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***Svara Jiva* Song: A Study of Educational Values in the Cultural Process of the antagonist of the Riau Rhythm group**

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Abstract

This study aims to analyze the educational values applied through the process of cultural antagonism to the "Svara Jiva" song of the Riau Rhythm group. This study used a qualitative method with an interdisciplinary approach to sociology and education. The data were collected by using observation, interview and document study techniques. The data analysis procedures used data reduction, data presentation, and data verification. The validity of the data used is triangulation, data sources and theory. The results showed that in the "Svara Jiva" song there was a cultural antagonistic process, namely a form of conflict within a creative individual with the culture, it caused a new form of cultural product. In the process of cultural antagonism, several educational values were implemented. The educational values included; 1) Religious Values; (2) Pluralist Value; (3) Historical Value; (4) Value of Responsibility; (5) Value of Responsibility. The results of this study can be used as a reference regarding the study of educational values.

Keywords: educational value, cultural antagonism, svara jiva

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INTRODUCTION

Culture as cultural efforts that are collective of individuals. By using the Marxian terminology of the powers of production as the main power of the process of social change (Birgitta Nedelmann, 1991). In social life, individuals, groups and cultures are inseparable. Nedelmann tries to represent one of Simmel's thoughts, namely about cultural antagonism, namely about the creator versus the social system. The creator is part of a creative individual or group and the cultural system is an inseparable part of him.

Related to creative individuals who will always try to achieve their satisfaction by creating various artifacts or cultural forms along with their flexibility and regularity, namely civil laws, constitutions, works of art, religion, science, technology, and others. (Widyanta. AB 2002: 122). In this approach, creative individuals always try to produce products that are aesthetic, one of them is art. In a work of art, it is inseparable from the educational values to be delivered to the community.

The educational values for the community always has a very important meaning as a basis of behavior in social life. The values possessed in each individual will strongly be able to control attitudes and maintain the norms that are implemented in community and establish the whole human being. The educational values in a work of art, one of them is music, which goes through a process of cultural antagonism is important to be studied in depth, because it has a contribution and it is an effective step that is able to provide an understanding of the educational value to be conveyed to community in facing the development of increasingly complex times. (Widiyono, 2013) explained that one of the works in the field of art contains many educational values contained. It is easier for the community to absorb and understand the educational value to be implemented in everyday life through the creative products of individuals who conduct a process of cultural

antagonism, as happened in the work of the Riau Rhythm group.

Riau Rhythm is a music group from Pekanbaru with an ethno contempo genre. Ethno contempo is a term for a genre in the world music group claimed by the composer as a form of composition that combined ideas from ethnic culture with presentation in innovative forms (Devita Rozana, 2017). One of the works that presented the character of the Riau Rhythm group was the "Svara Jiva" song. The song was created by Rino Dezapty as the composer of the Riau Rhythm group in 2014, who at that time conducted research at Muara Takus Kampar. This song departed from three Kampar oral literature, namely Batimang, Nondong, and Maratok.

The giving of "Svara Jiva" song because this song is the previous explanation, which departed from three oral literatures, Nondong is a tradition that is actually considered taboo in the Kampar community, because usually this tradition was conducted by community who were experiencing sadness or unrest, oral literature. It was a kind of howling sound full of sadness.

The lyrics of the "Svara Jiva" song written in the Kampar language contained an expression of a father's love for his child. Broadly speaking, the sense of humanity. This song was often performed by the Riau Rhythm group in every performance as a means of conveying positive values to the community. Some of these positive values are contained in the work of the "Svara Jiva" song and its accompanying music.

The previous research that relevant to this study, namely; The results of research (Devita Rozana, 2017) which discussed the Riau Rhythm group seen from the Postcolonial aspect, were relevant to this study and were used as a reference related to the Riau Rhythm group. The next study was conducted (Oktobertha, 2014) which also discussed the Riau Rhythm group in terms of continuity, this was also relevant to this study and was used as a reference regarding the Riau Rhythm group. Next (Birgitta Nedelmann, 1991) who

produced a discussion about the concept of cultural antagonism, namely with the title "Individualization, Exaggeration, and Paralysation: Simmel's Three Problems of Culture." Next (Maragani, 2016) who discussed the educational values embedded in masaper activities. The results of this study were an illustration of educational values.

Based on several explanations of the results of previous studies, research studies related to educational values applied through the process of cultural antagonism in the Riau Rhythm group had not been specifically carried out. This study aims to explain educational values that were applied through the process of cultural antagonism in the Riau Rhythm group. The benefits of this research are expected to enrich and increase knowledge, concepts and theories, as well as insights related to educational values in works of art, especially music.

