sequence of speech acts that form a speech event. The sequence of speech acts is of course very influential. Acts also include prosodic features that are used such as a tone of voice that distinguishes the structure of an utterance or also signals the movement of speech topics in a speech event.

Acts also guide participants to capture social cues. For example how the response to an utterance should be. Acts also include turn-taking and interrupting.

(Wardhaugh, 2015), more concisely states that acts are the actual form and content of what is said: what words are used exactly, how they are used, and the relation of what is said and the topic of the conversation.

### 5. Key (K)

Key is a guide that builds "tone", "attitude", or "spirit" of a speech act. A message can be serious or lightweight, it can also be conveyed with a mocking tone or satire. Therefore, Key also includes non-verbal communication aspects.

(Wardhaugh, 2015) argues that when there is no similarity between what a person is talking about and the key being used by that person, the listeners will tend to pay more attention to the key than to the content.

### 6. Instrumentalities (I)

In general, (Hymes, 1974) describes instrumentalities as forms and speech styles. For example, an oral language that is uniquely different from the written language due to the presence of a dialect element. Formal and informal, code and registers, as well as code switch are also part of instrumentalities.

### 7. Norms (N)

Norms are the social rules that underlie speech events, speech acts and reactions. Norms relate to what is accepted and not accepted in a language society. Therefore, norms vary from one community to another because they reflect the uniqueness of language use from different groups of people. Some questions about the norms that exist in a language society such as when to talk? When should I keep quiet? What is the criteria of enthusiasm in a language society? Or what topics are accepted?

## 8. Genre (G)

Genres are types of speech acts or speech events such as poetry, songs, conversations, sermons, lectures, speeches etc.

### **Lexico-Semantic Variations**

Language variation is closely related to word/lexical selection of speakers and how the speakers interpret it that ultimately affects the overall act of speech that occurs in a speech event. Therefore, the writer did a lexico-semantic analysis of the various languages present in the Batanghari Sembilan folk song "Kaos Lampu".

(Baldwin, 2003) suggests that the lexico-semantic analysis is related to the repression of the meaning of a word meaning, why a word has a certain meaning, how it is represented in the speaker's mind and how it is used in speech or discourse. Lexicon itself means a collection of existing vocabulary in a language that has a linguistic unit that can be interpreted from various perspectives.

The lexico-semantic analysis presents an analysis of the word choice of the speaker and how the speakers use the language for different purposes. It relates to words chosen to express thoughts, ideas that transcend literal meaning. For example the use of repetitive adjectives or foreign vocabulary is an element that has a certain meaning.

The writers refer to the lexico-semantic analysis model by (Mellouki & Berriha, 2016). This analysis model consists of two levels: lexical level (consisting of diction, repetition, adjectives, foreign words, allusion) and semantic level. Because the song is a form of literary work then, at the semantic level will be seen the use of figurative language (personality, simile, imagery, metaphor, hyperbole, and litotes).

Through both types of analysis on the above, the writers describe the forms of knowledge locally that is owned by the people of South Sumatra in the lyrics of the song "Kaos Lampu".

## RESULTS AND DISCUSSION

### SPEAKING Model of Analysis

#### Settings:

This song takes the background of rural areas with natural conditions where indigenous people of South Sumatra commonly live. The physical background of this song is illustrated in the following verse:

*Bukanye senang duduk di tangge* 'It doesn't mean I'm happy sitting on the stairs'  
*ciri ku duduk jaoh pikiran* 'I sit because I have a lot to think'

Generally, houses in rural areas are wooden houses that have stairs. The residents usually sit chatting on the front steps of their house while greeting relatives or neighbors who pass by. We can see a form of these people local wisdom. They build togetherness through their daily life interaction. When they see their neighbors pass by their house, they should say hello and greet them.

Other words that appear like *antan*, *lesung*, *padi*, and *twigs* which are common objects found in houses of people in South Sumatra confirm the physical background of this song.

The scene featured in this song is a rural community with a low socioeconomic condition as seen in the following lyrics:

*Ngape Dengan Oy Bujang Tue* 'What's wrong with you , old bachelor'  
*Ngintikan Gadis Badan Tekuhus* 'peeping the girls until you get so thin'

These lyrics depict a man who is mature enough, but does not have any job so that what he does is just musing around and watching the girls without being able to attract their hearts. The lyric of *selop jepang dide tebeli* (can't afford flippers) and *ngudutlah puntung* (smoking used cigarette) give the socio-economic picture in this song. The lyrics imply a value of these people local wisdom that is not to be a lazy person. Go to work or get hired if you don't want to be poor.

