



Guritan in Besemah, Pagaralam City: from Sacred to Profane

Ahmad Suryaluzi[✉], Sunarto, Wadiyo

Universitas Negeri Semarang, Indonesia

Article Info

Received 26 October
2018

Accepted 16 July 2019

Published 15
September 2019

Keywords:

Guritan
Sacred
Profane

Abstract

Guritan is a traditional art of the Besemah community, Pagaralam City which is inherited from one generation to another. Whereas in the guritan there was a change occur which initially as sacred art turns to profane. This thing was what interests the author to discuss the art of guritan. This study aimed at investigating the form of changes in the art of guritan from sacred to profane. The method in this study uses descriptive qualitative with an interdisciplinary approach, while the data collection techniques used observation, interviews, and document studies. The data validity technique uses source triangulation. The data analysis techniques have used the theory from Schoun (2003) with the elaboration of concepts and other supporting data that fits the problem. The results of this study were to provide knowledge and become reference about the initial forms and changes in the art of guritan in Besemah, Pagaralam city. Hopefully, this research can be useful for the public and readers who want to know about the art of guritan in Besemah, Pagaralam City. Because in the text or poetry that is performed in traditional events the marriages contain values, life guidelines, and philosophy that can be applied in the social life of the community with the aim of doing good among fellow humans.

© 2019 Universitas Negeri Semarang

[✉] Alamat korespondensi:

Jl.kelud Utara 3 kampus pascasarjana UNNES, Sampangan,
Semarang, Indonesia

E-mail: ahmadsuryaluzi95@gmail.com

INTRODUCTION

Indonesia as the largest archipelago consisting of various kinds of cultural customs, ethnicities, and races, each of which has a variety of traditional arts that are characteristic of it, be it music, dance-arts, art, and literature. This is in line with the opinion of Budrianto et al (2018) who said that every ethnic group in each archipelago has a unique and diverse form of culture (local culture) that lives in the midst of society as one element of culture is a reflection of mindset, attitude-behavior, and character of society. Art or art is always present in human life. Its presence is universal, wherever, whenever, and by anyone, this implies that art is one of the human needs that knows no place, time, and status (Triyanto, 2017).

Kayam (1981) also emphasized that art never stood apart from society. As an important part of a culture, because art is an expression of the creativity of the culture itself, thus the art of creating, giving an opportunity to move, nurture, transmit, develop with the aim of creating a new culture again. Sastra lisan merupakan bagian dari kebudayaan Indonesia.

In this oral literature, there are Indonesian folk traditions that are still original and have not been mixed with modern culture. Literary work was born in the midst of society as a result of the author's imagination and reflection on the social symptoms surrounding Jabrohim in (Anton & Marwati, 2015). Oral literature is the forerunner to the development of literary activities in Indonesia. This is in line with the opinion of Hutomo (1976) Oral literature is part of the culture that lives and plays an important role in the development of Indonesian literature. Speech literature or regional literary Sastra are three terms that both refer to the same object of the literary concept emphasizes the meaning when the literary or language arts are spoken, narrated, suppose, told, narrated using a tongue or mouth as the main media.

There are several types of oral literature that still exist today including geguritan oral literature found on the island of Java, Yuliwantoro (2013); Madihin found in

Banjarmasin Muhlisin et al (2018); Sinrilik in Makassar Saputri (2017); A gap found in Ardiansyah Pelembang (2016); and nandung in Riau Suardi & Sunarto (2019). In addition, oral literature or literary literature is also found in South Sumatra Province, precisely in the city of Pagaram, which is named as guritan. The Besemah area of Pagaram City is one of the regions in the province of South Sumatra which has many types of oral literature including guritan, rejang, tadut, andai-danai, reringgit, long kubit, spells, and spells, but this type of oral literature is only known by parents, while the younger generation is more interested in modern culture than the old culture such as oral literature, it is unfortunate that currently some types of literature Besemah that most of the suda is not found, even rarely found literature speakers Besemah in Pagaram City.