METHODS

This study uses qualitative research methods with an interdisciplinary approach to sociology and education. This method is used to obtain the data from various sources in depth and intact. In addition, in order to explain the social phenomena in the field in detail according to the problems being studied. The research design used is a case study. The use of this design obtains in-depth research data which can change at any time according to developments in the facts. The target related to this study is the educational values in the process of cultural antagonism in the "Svara Jiva" song of the Riau Rhythm group. This study was conducted in the Pekanbaru city. The data and some information were collected by making observations, interviews and document studies. The observations were conducted to obtain accurate data on the environment of Pekanbaru city with the main object, namely the educational value in the process of cultural antagonism in the "Svara Jiva" song of Riau Rhythm group.

This study used triangulation data validation techniques. This technique is used to test the credibility of the data. Trust testing was conducted by examining data obtained from various sources. Researchers conducted triangulation of sources through informants related to information about the music group Riau Rhythm. The concepts of ethics and emic were also used in this study. The process for analyzing data was carried out by reducing the data followed by the presentation and verification of data related to the Riau Rhythm group as stated by Miles and Huberman (Rohidi 2011: 240).

RESULTS AND DISCUSSION

In a work of art, there are contextual aspects, one of them is the objective to be conveyed to the supporting community through the audio and visual dimensions. This dimension can be seen in the music in which there is a process of cultural antagonism initiated by Simmel which aims for change and the continuity of culture itself. Simmel defines life as a creative potential at the individual level and as a productive force of culture. Simmel (1976) in (Widyanta. AB, 2002) cultural creativity is a cultural effort that is collective in nature of individuals. Using the Marxian terminology of the forces of production as the main force of the process of social change, Simmel defines life as the main driving force of the process of cultural change.

Based on the explanation of the efforts in the change of cultural products form carried out by the Riau Rhythm group in the "Svara Jiva" song, these products contained educational values through a process of cultural antagonism which was divided into two assumptions as the basis for argumentation as suggested by Simmel.

Riau Rhythm (Creative Forces) and Malay Culture Kampar (Culture System)

In the process of cultural antagonism there is a latent opposition in the body of culture between the creative forces, namely the

Riau Rhythm as (Creative forces) and Malay culture as a cultural system (Cultural System). The latent opposition becomes stronger when the cultural system becomes autonomous and the creator becomes less and less aware of himself in the context of existing cultural institutions. That is why from the beginning there was tension, so that it exploded in various fields, in this case it is a work of music art. Based on this study, Rino got information that there were more than 20 oral literature in Kampar, but only a few oral literature was taken by Rino to conduct on the work of "Svara Jiva" namely Maghatok, dondong, and batimang. This effort is in line with the statement related to the existence of a tradition that "Tradition changes because it can never satisfy all its supporters. Even so, traditions do not change by themselves, but provide opportunities to be changed and required someone to make changes. (Murgiyanto, 2004: 3).

Based on the data and information obtained from the research results of the Riau Rhythm group, Rino as a composer tried to introduce the "Svara Jiva" song which was adapted from traditional arts which was local wisdom or what was known as local genius. Exploratory efforts towards oral literature, from the Malay culture, especially the Kampar area, were the main source of the idea for the "Svara Jiva" song which Riau Rhythm attempted to present symbols, sensations, and traditional flavors through attractive music packages to be enjoyed by community from various backgrounds.

When individuals produce cultural forms, they not only create opposites to their spontaneous needs and desires, but also aim to continually change the culture. Simmel implied that each pole is very dependent on its antagonistic balance, namely the continuity of cultural forms that are manifested in a cultural system depending on the powers of its creator, and vice versa. Metaphorically, the process of cultural change is described as death and rebirth.

The process of cultural change: Oral literature towards the Svara Jiva song by Riau Rhythm

In the current era of modernization, Rino Dezapaty as the composer of the Riau Rhythm group was very aware of developments in art, especially in the field of music. Lots of young people in the Riau area had very little knowledge of traditions namely oral literature. In these efforts Riau Rhythm tried to reintroduce it to young people in a different form and packaging through the work of "Svara Jiva".

Simmel argues that the power that create culture develop much faster than the cultural institutions that have been created. The cultural system as a result of the creation of life becomes inflexible and left behind the development of life. When life accepts its external state in only one form, cultural change takes place according to the process of transferring one form to another. Simmel (1976: 224).

In the efforts of the process of changing the form of culture, Rino as the composer of the Riau Rhythm group is aware of the detachment of cultures namely oral literature in Kampar, with the development of technology at this time. Therefore, Rino as the composer of the Riau Rhythm group tried to introduce new forms of oral literature packaging namely Maghatok, Nondong, and Batimang into a musical composition "Svara Jiva" introduced in 2015 which was to be enjoyed by community from various circles.