#### Participants

The lyrics in this song are poetic forms exchanged between a man and a woman. In the lyrics, it is illustrated that the man wants to attract the girl but the girl does not like the man because the man is poor. Here are excerpts of the lyrics.



*Aku nyangke nak ngajak jadi* 'I thought you would marry me'  
*Aku yang tinggal dibuat malu* 'In fact you left me mortified'

*Marak'i Gadis Ngudutlah Puntung,* 'approaching the girl, but smoking used cigarette'  
*Pantaslah Saje Gadis Belari* 'no wonder the girl left'

The above lyrics mean that men who can afford to buy cigarettes are considered to have more money and so the girls will come closer. Conversely, if you can not even afford a cigarette, no girl shall be approached. The implied value of the local wisdom through the analysis of the participants is that poor men won't be able to find their match. If you are a man, be financially stable.

## Ends

The purpose of this song is to convey socio-economic criticism in the society. Social criticism in this song is generally in the form of satire which is seen in most of the lyrics in this song. This song also aims at describing the social portraits that exist in the community. Here are some of the lyrics:

|                                     |  |
|-------------------------------------|--|
| <i>Biarlah tue asak beduit</i>      | 'no problem with an old man as long as rich'         |
| <i>Segale gadis galak gale</i>      | 'all girls will love him'                            |
| <i>Bujang Tue Gadis Gi Maklum,</i>  | 'young girls understand old bachelor'                |
| <i>Asak Kelepih Banyak Duitnye</i>  | 'as long as he got alot of money in his wallet'      |
| <i>Oy makmane gadis nak ribang</i>  | 'oy how can a girl will like you'                    |
| <i>Hidangan midang bekate buntu</i> | 'everytime you hang around, you confess that you are |
| <i>poor '</i>                       |  |
| <i>Aku heran gadis mak ini</i>      | 'I don't understand girls today'                     |
| <i>Rate-rate mate duitan</i>        | 'they are all money minded'                          |

From the lyrics above it is illustrated that a man who wants to find a wife must have money. Women will not consider other things like age, physical, or status. As long as the man has a lot of money, then he will certainly be accepted. The lyrics also convey that there is a tendency in the society that when women choose a partner, the most important thing is money. Being wealthy is the preferred criterion when deciding to marry so the poor will find it difficult to find a partner. This social criticism states that money or wealth becomes something that really affects people's lives.

## Acts

This song is in the form of pantun. Each stanza consists of two lines of *sampiran* and two lines of content. The message will be delivered in the last two lines. The first two lines (called *sampiran*) are generally unrelated to the content lines but have the same rhyme as the content line. *Sampiran* is used to mark a topic in the song stanza.

## Key

In general, the messages conveyed in this song are largely in the form of satire or ridicule. As seen in the following lyrics:

*Selop jepang dide tebeli* 'can't even afford flippers'

*Jangan bemance bebini due* 'never think of having two wives'

The satire is implied in the phrases of *selop jepang* and *bebini due*. *Selop jepang* is a very cheap pair of sandals. Meanwhile, *bebini due* has the meaning that a man has more money for living two families (two wives and children of course). This term is used to insinuate the man, if his income is very mediocre, then do not have many desires. In relation to the values of local wisdom, somehow these two lyrics agree with the practice of marrying multiple spouses. However, the lyrics also imply that a man should be very wealthy when he wants to marry more than one wife, meaning that he should keep being just to both wives.

The lamp shirt itself which is the title of this song is also a social allusion to an elderly man, beyond the age of marriage but not yet getting a wife due to poor socioeconomic condition. This also implies another example of local wisdom of South Sumatran people that marriage is a life stage that every adolescent should go through. It should be done at a perfect age i.e. not too young or too old.

## Instrumentalities

The song is in the form of rhymes accompanied by music, this song is a variety of spoken language.

## Norms

This song reveals criticism of the shift of cultural norms in the people of South Sumatra. The girls in the South Sumatran community are generally educated to be shy, not very talkative, and polite especially when going to the household they generally accept men who are chosen

by their parents to be their husband. Likewise with men, who are mature enough, they are expected to be able to be responsible in a family that is shown by being diligent and not being a lazy person. However, what is seen in the lyrics exactly the opposite. They are as follows:

