

The Social Construction of Adolescents Plays A Role in The Transmission of The Socio-Cultural Value

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Abstract

This study aims to see the extent to which the social construction of adolescents plays a role in the transmission of the socio-cultural value of Al-Hidayah art. Departing from the problem of the transmission of the value of art and culture Dendang Al-Hidayah has not been optimal. This research uses qualitative research type, phenomenological and ethnographic approach, with informant selection techniques using purposive sampling. Important findings in this study include; the results showed the social value contained in the art and culture of Dendang is the value time discipline, mutual respect, deliberation, and cooperation. There is no program from the village, the Board of Indigenous Deliberation, and the Education and Culture Office of South Bengkulu Regency to transmit the art of drums to adolescents. The social construction of the transmission of the social value of Dendang art and culture is as the ethical values growth through the transmission of social values of Dendang. Obstacles in the transmission of Dendang art (1) lack of public interest in the art of Dendang (2) the absence of village programs, the Board of Customary Deliberations, and the Education Office of South Bengkulu Regency. The theoretical analysis uses social construction theory.

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INTRODUCTION

Basically, culture embodies values that are always inherited, interpreted and implemented along with the process of social change. The implementation of cultural values proves that society has legitimation towards culture (Yunus, 2013). In Indonesia, the diversity of culture is undeniable, proven by the fact that each region has its own culture and is passed on to the next generation.

Culture as a system of human knowledge can be classified in the context of specific knowledge associated with certain activities in human life which support a particular culture (Dihamri, 2017). Local wisdom is knowledge that is passed down from generation to generation by the community (Wibowo, Wasino, & Setyowati, 2012). Culture holds a significant role in human activities to meet the needs of life which have occurred from generation to generation and passed down from one generation to another. Cultural heritage and traditional values contain a lot of local wisdom that is still highly relevant to current conditions, which should be preserved, adapted, or even developed further (Utomo, 2018).

Cultural transmission or inheritance is an attempt to convey a certain amount of knowledge or experience in order to be used as a guide to continue the cultural relay. Therefore, it is hardly found a community that does not make an effort to perpetuate their culture by legating it. The effort of cultural transmission and inheritance certainly is not merely conveying or giving something material, yet conveying the values considered the best which have become standard guidelines in community (Suhirman, 2017). Cultural transmission becomes a guide for the community to convey values that are considered good as guidelines for social life.

Culture is produced from human creativity, taste and will which eventually becomes a habit and culture. Senidendang (the art of singing) is one of the culture found in Serawai Tribe in South Bengkulu Regency. Serawai tribe is an ethnic group with the second largest population in Bengkulu Province. Most

of the Serawai people live in South Bengkulu Regency and Seluma Regency.

At this time, seni dendang is infrequently found since it has to compete with modern music which has a lot of genres, such as pop, rock, disco, and so on. Seni dendang is still performed in wedding ceremonies because older people argue that a traditional wedding ceremony is incomplete without seni dendang (Tarmizi, 2010). The lack of cultural inheritance affects the absence of next generation's information on the local culture. Therefore, they recognize pop culture better than the local culture (Utomo&Kurniawan, 2017). Tradition and culture at this time require a lot of innovation and flexibility to be accepted by wider community (Wahyu&Brata, 2020).

The transmission process can be described as a change that takes place rapidly. With the development of times, the existence of senidendang and its cultural values is approaching the edge of extinction. Unfortunately, many people of South Bengkulu, adults and children, do not recognize this culture very well. There needs to be a social construction on the transmission of cultural values of senidendang to perpetuate its existence. Senidendang originates from past culture as a cultural heritage which is getting less attention due to the lack of transmission or inheritance to the younger generation. Children's success becomes the responsibility of the family and community, rather than the individual child (Boumont, Wandasari, Agastya, Findley, & Kusumaningrum, 2020). Educational activities and skill training for youth should be provided (Wahidin, 2013).