In the creative dynamics of life, it always tries to get its fullness by creating various artifacts or cultural forms, one of them is art. In the concept of cultural forms lies the understanding as a system that cultural forms are a distinctive quality of the result of the life process. As Simmel said in (Widyanta. AB, 2002: 123) cultural forms which are transformed into social systems eventually reach a level of autonomy or independence vis a vis the spiritual dynamism that gives them life.

From this brief description, it can be understood that in the relationship between

cultural systems and cultural creativity there is a mutual-interdependent and antagonistic trait. In order to make it easier to understand, we can compare it to two sides of a coin. Intrinsically, a currency has two different sides, they are separate and united in a unity. This understanding is still relevant to the concept of individual and community relations that Simmel formulated. As Nedelmann said in Widyanta (2002: 123), the description of interdependent and antagonistic relationships is based on Simmel's two assumptions. First, cultural life or creativity can become a social reality only in the guise of its opposite, namely as a form. It must create or transform into cultural forms. Second, these forms of culture can survive in the long period if they receive input from individuals, namely variously ideas, desires, motives and interests. Hence cultural forms need transforming powers

The educational value is applied to the process of cultural antagonism

The process of cultural antagonism that occurred in the Riau Rhythm group could not be separated from the educational values that were delivered to the community. Values have a very important role as a basis for behavior in social life. The values possessed in every human being will be able to strongly control attitudes and maintain the norms that apply in society. Due to the nature of binding and appealing values (Bertens, 2007).

The educational values contained through the process of cultural antagonism in the Riau Rhythm group in the "Svara Jiva" song are as follows.

The Religious Education Value

Educational Value is a character value related to thoughts, words, and actions based on divine values or religious teachings (Mustari, 2014: 1) everything in the universe is as evidence that there is God who creates and regulates it. Basically, this belief has been owned by humans since birth as a religious instinct. In addition, every human being has

their own stand regarding religion (Novianti, 2017: 266).

Besides, performing worship uses a series of ways to worship God either directly or indirectly according to the laws established by God and having good knowledge of religious teachings and having religious experience which can then be actualized through words and actions in everyday life. People who are truly religious will make their personality stronger (Clear, T. R., Hardyman, P. L., Stout, B., Lucken, K., & Dammer, 2000: 58).

Based on these explanations, if it is related to the Riau Rhythm group, the value of religious education is applied to the playing of the "Svara Jiva" song. The value of religious education was found in the lyrics of the "Svara Jiva" song, the lyrics of the "Svara Jiva" song which were sung as described in the previous discussion as a whole departing from oral literature in Kampar, one of them is Batimang. This batimang was likened to a mother humming while putting her child to sleep, in general the Malay community were always identical when they wanted to put their child to sleep in a crocodile with dhikr expressions namely "La ilaha illallah" which means there is no God but Allah. This is in line with what was said (Sudarsana, 2017: 228) that one of the values of religious education was by giving thanks through the form of words and actions. The following is an excerpt from the lyrics of the "Svara Jiva" song sung by the Riau Rhythm group in the application of the values of religious education.

Heek la. . .

Haillallah. .

Lala hek lala. .

Lala hek lala. .

Lala hek lala. .

Lala hek lala. .

It is stated (Leha, 2018: 266) about aspects of religious value, one of them is the relationship between humans and their God. In this case, humans as God's creatures always need His help and protection by asking and giving thanks through the prayers that are said. (Mustari, 2014: 5) states that morals are one's

abilities related to patterns of thought, feelings, and attitudes that lead to values and norms based on religious guidance. In addition, Mustari added that the faith of a person who is firm and strong knowing by wholeheartedly believing in God will feel positive impacts namely peace and tranquility of the soul. Referring to this explanation, the musicians of the Riau Rhythm group also highly uphold these morals and faith by guarding their thoughts, feelings, actions, and believing in the greatness of God.

The Value of Pluralist Education

Basically, a community consists of various backgrounds namely ethnicity, race, ethnicity, and religion which give rise to pluralism. Pluralism is an attitude of behavior of respecting differences in the form of physical, cultural, ethnic, and religious values that exist in community (Mustari, 2014: 163). Furthermore, Osman in (Rohmatin, 2016: 163) added that pluralism is an understanding of accepting the diversity that occurs in society and every human being gets rights and opportunities and fulfills the same obligations as citizens.

