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## Tembang Batanghari Sembilan: Implicitness, Functions and Poor Inherent Culture



**Abstract:** - This study aims to describe the meanings contained in each lyrical verse in the Batanghari Sembilan folk song and to explain clearly the function that arises from each meaning based on the theory of Roland Barthes (1972). In this study, the researcher selected and analyzed only one folk song that contained 13 rhymes with semiotic perspective and explored the socio-cultural context related with the song lyrics. This study uses a qualitative descriptive approach. Data collection was carried out by listening to and writing all the song lyrics, then translating them into Indonesian. Afterwards, the data are analyzed based on Roland Barthes' semiotic theory connected with socio-cultural context. The results of the study show that there are many kinds of meaning such as sadness, lamentation, pity, denial, criticism, pessimism, and gratitude which describe the overall flow of the song. In terms of cultural functions, the Batanghari Sembilan song shows several functions such as the function of expressing feelings, communication, social criticism, cultural preservation, and entertainment. Therefore, folk songs are not only talk about the art and wealth of a region, but also can reflect an implicit meaning, various functions, and identity habits.

**Keywords:** Tembang Batanghari Sembilan, Implicitness, Poor inherent, culture

### I. INTRODUCTION

South Sumatra is an area located in the southern part of the island of Sumatra. According to body supervision finance and development Sumatra province South (2013) This region includes 12 District Governments and 4 City Governments. The area between other; Ogan Komering Ulu, East Ogan Komering Ulu, South Ogan Komering Ulu, Ogan Komering Ilir, Muara Enim, Lahat, Musi Rawas, Musi Rawas Utara, Musi Banyuasin, Banyuasin, Four Lawang, Ogan Ilir City, Palembang City, Pagar Alam City, Lubuk Linggau City, City Prabumulih, Panukal Abab Lematang Ilir Regency (PALI). The province which is known for having the largest Al - Qur'an in the world also has various uniqueness, one of which is the oldest city in Indonesia namely the city of Palembang. According to the Kedukan Bukit inscription found in the Siguntang hill region, it is written that the city of Palembang had become the capital of the Sriwijaya kingdom in 638 AD. Therefore, the province of South Sumatra has a variety of cultures, both oral and cultural writing.

Koentjaraningrat (1990) argues that knowledge and society obtained from social behavior can be shown by a language. Furthermore, the human mind that is incorporated in society can be understood through language. There are relics and historical legacies that can be learned both in the form of physical objects and oral literature such as collections of folk songs, folklore, traditional performances, regional languages and so on. These legacies can be a driving force for the creation of the character of today's society. Language indirectly becomes a representation of a tribe or ethnicity. It means that language features formed in an oral literature are able to make society as one of the groups that can be assessed so that it is called ethnic. One of the oral literatures that reflects the ethnicity of a region is the Batanghari Sembilan song belonging to the province of South Sumatra

The Batanghari Sembilan art is a characteristic of culture in Sumatra South. In fact, each region has the same arts, but with local language introduction each. Empirically, this art does not have valid data from the region where did this art appear? So that this art is owned by every region in South Sumatra on average. The name of the art song Batanghari Sembilan is not very well known to the public. According to Firmansyah (2015) in (Ahmad, interview, August 2013) this art is known with Name *palm trees* in region Semende and Pagaralam. In side other, according to Das'i (interview, 2013) this term is known as Name *song* in estuary area less. He continued that this name had been known for a long time since the time of his grandparents. More from That, art Also known with performance art

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guitar single use song area (Yampolsky, 1999). This Batanghari Sembilan song is an oral performance art through a rhyme and rhyme, accompanied by a guitar instrument. But in some areas as in OKU Selatan, there are several musical instruments used such as drums, tambourines and violins, but most areas use the guitar as the most popular accompaniment. Instrument It acts as accompaniment to the song by forming a rhythm that accompanies the tempo song so that songs which be heard very sound harmonious.