Guritan is one type of speech literature in the community of Besemah, Pagaram City, inherited from generation to generation, its existence is displayed in the form of "literary literature" meaning that it is spoken monologue by a storyteller using the regional languages of Besemah with certain themes or poems and use a tool (help the sambang). Guritan in ancient times was used as a media to defend Islam in Besemah, Pagaram City. Apart from that, stitching is also considered as sacred art because of its association with ritual iman, which is used to pray for people who have died for three days and three nights in a row, poetry or texts which are said to be chants of the holy verses of the AL-Quran and the Prophet Muhammad SAW. Along with the times and bitterness, technology underwent a change, which used to be a sacred art turned into a profane or entertainment for the people of Besemah, Pagaram City which was performed in a wedding ceremony.

Several studies related to this paper are research conducted by Firdiansyah et al (2016) on the meaning of syari guritan and its function in the Pagaram City community, in this article discussing the meaning of poetry that is performed in traditional wedding events using the semiotic approach of Van Zoes. A similar study was conducted by Suan (2014) which

discussed the origin of South Sumatra's literary literature, one of which discussed the debacle of Besemah

Based on the explanation from the background and previous research, the researcher will analyze changes in the art of scratching that initially as a sacred art related to trust, along with the times and technology turned into profane or public entertainment which was performed in a traditional wedding event in Besemah, Pagaram. This is what attracts the interest of researchers to take this first title, namely: 1) there has been no research on the art of suture from the sacred to the profane; 2) because the strokes in Pagar City are very steps and have their own characteristics, and 3) the next generation of Suda Guritan art is rarely found (step).

METHOD

This study uses qualitative research methods that are descriptive-analytical. With an interdisciplinary approach. Whereas the target of the study is the change in the art of stitching from the sacred to the profane in Besemah City of Pagaram. While the technique of data collection is done using observation techniques, interviews, and document studies.

Observation

Observations carried out include focusing activities on an object by using all sensory tools. Observations were directed at several informants which included: first to Mr. Ahmad Bastari Suan as a cultural observer of Pagaram City with the aim of knowing the origin of Guritan art and the changes that occurred. Second, Mr. Arman Idris as an artist in the city of Pagaram to learn the initial form of Guritan and the forms of change that occurred in Guritan art.

Interview

The interview is a meeting of two people to exchange information and ideas through question and answer, so that meaning can be constructed in a particular topic. This interview technique was addressed to Mr. Satarudin Tjik

as the community shop, Mr. Arman Idris as Guritan artist and Ahmad Bastari Suan as a cultural observer of Pagaram City with the aim of answering the problems in the research, namely changes in Guritan art from sacred to profane.

Document Study

The study of documents is a technique of collecting data in the form of written data, which includes: photos, images, videos, and other important works from someone to complete the data needed in the study, which was taken from Mr. Idris as Guritan artist. In this case, the author also includes; 1) Written data regarding Guritan Besemah City Pagaram literature; 2) Literary photographs of the Besemah city of Pagaram: and 3) As data amplifiers from resource persons, as well as authentic evidence to complete the data that I need.

RESULTS AND DISCUSSION

Sacred art is sometimes given the term aesthetic, sacred art comes from two words namely art and sacred, the word "art" means human works that contain beautiful elements and attract the attention of others who see and hear them, while the word "sacred" in the language English called "sacred" which means holy, haunted, and pasupati. Sacred art is an art which was born from the struggle of human devotion to be presented to the Almighty God. works of art that are considered sacred by supporters and adherents in a particular society or culture to be dedicated to the Almighty God. Which is usually only performed in certain events that are tailored to their needs, both traditional rituals and offerings to God Almighty. Only traditional (sacred) art, inherited through tradition, can guarantee an adequate analogical relationship between the Divine order and the cosmic order on the one hand, and the human and artistic order on the other. Traditional art in a broad sense includes all art from the formal order, and therefore aforteriori, includes everything included in the field of ritual. Therefore, traditional artists do not limit

themselves to imitating Nature, but "imitate Nature according to the way it works (Schuon, 2003).

Sacred art has the following characteristics: 1) only performed for religious ceremonies; 2) functions as an executor or an inseparable part of a ceremony; 3) the prisoner carries or uses special ceremonial equipment.