Cultural processes are passed down from generation to generation through a learning process, both formally and informally. The formal learning process is generally carried out through educational programs, such as schools. Meanwhile, informal learning process is conducted through enculturation and socialization (Kodiran, 2004). The pattern of inheritance through educational approach is the most influential mechanism in implementing and preserving local culture

(Maharromiyati&Suyahmo, 2016). Culture is achieved by human through a long process, through education and socialization so that internalization of values is obtained which becomes a way of thinking and habits in real life (Yuristia, 2018).

Local wisdom is traditional knowledge that becomes a reference in behavior and has been practiced from generation to generation to meet the needs and challenges in the life of a society. Local wisdom functions and is meaningful in society in preserving natural and human resources, maintaining customs and culture, as well as being beneficial for life (Permana, Nasution, &Gunawijaya, 2011). The transmission of the socio-cultural values of seni dendang in Serawai Tribe is a local wisdom that becomes a reference in behavior to meet the needs and challenges in people's lives.

The current analysis refers to social construction theory by Peter L. Berger and Thomas Luckmann and social construction theory by Pierre Bourdieu stating that adolescents construct or produce themselves in a social activity through the process of externalization, objectification, and internalization (Berger, L &Luckman, 2012) and through the process of habitus (Ritzer& Goodman, 2003).

Based on the facts that have been described, the study aims to analyze the form of transmission of socio-cultural values of Al-Hidayah Seni Dendang Group in Ketaping Village, by examining the role of stakeholders in transmitting socio-cultural values, social construction of adolescents on the transmission of socio-cultural values and the challenges of transmitting the socio-cultural values of Al-Hidayah Seni Dendang Group to adolescents.

METHODS

The research is qualitative by applying phenomenology and ethnography approach. The ethnographic research strategy emphasizes the effort to find out how the social construction of adolescents on the transmission of socio-cultural values of seni dendang is formed and how the

culture is implemented by the adolescents in everyday life. Phenomenological research strategy emphasizes human life experiences about certain phenomena. Since the study examines a local tradition or local wisdom related to the social construction of adolescents on the transmission of socio-cultural values of seni dendang, a phenomenological and ethnographic research design is required. Data collection techniques are observation, in-depth interviews and document studies. The object of the research is seni dendang group, Al-Hidayah, and adolescents in Ketaping Village. The main data sources of the study are male adolescents in the early phase (12-15 years old), the middle phase (15-18 years old) and the late phase (18-21 years) (Moks, 2004 in Rahmatika, Deliana, Sri, &Muhammad, Amri, 2014). The adolescents are grouped based on their likes and dislikes for seni dendang, as well as economic stratification. The number of informants is 17 people. The results of interviews are there were 12 adolescents from early phase, middle phase and late phase as the main informants. The key informant in this study is the instructor of seni dendang, while the supporting informants in the study were members of seni dendang, the Education Authorities and the Customary Council (BadanMusyawarahAdat/BMA) of South Bengkulu Regency. The research focuses to see the results of socio-cultural values embodied in seni dendang, the role of stakeholders in the transmission of socio-cultural values of seni dendang performed by Al-Hidayah Seni Dendang Group, social construction of adolescents on the transmission of the socio-cultural values of seni dendang performed by Al-Hidayah Seni Dendang Group and the challenges of transmitting the socio-cultural values of seni dendang faced by Al-Hidayah Seni Dendang Group.

RESULTS AND DISCUSSION

Forms of Transmission of Social Values

According to Yarman HS in (Hasanadi, 2014), seni dendang or commonly referred to as *bedendang* (singing) by the people of South

Bengkulu, has two kinds, namely: *bedendang nunggu nasi masak* and *bedendang mutustari*. The performance of *bedendang nunggu nasi masak* starts with *dendang beledang* (drumbeat) and ends with *dendang rampai* (big song). The sign showing that the dance performance has ended is usually based on the type of dance performed to accompany the dendang. The type of dance that accompanies the performance of *dendang nunggu nasi masak* is *Redok dance*. After the break of the performance, which is usually marked by eating juadah together, the performance of *dendang nunggu nasi masak* will end. Unlike the previous show of *dendang nunggu nasi masak*, although *dendang mutus tari* starts by displaying *dendang beledang* (drumbeat) until *dendang rampai* (big song), the dendang ends with the performance of Lagu 2 dance, Mak Inang dance, Pulau Pinang dance, Beempat dance, Beredok (Redok) dance, Piring dance and Kain Panjang dance. The end of dendang performance is usually proven by jambar.