On song Batanghari Sembilan There is a number of figures which was very familiar in middlepublic, wrong he said was Sahilin, a song artist born in regency OKU Selatan in 1954. He Study with his father and diligently follow every show as well as listening show music Batanghari Sembilan (Firmansyah, 2020). The Batanghari Sembilan song is a form of traditional rhyme art which sometimes contains religious advice, values and norms in customs and can also contain funny rhymes and rhymes for courtship of the opposite *sex*.

Akmal (2015) disclose that Pantun materials have had a special place among Malay people for hundreds of years. Pantun is widely recognized as a form of Malay literatures. In ancient times, it was a secondary part of interaction in society, it is still going on in some villages to this day (Andriani, 2012). Pantun is also often used for various situations such as traditional leaders who use it for speeches, by traders in the way of trading their wares and even as a means of conveying misfortune and happiness. Pantun is also used as a complement and decoration of an ordinary means of communication. Therefore, rhymes also function to convey something that cannot be expressed in simple sentences. Effendy (2004) spoke about a Malay culturalist who likened Malay life without being Malay, like a city Which unpopulated.

Malay society is very strong with their pantun art because it is inherent in the niche of Malay society. Pantun is known as a traditional Malay oral art which is formed by four regular lines with an A-B-A-B rhyme pattern. The first two lines are usually known as *sampiran* and the next lines are the contents or *isi* of the pantun. In addition to the 4-line form, there are several rhymes consisting of two, six and eight lines. Broadly speaking, the lyrics used also do not directly have a certain effect on the listener. Lyrics also not only contribute to shaping the mindset of society, but also become historical manuscripts that describe the socio-cultural nature of a nation because rhymes have the potential to be used as a means of conveying various feelings (Anwar, 2011).

The Malay community implements rhymes in every aspect of their life, for example the rhymes used in the patterns of folk songs. The interrelated lyrics and melodies of the song determine the beautiful elements of the song. the choice of words in the song section creates a different dimension that makes and poetry feel very aesthetic when heard (Suharto & Subroto, 2014). A song lyric that uses rhymes in it will give birth to two aspects of beauty, the beauty of music and the beauty of literature. The aesthetics of the sound equation in the poem is in the final sentence which is in the form of A-B-A-B. In the cultural aspect, the community places art as a traditional art that is attached to society as a regional symbol.

The rhymes in the Batanghari Sembilan song are the same as the Malay rhymes in general, namely rhymes in four rows with rhymes of A-B-A-B. The first two lines are *sampiran* and the other two are contents. According to Buana (2017) in the Semende community, *sampiran* is called *Leliwean* and the contents are called contents. A good rhyme if lines one and two as well as lines three and four have a connection. A good artist, not only considers the endings of words in making rhymes. In addition to adjusting the theme, artists must be smart in stringing each line of the rhyme so that it is related (Sariasih, et al., 2021).

Every song must have something hidden in the lyrics either way cultural as well as historical. This hidden meaning has its own charm for each song lovers, the curiosity that arises becomes an impetus to investigate more further meaning and the function of each song lyric specifically song area. The song lyrics usually describe about feeling somebody Which Possible No Can disclosed in a manner direct. On the other hand, the depiction of the meaning implied in a folk song can be used as an object study Which interesting to study. Objective study from writing is 1) describe the explicit meaning and implied meaning in the song Batanghari Sembilan; 2) describe the function of the lyrics based on the implied meaning in the song Batanghari Sembilan.

## II. LITERATURE REVIEW

Much research has been carried out on matters related to the Batanghari Sembilan song, the first is what was written by Andari (2019) regarding the form and function of the Batanghari Sembilan art performance in almsgiving

activities in Batu Urip Hamlet. The aim of his research is to describe the form and function of this art in his area, namely Batu Urip Hamlet, Lubuk Linggau City. Using a descriptive qualitative data approach, with observation techniques, interviews, and documentation as data collection techniques. In his analysis it was found that a single rhythmic guitar with rhyme content, played by 2-3 people was created spontaneously or prepared beforehand and has the form of an A b song and an F basic tone.