Guritan as the Sacred Art.

Guritan is one of the types of literature that Besemah Pagaralam City which is inherited from generation to generation by oral ancestors from one generation to another generation which was originally as an art sacred by the people of Pagaralam City because it is associated with a ritual of trust. This is in line with the opinion of Suan (2014:) which states that Guritan is one of the literary areas of the community of Besemah whose existence is displayed in the form of "theater talk". It means that he is told monologically by a storyteller in Besemah with certain songs that use a *sambang* aid. In the past, the scribbling was told at night in the houses of hamlet residents who were killed by death, from the first day after Jenaza was interred until three consecutive nights. Speakers as men aged 50 years and over. Furthermore, the interview with Mr. Idris as the artist of a scribe who lives in Tegur Wangi Village, North Dempo Sub-District, Pagaralam City, stated that:

“Guritan is one of the types of regional literature that have been inherited from one generation to the next, ancient Guritan is considered sacred art in the community of Besemah, Pagaralam because it is related to trust, besides it is also used in the media of the spread of Islamic religion in Pagaralam City”

Aside from being a discretionary art, it is also used as a media for *dakwa* or *syiar* Islam in Besemah, Pagaralam City. This is confirmed by the opinion of Bedur et al. (2009) who stated that one of the publishers of Islamic Religion in the land of Besemah was a crew member with a real name "Sheikh Baharuddin Nurqadim", he was the founder of the first mosque in Besemah City, Pagaralam. Islamic Agama began to

develop rapidly in the resistance of Besemah after the Islamic union movement in 1916. This was in line with the opinion of Schuon (2003) who stated that sacred art was only performed for religious ceremonies, and became an inseparable part of a ceremony and belief ritual.

Based on the explanations of the concepts and interview data and other supporting data, it can be interpreted that the people of Besemah, Pagaralam City, since ancient times used Guritan as sacred art, which is related to rituals of faith in order to pray for those who have died for three consecutive three days, texts or the poem contains the chanting of the AL-Quran scriptures and the prayer of the Prophet Muhammad. Guritan was told at night in the homes of villagers who were struck by a disaster (death), from the first day after the bodies were buried to three consecutive nights. In addition, the stitching is also used as a medium for Islamic religious education in the land of Besemah, Pagaralam City.

In ancient times the poet used a *sambang* aid to perform a scribbling show, *Sambang* was a tool for taking water that was approximately 50 cm long, made of bamboo which had a hole above for and functioned by the speaker as a loudspeaker when doing Guritan performances, which were carried out all night in the homes of residents who were afflicted with death. (see Firduansyah, 2016). This is in line with the opinion of Schuon (2003) which states that sacred art uses special ceremonial equipment.

Profan Art

Profane art regards something as "beautiful" if something can satisfy the taste as limited as the eye or ear. If the eye catches optical impressions that are pleasing to the eye, then something is "beautiful." If the ear catches sound waves that can delight hearing, then something is "beautiful". The assessment of something as beautiful only stops sensory pleasure, nothing more than that. Schuon (2003) says that profane art has psychological value for souls who have low intelligence. He will run out of chaos precisely because of his shallowness and vulgarity, which in the end will only cause

hate reactions. This reaction is too general and can be considered as a response to the rejection of the profane art of sacred art.

In line with the opinion of Schuon above, the tendency of profane art first appeared after the detachment of the basis of the epistemology of science which was then merely empirical-rational-objective. As a comparison material, let's explore for a moment the beauty of the matter, which is reviewed in several theories that have been initiated by scientists who have special attention to the aesthetic region. Pythagoras, Plato, Plotinus, and Thomas Aquinas. In their respective descriptions, it is said that beauty is based on balance, order, size and so on. Beauty is the path to contemplation. He is considered to be outside and detached from the subject. The emphasis, beauty is on the "opposite". It is in an imaginative, fantastic and estimation area. These three regions are in the human mind, which are the means of the flow of the concept of beauty through the faculty of reason. But in another theory, Aquinas is in line with Aristotle, who said that; beauty is attention to what empirically occurs in the subject, both of which present an investigation of human experience in an empirical way (Sutrisno & Verhaak, 1993). Profan art has the following characteristics: 1) paid or rented either in relation to religious ceremonies or not; 2) generally as entertainment media but sometimes performed at the time the ceremony is taking place also functions as traditional art; 3) Not having to use ceremonial equipment.