Participants in seni dendang are generally men, both old (married) and young/single. During practice, an instructor is appointed. The instructor is certainly someone who is considered capable of performing parts in seni dendang, such as dancing and playing violin and other musical instruments such as the kolintang and tambourine. (Pili, Salim, 2018). Besides, he has to possess skills that involve physical skills manifested in the movements (Felix, 2012).

Seni dendang was once very popular with the community as evidenced by the frequent performance of seni dendang in traditional ceremonies such as: cutting hair, occupying a new house, circumcision, wedding ceremonies and national holidays. (Tarmizi, 2010). Seni dendang uses traditional tools such as tambourine which produces a pleasant sound.

One of seni dendang groups in South Bengkulu Regency that transmits socio-cultural values to adolescents is Al-Hidayah Seni Dendang Group founded in Ketaping, Manna District, South Bengkulu Regency. The group has 50 members from Ketaping Village, Terulung Village, Manggul Village, Sudut Lupis, Gunung Mesir and Ketapang. Before single

organ music and domino flourish among the community, Al-Hidayah Seni Dendang Group could perform at weddings four times in a month. However, the group nowadays performs only once in a month. The community is hardly interested in involving to transmit seni dendang, proven that they prefer to invite single organ music and play domino rather than put on seni dendang in wedding ceremonies.

With the development of times, the existence of seni dendang and its cultural values is approaching the edge of extinction. Unfortunately, many people of South Bengkulu, adults and children, do not recognize this culture very well. There needs to be a social construction of adolescents on the transmission of cultural values of seni dendang so that it does not extinct and is perpetual among the society. Seni dendang is a cultural heritage which is getting less attention due to the lack of transmission or inheritance to the younger generation. Seni dendang contains many social and character values which are highly beneficial for adolescents.

Seni dendang is the identity of Serawai tribe because in the past every wedding event used to feature seni dendang. Now the frequency of seni dendang performance at weddings has decreased. This happened due to the lack of transmission or inheritance of seni dendang to the younger generation. Adolescents have an important role in the inheritance of seni dendang because it remains alive when the younger generation is interested in recognizing it and are able to perform it.

Mr. Johlan Sahirin, M.Pd, as the Secretary of Customary Council of South Bengkulu Regency explained that the socio-cultural values of seni dendang are time discipline, mutual respect, deliberation and cooperation.

Additionally, Agung, informant in early phase of adolescent, stated that he liked to learn seni dendang because it provides knowledge and experience. Besides, he can learn to be on time for practice, respect elders, consult to determine the day or night for practice so that all can

attend, and cooperate in hitting the tambourine so as to create the same tambourine sound.

The forms of socio-cultural values of seni dendang are divided into four, which are time discipline, mutual respect, deliberation, and cooperation. The value of time discipline is manifested in the form of time discipline for dance practice which is usually carried out at night from 20.00 - 22.00 WIB. The value of mutual respect in seni dendang is respecting one another between the old and the young without exception. The value of deliberation can be found in deliberation to determine the time to do the exercise so that other members can join. The value of cooperation contained in seni dendang is working together to hit the tambourine so that the same tambourine sound is created.

The Role of Stakeholders in the Transmission of Seni Dendang Culture

Mrs. Yanisa, SE, as Head of History and Tradition of the Education and Culture Department of South Bengkulu Regency explained that there is no program through education in schools for the transmission of seni dendang to adolescents. Usually, the transmission of seni dendang is carried out through a dance competition in the Anniversary of South Bengkulu Regency which is held every year. However, the contestants are older people, not adolescents. We initiate to incorporate seni dendang into local content subjects so that young people can learn it through a formal education atmosphere.