Next is research from Nurohman (2018) who examines social criticism in the Batanghari Sembilan song. The purpose of his research is to describe the structure, social criticism and its implementation in learning language and literature in schools. This study used a qualitative descriptive method with data collection techniques through literature and interviews. The results of the study show many structures and satirical diction, visual images that often appear as well as several figures of speech such as metaphors, cynicism and repetition which are illustrations of the loss of norms, religion, and customs as regulators of local society, economic, cultural, and religious issues.

The last came from Firmansya (2015) who wrote about the musical style of Sahilin in the Batanghari Sembilan musical art in the city of Palembang. The purpose of his research is to describe the creativity of a Sahilin in playing or rhythmizing Batanghari Sembilan music and to reveal the musical style of his work and the way it is presented. Data collection was carried out by means of observation, interviews and documentation and presented descriptively. The results of the study show that Sahilin can create songs that are different from the previous songs along with the form and structure of the song. Apart from that, Sahilin has varied patterns in the presentation of his songs and is humorous and at the same time contains a bit of porn which is his trademark.

The difference between this research and previous studies is the song chosen for the object of research, as well as the presentation of theoretical analysis using the theory of denotation, connotation and myth from Roland Barthes which will more explicitly reveal the meanings and functions contained in the research object.

#### *A. Traditional Oral and Wisdom Local*

Oral tradition is a process and its products. These products are verbal messages based on pre - existing verbal messages, at least one previous generation. The process, namely the transmission of these messages from mouth to mouth repeatedly until the message disappears. In all situations when human speak certainly carries the message that some of them are repeatedly and thus a transmission occurs. From the repeated messages, historians see two important things, namely communication that conveys news and communication that represents an interpretation of the existing situation. With regards to authenticity this message, is not solely related to news, but also with expressions expression experience including in inside expression- expression literature about experience as it appears in the oral arts, for example poetry, songs, sayings, and fairy tales belonging to the literature that shows the experience of situations or events that contemporary, the morals that can be learned from them, or show the emotions associated with them and the messages that are transmitted from generation to generation become oral tradition . Furthermore, it was argued that it was easier for people to remember internal words song Because help from melody song the (Vansina, 1985).

Meaning and function refers to meaning on the surface (outer layers), mark and norm is the meaning of the middle layer, and local wisdom is the meaning the core layer (Sibarani, 2015). Anthropologists seek to explore and study wisdom local based connection structure text, co-text, And context in a incident or oral tradition performance. Cultural values and norms are formulated from the relationship between text structure, co-text, and context in something incident or performance indicate that mark and norm culture tradition oral as reflection reality social. Wisdom local as practice cultureis reflection reality (Duranti, 2004).

#### *B. Meaning Culture*

Each song has its own meaning for the listener, in everyday use meaning used in various fields and contexts of conversation. The Moon Song has meaning of the romance of two lovebirds who intertwine endlessly. Realized love story in the song is never obsolete. Meaning is an integral part of semantics and always attached to whatever is said, the meaning of meaning is very diverse. The experts Admittedly, the term meaning is indeed a confusing word and term (Sobur, 2009). People often use the terms message and meaning interchangeably.

It can be said that the message is not the same as the meaning, the message can have more than one meaning, and some messages can have one meaning. In this case, Ferdinand de Saussure expressed the notion of meaning as an understanding or concept that is owned or contained in a sign linguistics. Traditional songs are a form of literary work that is a product of the community or something better known as folklore or literature people. In folk songs there is a message presented repeatedly from generation to generation. The term folklore originally appeared to show works of oral stories and expressions of the peasants in Europe on 19th century, but later developed as oral traditions in opposition to traditions tradition the elites (Haviland, 1999). Work literature traditional is part from tradition oral.