Guritan as a Profan Art

Guritan as a traditional art that is displayed in traditional wedding events, in every wedding event is usually invited as a filler group, there is also a structure for the presentation of weddings in the wedding tradition in Pagaralam, the first one that opens a greeting with spontaneous words for attract the attention of the audience then go into the contents of the story which contains advice and prayers for the two families of the bride who are holding a wedding ceremony, after which the concubine closes the scolding show with the closing rhyme.

The people as connoisseurs of the Besemah City Pagaralam show are very fond of the scary performances that are played during the wedding tradition.

This was also confirmed by the results of interviews with Mr. Tjik as a community leader in Pagaralam City who said that:

"Guritan memang makini merupekah sarana hiburan bagi masyarakat kota pagaralam dibadah jeme sedekah ape lagi khusus kadek jeme tue karne didalam ceritene bnyak mengandung makna yang dlam ngai nasehat-nasehat"

"Guritan is indeed an entertainment facility for the people of Pagaralam at the time of the wedding tradition especially for the parents because in the story there are many meanings and good advice".

Along with the development of the times, Guritan that used to be a ritual related to religion has now changed its function to become profane or entertaining in traditional wedding events. When the wedding takes place, it is usually invited by a literary group to talk about making a show at the wedding. However, the speech literature was only broken down by certain groups who were able to invite the Guritan group. The message conveyed by the lecturer contains prayers and advice so that the bride and groom become a family who is sure to be happy in the afterlife. This is in line with the opinion of Sutrisno & Verhaak (1993) which states that profane art is an art form of entertainment paid or rented as entertainment media.

Based on the explanation of the above concepts and interview data conducted by the researcher, it can be interpreted that the scribbling is a means of entertainment for the people of Pagaralam City, especially among the elderly, this can be seen through the insertion of scribbling during weddings where every celebration is certain Guritan group invited to entertain invited guests with interesting stories and the values contained in the text in the form of advice, life philosophy, and life guidelines for doing good, which can be applied by society in their daily lives. This is confirmed by the opinion of Jazuli, (2014: 49) who states that art

as entertainment is reflected in the use of art to provide entertainment or pleasure and is used to fill leisure time, as a means of entertainment which can be seen from the enthusiasm of the people of Pagaram City for performances Guritan is still in demand by the community, because the community feels comforted and there are many messages and advice that are conveyed at the show.

Theme and Guritan Poetry

The theme is the basis of the story or general idea of a stantom novel also explains that the theme can also be called the main idea or main purpose, based on Burhan's story ideas (2009) in line with the above concepts Guritan art also has its own theme in delivering on each appearance, because it is known that the text of the scribbling at this time was made spontaneously, by adjusting the place that was holding the show this was confirmed by the passage of the interview to Mr. Suan as follows:

“Guritan memang ade tema dewek dalam penampilane ape lagi mak ini biasa naskae atau ceritene di buat berdasarkah tempat jeme nek ngundang misalkah jeme sedekah nah itu nek jadi tema utamenye nyelahlah keluarge jeme sedekah itu, nek di dalame nyelahlah nasehat-nasehat laen pule anye kalo jaman dulu tema peperangan jaman dulu, tema tentang agame”

“Guritan does have its own theme in every appearance, especially at this time the manuscript or story is made based on the place of the person who invited Guritan which if there is a wedding event inviting usually speakers make families who have celebration as a theme in advice or prayers, but different from the past, if the first theme is usually war, about religion”.

From the interview excerpt above, it can be concluded that the Guritan theme is currently based on the location of the performance situation, from the results of the interview excerpt above, it can be seen the theme of the show which is often used in the form of chaplaincy which tells that Guritan was performed at the time marriage traditions, but in contrast to the theme used in ancient times

Guritan usually used the themes of belief and religion.