|                                       |  |
|---------------------------------------|--|
| <i>Biarlah tue asak beduit</i>        | ‘no problem with an old man as long as rich’         |
| <i>Segale gadis galak gale</i>        | ‘all girls will love him’                            |
| <i>Bujang Tue Gadis Gi Maklum,</i>    | ‘ young girls understand old bachelor’               |
| <i>Asak Kelepih Banyak Duitnye</i>    | ‘ as long as he got alot of money in his wallet’     |
| <i>Oy makmane gadis nak ribang</i>    | ‘oy how can a girl will like you’                    |
| <i>Hidangan midang bekate buntu</i>   | ‘everytime you hang around, you confess that you are |
| poor ’                                |  |
| <i>Aku heran gadis mak ini</i>        | ‘I don’t understand girls today’                     |
| <i>Rate-rate mate duitan</i>          | ‘they are all money minded’                          |
| <i>Ngape Dengan Oy Bujang Tue</i>     | ‘What’s wrong with you , old bachelor’               |
| <i>Ngintikan Gadis Badan Tekuhus</i>  | ‘peeping the girls until you get so thin’            |
| <i>Bukanye senang duduk di tangge</i> | ‘It doesn’t mean I’m happy sitting on the stairs’    |
| <i>ciri ku duduk jaoh pikiran</i>     | ‘I sit because I have a lot to think’                |

In the lyrics illustrated that young women / girls actually now tend to aggressively approach men who have a lot of money regardless of age, physical and status. Likewise with men who should go to work, he just sits and wonders. However, this criticism implies local wisdom value of how South Sumatra people define the concept of beauty for women. Girls are considered beautiful not only from their physical appearance but also from the way they behave. Girls are supposed to be shy, polite and not outspoken.

## Genre

Song is the type of this speech event.

## Lexico-Semantic Analysis Model

### Lexical Level

### Diction

*Kaos Lampu* is the main phrase that seems to represent the overall meaning to be conveyed in this song. *Kaos lampu* itself literally means a piece of cloth used on petromax lamps. People in rural areas were very familiar with this type of lamp before the availability of electricity. The working principle of this type of lamp is by pumping kerosene fuel in order to burn a white cloth that has been doused with spritus fluid, when done, a burnt cloth will illuminate like an incandescent lamp. An old man who is old enough but still single, especially with the weak economic conditions is just like petromax lamp cloth that will long be worn and

fragile. This is a social criticism for parents in order to prepare their male children to be able to achieve the stability shown by the diligent attitude of working so that when they are mature, they will be able to support themselves. If a man is not able to earn money, then it will be difficult for him to build his own family. The local wisdom implied is that marriage in South Sumatran people is seen as something that should be well planned. Male children are taught discipline so that they can be responsible and hard-working person. Once they get married, they will be able to be good bread makers.

### **Repetition**

Repetition found is a repetition of words that which in fact are the keywords of this song i.e *bujang* (bachelor) and *gadis* (girl). Social criticism for the society is directed to the young people, ie the bachelors and the girls.

### **The use of adjectives**

The author finds quite a lot of adjectives in this folk song like *tekughus*, *tue*, withered, shy, *mate duitan* (money minded), and ugly. As if supporting the main theme of this song which is a social critic, most of the adjectives that appear in this song contain negative meanings and sense.

### **Use of Foreign Vocabulary**

No foreign vocabulary found in this song

### **Use of Allusion**

*Kaos lampu* is the only allusion used in this song. *Kaos lampu* are identical to petromax lamps that were once popular among the people in South Sumatra.

### **Semantic Level (Use of Figurative Language)**

*Kaos lampu* is a type of metaphor found in this song. An old bachelor is just like *kaos lampu*. *Lang Menari Lawan Kukunye* (The eagle is dancing with its claws), is a form of personification that appears in this song. *Mata duitan* is an example of a symbolism of people who are only concerned with money. The researcher did not find any use of hyperbole or litotes in this song.

From the two models of analysis above, the SPEAKING model and the lexico-semantics model, it is seen that although it is simple but the spirit to convey the social situation in the people of South Sumatra is great in the song of this region. This can be seen from the variations or variety of languages used in this song. The lyrics of the song actually imply the local wisdom. Although the local wisdom is wrapped in a form of satire, the derisions used in the song become the main strength of the song this area. People might even laugh at it instead of being offended. However, this song eventually conveys hope that the people of South Sumatra should always keep their local wisdom.

## CONCLUSION

From the above analysis, it can be seen that the language variations that exist in the folk song '*Kaos Lampu*' appear to have a form of local wisdom in it. The local wisdom in the lyrics of the song "*Kaos Lampu*" is in the form of values of kindness that should be preserved by the people of South Sumatra. The values are for example keeping togetherness, being diligent, being good to parents and not being a money-minded person. This means that these values encompass the value of discipline and respect as well as the values of ethics and morality. In the end, the social criticisms in the song lyrics are meant to be a reminder for South Sumatran people about their local wisdom which should be well preserved.

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