*C. Song Form*

Prier (1996) says that music has basic terms, namely sentences, or periods. Sentences or periods are a number of time signatures, usually 8 or 16 bars which are a single unit. Then it closes at the end of the sentence with the impression "it's over", in the sense that the tone usually revolves around the tonic chord and then moves to the dominant chord which gives the impression that it is the end of a melody or rhythm. This is useful for showing the peculiarities of musical structures, including Batanghari Sembilan music. In terms of song form, it consists of one-part, two-part and three-part songs. The songs contained in the song Batanghari Sembilan use the form of a two-part song, because again they are usually played or sung by two people. The codes used in the two-part song form are termed as follows:

- a = question sentence A
- x = answer to sentence A
- b = question sentence B
- y = answer to sentence B

this makes it possible that the following codes are also balanced with the motifs, rhythms, melodies and harmonies contained in the song. If there are certain similarities and repetitions in a particular section, a code will be given with an accent (ˆ) (Andari, 2019). Compositionally, the song is very different from the understanding of song in general, because the song in this art is developed and performed with a distinctive hum from South Sumatra. The pantun presented in a song has no provisions in its form (Firmansyah).

*D. Semiotics*

Semiotics is often defined as the science of signification, spearheaded by two persons, that is expert Swiss linguistics, Ferdinand De Saussure (1857-1913) and an American philosopher of pragmatism, namely Charles Sanders Peirce (1839-1914). Semiology according to Saussure is based on assumptions that as long as human actions and behavior carry meaning, or as long as they function as sign, must There is in behind it system difference And convention Which allows the meaning. Meanwhile, Peirce called the science he built semiotics (semiotics). For Peirce, human reasoning is always done through signs, meaning that humans can only reason past sign (Vera, 2015)

Barthes raised the concept of connotation and denotation as the key to his analysis. Barthes uses a much simpler version when discussing the 'glossematic sign' model (Wibowo, 2013: 21). Denotation is a level meaning system first, and connotation is the second level of meaning system. In the explanation regarding connotative and denotative, Barthes created the map about how sign Work, as following:

Table 1 Map Sign Roland Barthes

1. Signifiers (Marker)	2. signed ( <i>sign</i> )
3. Denotative sign (sign denotative)	

2. Connotative signifiers  (Marker connotative)	3. <i>connotative Signed</i> (Sign connotative)
4. <i>connotative sign</i> (sign connotative)	

From the Barthes map above it can be seen that the denotative sign (3) consists of a marker (1) and a signified (2). However, at the same time, denotative signs are also connotative markers (4). In In Barthes' view, denotation is the first level whose meaning is closed and actually, what has been agreed upon socially and in reality is the reference. A connotative sign is a sign whose signifier has an openness of meaning or meaning which is implicit, uncertain, and indirect, which means it allows for interpretations interpretation new.

Furthermore, Rolland Barthes divides meaning into two types, namely denotative meaning and connotative meaning. In addition, he said in his theory that the collection of signs always get the initial meaning in general which is called denotation. Denotation is also possible interpreted as the main sign or the original meaning literally. The meaning of denotation is the meaning of a group of words which is based on the clear designation of the convention specific and beyond subjective nature. Whereas connotative meaning is development from denotative meaning, in meaning as a development or the fruit of thought from the connotative meaning that was previously interpreted. So that the connotative meaning is not only interpreted as an additional meaning, but a foundation existence from meaning connotation (Kumoro, 2021).

*E. Sign*

Deep communication something conversation No will walk if Wrong One from against speaking can't translate a language that can't be heard, because good listeners need several aspects to support any language they can understandably, miscommunication often occurs due to several things such as differences in perceptions between sender of information and receiver of information, differences in knowledge, experience and differences style of language used. Communication in a conversation will not work if one of from opponent speak No can translate something Language Which No can be listened to, because a good listener requires several aspects to support every language that can be understood, miscommunication often occurs due to several things such as differences in perceptions between information senders and information recipients, differences in knowledge, experience as well as difference style Language Which used (Dear & Christine, 2021).