Audience In the form of performance art is one of various ways to describe and communicate a work of art, in connection with that the relationship between spectacle and society or observer becomes very meaningful as a process of communication, the public will be interested in the performing arts will continue to live despite experiencing changes or improvements the meaning of art will be able to live during the process of expressing it by the performer and art presented to be enjoyed and watched by audiences or audiences (Bastomi, 1992: 42), in the spectator performance as a connoisseur in a scary show where viewers see the guritan show as a means entertainment and communication that is very interesting for the audience.

Syair Guritan at the Customary Marriage Event. Syair is a literary work that expresses the thoughts and feelings of a poet imaginatively, which are arranged into beautiful languages and deliberately conveyed. In line with the opinion of Andriani, (2015) which revealed that Naska Syai is one of the regional literary works of literature and is the work of Indonesian society of the past.

Below, here are the excerpts from Mr. Idris as the artist of Pagaram City as follows:

3 |
i

5 5555 5 3 | 233 . 3 . 22 23 . | 5 0555 555 .555 | .55 .555 .55 |
Ni die mangka iguritan kab eserite ngakite gega le Bukan cerite zaman belande nde dlu pepai ndak jajah kite

RitA Tempo

5 | . 033 555 5555 | 555 5 0 0333 | 3 32 3 55 | 5 . 01 23 |
Bukan pule cerite jepang nek tecegak sampil melinggang Behumis melintang besenjate panjang Me lain

9 5 .5 555 555 | 333 12 20 0333 | 3333 35 03. 3212 | 32 123 212 3325 |
ka cerite persedeikahan ahli taahuran Sejak berencana kah beagoan lah ngumpulah ducan laman

RitA Tempo

13 | 55555 55555 55555 555555 | 55555 5555 5 01 | 112 233 52 355 | 5. 013 |
La di tabur pule undangan adek sanak nga hule kavan Ngatekah sedekah La tinggal memalaman, payu behinjak behanjaman Ama

17 | 5 . .55 55 | 555 .2 321 32 | .23 .2.1 .2.3 .2 | 2328 8888 8888 .88888 |
pengawean payo betetolongan ade nek main gak taro begantongan Ade pule nek nguap-nguap kengungungan

21 | 8888 88888 888888 888322 | .2.3 8888 8333 33 | 333333343 | 04334 3355 .5.5 |
Ade pule nek ngatekah ka mbak mane Lindak pantauan ahit la selear li main pentivan nga jeme rumah becerangutan

25 | 0444 .3.3 .332 53 | .22 53 5 5 | . . 0333 | 5555 5555555 55555 55555555 |
Puntang-punting tukang aye lah beteteran chahahi cirek libanyak asap mate bereng hut bahayek lah tepojam

29 | .555. 05555 55555 5332 | 32.5 55555 0333 3 | 3 21 3 5 | 5 . 01 23 |
kate adam lah tenyinyis kate darwis Mata lah ghurugi ngayapi panduit, ngomong lah tinggal bebelango

Figure 1. Speech Literature Guritan Bersemah

Based on the example of the verse described above, it can be concluded that Guritan has its own characteristics in its presentation, especially in terms of the language spoken, and also the meaning contained in the poem, which aims to pray for the bride and groom who are happy, so that the bride and groom become a family sakinah mawaddah warahmah praises the world and hereafter.

CONCLUSION

Based on the explanation above, it can be concluded that the beginning of Guritan art was an art that was sacred by the people of Besemah, Pagaram City, with the aim of praying for the deceased with verses containing the holy verses of the Qur'an and sholawat of the Prophet. Moreover, Guritan is also a media for Islamic religion in Besemah, Pagaram City. Along with the development of the times and Guritan technology turned into profane or entertainment art that was performed in a traditional wedding event in Besemah, Pagaram City. The text delivered is in the form of advice, prayers, life philosophy, and living guidelines with invitations to do good that can be applied in the social life of the community.

SUGGESTION

Based on the results of the research that has been done, it would be nice if the researcher provides advice for the people of Pagaram City to continue to maintain, develop, and preserve the traditional arts that have existed so that they continue to exist for the next generation because of the values and teachings in Guritan texts do good that can be applied in everyday life.