This explanation is related to the "Svara Jiva" song of the Riau Rhythm group. Pluralism exists in various aspects, including: religion, culture, science, race, and so on (Erawati, 2017: 5). In Riau, with its plurality of people, namely ethnicity, race, and religion, this greatly influences the continuity and social harmony of the Riau community. To deal with this, it requires an attitude that is able to accept and appreciate the existence of plurality and uphold diversity in order to create a harmonious and dynamic society. The value of pluralist education must be instilled as early as possible in the community by using various approaches, one of them is art works such as music. As stated (Utomo, 2009: 4) that art has one of the goals of forming and fostering an attitude of tolerance, respect, and living in harmony in a diversity.

Some of these explanations are associated with the Riau Rhythm group, the

value of pluralist education is applied when the musicians played a musical instrument in the "Svara Jiva" song who came from various different cultural backgrounds. Even so, the musicians of the Riau Rhythm group still played the instrument according to their expertise and continue to interact without any conflicts in the works being played. Like Cendra playing a cello instrument which was a musical instrument originating from Europe, Itok played a European flute, Rino played the Gambang musical instrument which was native to Kampar and Giring played the Calempung musical instrument which was native to Kampar. The four musical players together played musical instruments with different cultural backgrounds, but in their playing according to the portion of the song composition harmoniously, complement each other and nothing accentuates namely very loud sounds or playing patterns that could damage the aesthetics of the "Svara Jiva" song.

This happens because every member of the Riau Rhythm group always upholds a pluralist attitude, tolerance, and respect among players in playing musical instruments of different cultural backgrounds. As stated (Belasunda, 2016) that pluralist values were respect for a recognized difference.

The Historical Educational Value

Historical educational values are to provide lessons for readers about events at certain times that have occurred so that they can be used as guidelines in present and future life. Thus, it contains historical values, it can teach the connoisseur of work in understanding the values that are good, noble, appropriate, true and beautiful from history to live the social life of a community (Widodo, 2017: 65).

This explanation is related to the "Svara Jiva" song of the Riau Rhythm group, the value of historical education was applied to the process of composing the song. In accordance with the previous explanation, the Riau Rhythm group conducted research at the Muara Takus Temple in the Kampar Regency area to explore the habits of the old Malay

people in Kampar. Based on an interview by the Riau Rhythm research team regarding the culture of the Kampar community with Engku Helmi as a cultural and traditional leader in the Muara Takus area, it was stated that there are at least 25 oral literature chanted by the Kampar community. Most of the oral literature has the theme of love. Riau Rhythm also explored celempung as a melodic musical instrument, as well as various other Kampar percussion instruments

Other information that complements Riau Rhythm's research was also obtained from Syahrul Ramadhan as a cultural scientist and cultural researcher from the Matankari Foundation in Pekanbaru, Riau. Syahrul stated that the people of Kampar, around the Muara Takus Temple have a hereditary story about the life of the community in the past. The life of the people around Muara Takus Temple is very prosperous. It was also stated that around 5 km southwest of Muara Takus Temple there is a city called Swarna city, in Kampar language it is called Koto Subono. There is a former ancient pier which is thought to be the former main port of Suvarnavipra.

The Value of Collaborative Education

Humans are basically social beings who cannot live alone, so in carrying out their lives there is interference from other people. Cooperation is a form of social interaction that arises as a result of the orientation between individuals towards other groups and groups (S Soekanto, 2015: 65-66) A collaboration will lead to courage, maintenance, consideration, and recognition of the value of the involvement of all individuals (Tillman , 2004: 162). Cooperation occurs because of direction and encouragement from the culture that grows in a community.

There is cooperation in an interaction that takes place both individually and in groups. Thus, it can be concluded that cooperation is a relationship that occurs between two or more parties, both individuals and groups that are in accordance with the agreement and have certain goals. (Gusal,

2015: 14) also adds that humans essentially establish an interaction with other humans.

Based on this explanation, the value of cooperative education that was implemented in the Riau Rhythm group was reflected in the playing of the "Svara Jiva" song. In this music performance, there was an interaction between music players and the audience who worked together. It was like what happened when playing a musical instrument and singing the "Svara Jiva" song. Rino as the composer stated that to play the "Svara Jiva" song required quite a strong energy, because the player must have one taste when playing each melody in the song. No wonder, musicians often cried while playing the "Svara Jiva" song.

CONCLUSION

The conclusion in this study is that the Riau Rhythm group was a group that had experienced a cultural antagonistic process, which was formed from individual dissatisfaction with its cultural form. From the results of the process that had been passed, the Riau Rhythm group had succeeded in producing creative cultural forms and reintroducing young people in Riau. Educational values that are applied to the process of cultural antagonism in the "Svara Jiva" song. Thus, the analysis related to the cultural antagonism process of playing music applied educational values including religious education values, pluralist education values, historical educational values, cooperative education values, and responsibility education values.

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