According to Pradopo (1999), semiotics is the science of signs, which has been born at the end 19th century and early 20th century. Theory and method cannot be separated from theory structuralism. Semiotics studies socio-cultural phenomena, including literature as a sign system. The sign has two aspects, namely the signifier and the signified. Markers are formal forms That sign, in language is in the form of sound units or letters in written literature, while the signified is It means, that is What Which be marked by marker That.

in the lyrics, there are groups say Which arranged so form something meaning consequence from say or phrase Which own symbol or sign. Semiotics capable unravel the signs and meanings that exist in literary works. Regarding symbols or signs, Prasetya (2019) argues as follows. "Symbol placement is an aspect that underlies the study semiotics show on We How Actually A symbol works for convey message to public." Roland Barthes develops semiotics from Ferdinand de Saussure as an attempt to explain that our life is in society controlled by connotations. Roland Barthes trying to describe our culture which is full with myth consequence from meaning connotative Which attached in public (Hoed, 2011).

In songs, music is related to language. The meaning is related to language because of the content and form and especially by the relationship between sounds and words. Language is an important thing that is necessary language is learned because language has an important function and role when communicating. Function The main language is as a communication tool used by every human being. Someone can use ideas, wishes, thought, and convey

information through language so that language is a very important means of communication for humans (Kusumawati et al., 2019).

### III. METHOD

Research method used in research is descriptive research with use approach data qualitative that is song lyrics Batanghari Sembilan. Kenneth D. Bailey in Anggraeni (2015) said descriptive research aims to provide description of a phenomenon in detail (to describe what happened). In In this research, researchers use a constructivist paradigm, where constructivists assume that the world is constructed and not accepted. What is seen, felt, experienced and known is not something that is accepted, but constructed by humans to interpret and construct reality.

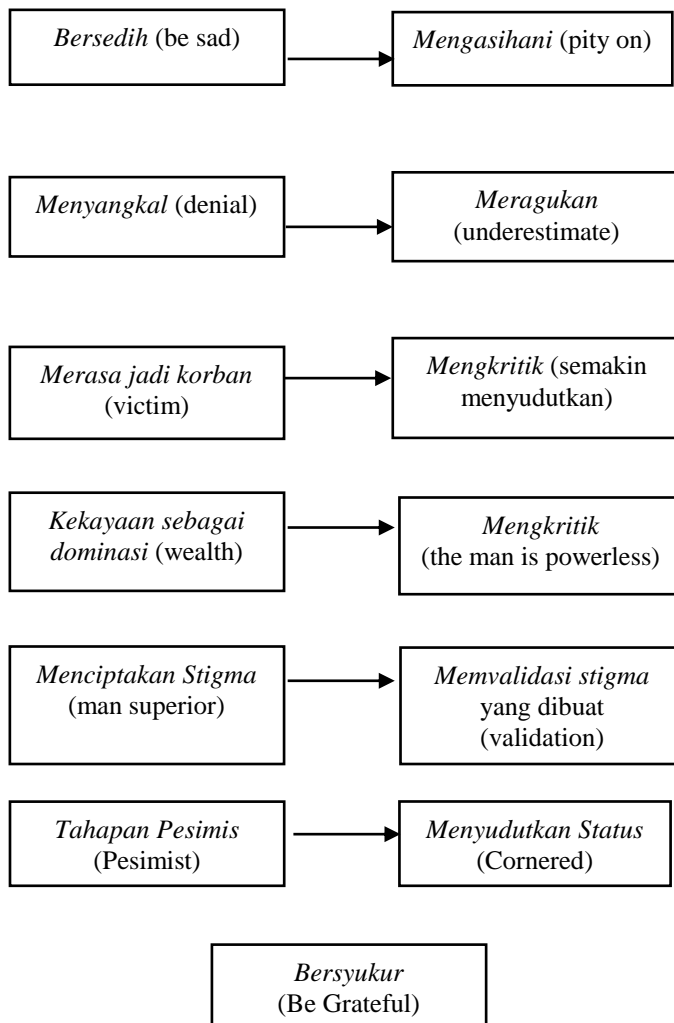
The song lyrics in the Batanghari Sembilan songs are the object of study and focus study. Data was collected using observing and note-taking methods. All data in the form of song lyrics are recorded and interpreted linguistically and analyzed based on the theory of meaning from Rolland Barthes (1975).