Suggestions for Pagaram City government to continue in maintaining and preserving local cultural assets in the form of existing traditional arts. And provide a place or container and appreciation to artists in the City of Pagaram.

REFERENCES

Andriani, T. (2015). Revitalisasi Naska Syair: sebuah Solusi dalam Pengembangan Kreativitas Mahasiswa untuk Mencintai Budaya Likal. *Bahasa Dan Sastra*, 15(1).

Anton., & Marwati. (2015). Ungkapan Tradisional dalam Upacara Adat Perkawinan Masyarakat Bajo di Pulau Balu Kabupaten Muna Barat. *Humanika*, 15(3).

Ardiansyah, A. (2016). Pemanfaatan Tradisi Lisan Senjang Musi Banyuasin Sumatera

- Selatan sebagai Identitas Kultur. *Pembahsi*, 6(1).
- Bastomi, S. (1992). *Apresiasi Kesenian Tradisional*. Semarang: IKIP Semarang Press.
- Bedur, M., Suan, A. B., & Pascal, E. (2009). *Sejarah Besemah (dari Zaman Megalitikum, Lampik Mpat Maerdike Duwe, Sindang Merdike ke Kota Pagaram)*. Pagaram: Pemerintah Kota Pagaram.
- Budrianto., Sriwulan, W., & Rosa, M. (2018). Apropriasi Gitar dalam Kesenian Rejung pada Masyarakat Suku Besemah Kabupaten Kaur Provinsi Bengkulu. *Gorga (Jurnal Seni Rupa)*, 7(2).
- Burhan, N. (2009). *penilaian pengajaran bahasa*. Yogyakarta: BPFPE.
- Firdiansyah, D., Tjetjep, R. R., & Udi, U. (2016). Guritan: Makna Syair dan proses Perubahan Fungsi pada Masyarakat Melayu di Besemah Kota Pagaram. *Catharsis : Journal of Arts Education*, 5(1).
- Hutomo, S. S. (1976). Peranan dan Kedudukan Sastra Daerah dalam Pengembangan Sastra Daerah dalam Pengembangan
- Suardi, R., & Sunarto, S. (2019). Sastra Lisan Nandung di Riau. *Resital: Jurnal Seni Pertunjukan*, 18(2), 95–102. <https://doi.org/10.24821/resital.v18i2.2441>
- Sutrisno, M., & Verhaak, C. (1993). *Eстетika Filsafat Keindahan*. Yogyakarta: Kanisius.
- Triyanto. (2017). *Spirit Ideologis Pendidikan Seni*. Semarang: Cipta Prima Nusantara.
- Yuliwanto, L. (2013). Peningkatan Keterampilan Membaca Geguritan dengan Media Audio Visual pada Siswa Kelas VII SMP NEGERI 37 Purworejo. *Aditya*, 2(3).
- Sastra di Indonesia. *Bahasa Dan Sastra*, 11(1).
- Jazuli, M. (2014). *Sosisologi Seni Edisi ke 2 Pengantar dan Model Seni*. Yogyakarta: Graha Ilmu.
- Kayam, U. (1981). *Seni, Tradisi, Masyarakat*. Jakarta: Sinar Harapan.
- Muhlisin, A., Alifiana, I. G., & Safira, N. A. (2018). Makna Syair Madihin Baitan Kebudayaan Banjarmasin menggunakan Pendekatan Strukturalisme. *Fon (Jurnal Pendidikan Dan Bahasa Indonesia)*, 13(2), 80–97.
- Saputri, W. (2017). Nilai Moral dalam Sinrilik Bosi Timurung Karya Salmah D Jrong. *Bastra*, 1(4), 1–15.
- Schuon, F. (2003). *Titik Temu Agama-Agama (The Transcendent Unity of Religions)*. Jakarta: pustaka firdaus.
- Suan, B. A. (2014). *Sastra T tutur Sumatera Selatan Sastra T tutur Besemah*. Palembang: Dinas Propinsi Sumatera Selatan.