### IV. RESULT AND DISCUSSION

#### A. Result

The results of the research show that there is meaning contained in the lyrics of the song art song Hari Sembilan. Overall, the song has 13 rhymes consisting of 6 rhymes that are reciprocated and end with a concluding rhyme. The process of drawing conclusions is as follows:

Figure 1. Stages of Self-Introspection in the lyrics of the Batanghari Sembilan song



B. Discussion

The meanings and functions contained in the lyrics of the Batanghari Sembilan art song are very meaningful varied, on the other hand the songs are sung in a crooked manner and the rhymes describe exactly custom Malay and North Sumatra very thick will matter the. In song in this study, several denotative and connotative meanings were found based on the theory of Barthes and the lyrics of this song reflect wisdom local culture South Sumatra. Following discussion:

<p>1) <i>Becincin kau jeriji, lang menari lawan kukunye.</i>  <i>Payu bepikir ni kau diri, linjang kujadi lawan jodohnya</i>                  'Come on, think to yourself, your boyfriend will marry his soul mate'</p> <p>2) <i>Timpe kemang sakit hasenye, tambah bincul ditimpe limus</i>  <i>Ngape dengan oy bujang tue, ngintikan gadis badan tekuhus</i>                  'Why are you an old virgin, peeking at skinny girls'</p>	
<p>Denotative meaning: a man who is thinking about his girlfriend who will marry soon. This man thought of the girl of his dreams until he became an old virgin and his body became thin.</p>	<p>Connotative Meaning: a lamentation of an old virgin (marriageless). The second stanza is a representation or paradigm of society towards old youth. This verse describes a form of pitying the situation of a man who is ostracized in society because he is not married, even though he is already quite old.</p>
<p>Myth: women don't like old virgins.</p>	

In text 1, it is explained that a man is lamenting his fate because he sees people who dreams of becoming someone else's soulmate. This can be seen from the expression of *my Linjang* words *be the opponent of his soul mate*, a man wants to come to the girl of his dreams to say what first Which want to very he disclosed on person Which felt become the actual love. This can be seen from the expression of the words of *bachelor tue* and *steadfast body* which means the body is thin. In denotation, the man is thinking about the girl of her dreams that someone else will propose to her until her health declines. Connotatively, it is a form of pity for a man who is ostracized by society because he is not married, even though he is already old.

<p>3) <i>Bukannya senang duduk di tangge, ciriku duduk jauh pikiran</i>                  Jangan takut membujang tue, tue di luar mude di dalam.                  'Don't be afraid of an old virgin, old on the outside, young on the inside'</p> <p>4) <i>Ketinting membawa taji, kemane ncakah saungnye</i>  <i>Slop jepang dikde tebeli, jangan bemance bebini due</i>                  'You can't even buy flip-flops, don't want to think about getting married again'</p>	
<p>Denotative meaning: a man who feels he is still young. The reply verse tells that the woman gives an illustration</p>	<p>Connotative Meaning: The depiction of a man's doubts about his ability to propose to someone's child with</p>

that the man cannot afford to buy flip-flops, let alone want to marry a woman	mediocre capital, but still wants to show the strength of a man.
Myth: Old bachelors are pitied by society because they have low self-esteem.	

In table 2, the man maintains his argument to keep chasing the girl of his dreams by saying that despite his age, that was only on the outside, while the inside, namely the soul and mind, are still young. This poem describes the culture of the South Sumatran people who always look healthy and long Age, a man does not want to look less dashing in front of the people he loves. The meaning of the denotation conveyed is do not be afraid of old people, because their souls are not old yet such as his age, while the connotative meaning is that the man still wants to compete for getting girl wish his heart. Japanese slop sentence *dikde tebal*. Similar to denotation of the sentence above is that the man cannot afford Japan, but thinks of remarrying, while connotatively depicting a man's doubts about his ability to propose to a girl with mediocre capital, but still wants to show that he has strength as a man.

<p>5) <i>Aku nyangke derian tinggi, rupenye derian masak layu</i>  <i>Aku nyangke nak ngajak jadi, aku yang tinggal dibuat malu</i>                      I thought I wanted to be invited to be, I'm the only one who's left to be embarrassed'</p> <p>6) <i>Ade antan masih nak lesung, nutuk hebuk nak ade padi</i>  <i>Mara'I gadis ngudutlah puntung, pantaslah saje gadis belari</i>                      'Approaching girls smoking cheap, it's worth the girl to run'</p>	
Denotative meaning: a man thinks his girl wants to go out with him, but apparently she does not. The 2nd stanza describes how poor men are to choose cheap cigarettes, no wonder no one wants them	Connotative Meaning: Depiction of a man who feels himself to be a victim of an event, even though he himself shows that he has no money which results in no one wanting him
Myth: Old virgins are close to bad habits	

In table 3, the man pours out his heart that gets false hope from the girl of his dreams. This can be seen from the words *that I live to be ashamed of*. By denotation, this sentence leads in a statement that he had declared his love and thought that the girl will accept it, but in the end the man is only embarrassed, whereas in connotation, this sentence means that the man, who has proposed to the girl to marry him, exists codes where the girl like wants to accept proposal the man, but the girl dream refused and news This is known Lots person so that raises flavor Embarrassed for the man. Similar to denotation, sentence the above describes a man who feels he is a victim of an incident, even though he already knows that he has no money, so no one wants him. The myth depicted in the lyrics is that the old virgin is close to bad habits.

<p>7) <i>Terebang burung serindit, hinggap diranting nangke</i>  <i>Biarlah tue asal beduit, segale gadis galak gale</i>                      'Even if you're old, as long as you're rich, all girls want all of them'</p> <p>8) <i>Sangkah pintau luluk keluang, tegantung luk buah labu</i>  <i>Oy mak mane gadis nak ribang, hidangan midang bekate</i></p>
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<i>buntu</i>	
'How do girls want to get closer, it's hard to eat it'	
Denotative meaning: all women will always like money, so the man claims that as long as he has money at any age, the man will still sell. Then answered how the real condition of the man who is still poor	Connotative Meaning: The depiction that wealth is still a sign of one's domination, even if one is old and does not have a beautiful face and energy as strong as youth, as long as she has wealth, all women will still want it.
Myth: money is everything, everything needs money	

In table 4, the man wants to show that as long as someone has a lot of assets even though they are old, they will still have dominance because of these assets. In denotation, the man wants to explain that age and handsome face are not a guarantee to still be able to marry a girl. connotatively, wealth remains the center of domination for a man, because women have realistic traits in life. From the two meanings above, the myth emerges that money is everything, it is undeniable that most people will do anything for money.

9) <i>Alangkah panjang ikuk sapi, sapi adelah di seberang</i> <i>Aku heran gadis mak ini, rate-rate mate duitan</i>	
'I'm surprised that girls now average money'	
10) <i>Celane tukak jahit ngan jahum, teculak buah cungdire</i> <i>Bujang tue gadis gi maklum, asak kelepah banyak duitnye</i>	
'Old virgin will understand, as long as they have a lot of money '	
Denotative meaning: men respond to insults directed at themselves and then conclude that what most women think about is money, not other important things	Connotative Meaning: men try to build a negative stigma about women that women are materialistic, but this is still validated by women about the stigma that is built.
Myth: women are more concerned with material things than anything else	

In table 5, the man is trying to invite society to build an idea that women are indeed materialistic, the result is that every time a young man comes to propose or invite a more serious relationship, most women will ask about work and income. In denotation, the man wonders why the majority of women always think about material things rather than appearances. Connotatively, this is a process of building a negative stigma against women, so it needs a real validation of statements about the average woman being materialistic.

11) <i>Kalu mak ini kain potongan, dari membeli di toko cine</i> <i>Kalu mak ini pecak potongan, pacaklah jadi bujang tue.</i> 'If this is the picture, you might become an old virgin'	
12) <i>Ikuk sawe kepale sawe, melilit sibemban burung</i> <i>Sangkan dikate lah bujang tue, lajulah buruk barang tegantung</i>	
'because it is said to be an old virgin, the things hanging are	

ugly'	
Meaning of denotation: the man begins to realize that in fact he does not have any wealth, so he thinks that he will become an old virgin if he continues like that.	Connotation Meaning: a description of a person's pessimistic attitude about his life, then added to his physical condition which is not strong anymore and the limbs are starting to weaken one by one.
Myth: someone sometimes forgets his own age	

In table 6, the man admits that he is indeed old and has nothing in his old age. In denotation, he described with his current situation, it is certain that he will become an old virgin, while the woman further cornered him by saying that her physique is no longer strong. Connotatively, this is the final plot of self-introspection on the pride of life, namely youth, strength and finances. Life will not last forever, the young will be old, the strong will be weak and the field will be cramped.

13) <i>Masih lemak si bemban burung, bemban banyak di pinggir laut</i> <i>Masih lemak buruk tegantung, buruk tepakar dimakan semut.</i>  'it's still better if the ugly that hangs, the ugly that is scattered will be eaten by ants'	
Denotative meaning: the man still realizes that compared to himself there is something worse beneath him.	Connotative Meaning: feeling grateful for what you have, because you feel enough and always look down, do not look up.
Myth: a person will be grateful after he feels afflicted	

Table 7 presents the conclusion of the storyline conveyed or implied from the lyrics of the Batanghari Sembilan song, an analogy of a person's life journey that begins with greed, arrogance and ends with gratitude that there are people whose fate is no better than themselves.

**CONCLUSION**

Based on results study And discussion, can pulled conclusion that 1) the meaning contained in the lyrics of the Batanghari Sembilan art song reflects the culture found in the area of South Sumatra 2 ) culture the art of the Batanghari Sembilan song strongly reflects the actors of the South Sumatran Malay culture who use rhymes with rhymes ab ab in their songs; 3 ) The rhythm of the Batanghari Sembilan develops in an agrarian culture that is in harmony with nature based on rivers. Just like the flow of a large river in South Sumatra, the rhythm of Batanghari Sembilan twists and turns; 4) the chanting of the Batanghari Sembilan rhythm is melancholic. His chants were full of lamentation. This is closely related to the structure of the people of South Sumatra, which has a sense of brotherhood and kinship and a love for their hometown. Sometimes the chanting of the Batanghari Sembilan rhythm is performed in a joking or humorous way; 5) The chanting of the Batanghari Sembilan rhythm, which is dominated by a single guitar, is usually just a four-piece rhyme with rhymes A-B-A-B, the language used is the language typical of the South Sumatra region. The rhythms and tones that emerge from the chanting of Batanghari Sembilan rhythms have a natural aesthetic feel that conveys the sound of the universe which is basically rare for people who cannot appreciate it. The rhythmic tone of Batanghari Sembilan does not merely fulfill the consumption of energetic thoughts, but is more a sentimental element of the heart.

In terms of meaning, there are several meanings reflected in the lyrics of the Batanghari Sembilan song, namely the meaning of sadness, lamentation, pity, denial, criticism, pessimism, and gratitude which describe the flow of the

whole song. In terms of cultural functions, the Batanghari Sembilan song shows several functions such as the function of embodiment of feeling, function communication, function social criticism, cultural preservation function and entertainment function.

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