Mrs. Yanisa's statement about the absence of program for transmitting seni dendang to adolescents is similar to what was said by Mr. Atuk, the head of Al-Hidayah Seni Dendang Group. He stated that the village authorities does not design a program for the cultural inheritance of seni dendang and does not take part in bringing Al-Hidayah Group to life. Usually seni dendang practice is held in turns between members of Al-Hidayah Seni Dendang Group and people who are not the member but take turns practicing seni dendang. Besides, the food supply of members in every practice is provided by the host.

The absence of stakeholder role in the preservation of seni dendang in South Bengkulu Regency has caused the transmission of socio-cultural value of seni dendang to not run optimally. Al-Hidayah Seni Dendang Group has carried out the inheritance of seni dendang to adolescents. Unfortunately, due to the absence of supporting program from authorities, the practices are carried out voluntarily by the members and the community who are willing to preserve seni dendang by using private consumption costs.

Social Construction of the Transmission of Socio-Cultural Values in Seni Dendang

Social construction of adolescents on the transmission of socio-cultural values of seni dendang is the result of seni dendang practice, whether according to them seni dendang is merely as entertainment or as an inculcation of character through the social values contained in it. The process of social construction in this paper refers to Peter L. Berger and Thomas Luckmann, stating that there are three forms of social construction, which are externalization, objectivity and internalization of social values and also refers to social construction theory by Pierre Bourdieu.

Externalization is a process of self-adaptation through the phenomenon of adjustment in the form of values and meanings that have a historical and normative basis in seni dendang. The externalization process is formed through the interaction between seni dendang group and the adolescents. Al-Hidayah Seni Dendang Group facilitates the members with knowledge about seni dendang procedures such as hitting the tambourine, dancing, pantun, silat and the values contained in seni dendang. Adolescents can adjust to the process or stages of seni dendang.

Objectivity is an adolescent's decision to be happy or not happy in practicing seni dendang. Adolescents from the early, middle and late phases enjoy learning seni dendang so that with pleasure and seriousness in practicing seni dendang they gain knowledge and experience. As a result, the practice of seni dendang can run

well and the values contained in it can be applied in everyday life.

Internalization is a manifestation of the objectivity process. Adolescents from the early, middle and late phases like to learn seni dendang because it has four social values, which are time discipline, mutual respect, deliberation and cooperation. The value of time discipline is manifested in the form of time discipline for dance practice which is usually carried out at night from 20.00 - 22.00 WIB. The value of mutual respect in seni dendang is respecting one another between the old and the young without exception. The value of deliberation can be found in deliberation to determine the time to do the exercise so that other members can join. The value of cooperation contained in seni dendang is working together to hit the tambourine so that the same tambourine sound is created. As for the social construction of adolescents on the transmission of cultural values of seni dendang is an inculcation of character through the transmission of social values.

The theory of social construction presented by Bourdieu states that the composition of social practice can be expressed by the equation: (Habitus X Capital) + Field = Practice. The internalization of socio-cultural values contained in seni dendang and applied in everyday life is a habitus.

Capital includes cultural capital, social capital and economic capital. The cultural capital of adolescents in seni dendang is having knowledge and skills in seni dendang. The social capital is that adolescents have a sense of respect and become role models for the community. Besides being able to be exchanged, capital can be accumulated when adolescent who already has cultural capital possesses social capital. Economic capital is related to the economic status of adolescents' parents or adolescents' families. Their economic capital is divided into two classes, the lower class (impoverished family) and the middle class (middle-class family). Adolescents who initially have one type of capital will inevitably have more than one type of capital at once, such as cultural capital, social capital and economic capital.

The field of seni dendang is an internalization process that takes place through informal education carried out by instructors and members of seni dendang to adolescents to transmit the socio-cultural value of seni dendang, be it as entertainment or as an inculcation of character. In fact, adolescents transmit the socio-cultural values of seni dendang as an inculcation of character.

The Challenge of Transmitting Cultural Values of Seni Dendang

Nowadays, people are less interested in senidandang because it is slowly eliminated by the existence of single organ music events and playing domino cards. The single organ music is favored by the public because it follows the current trend, while the domino event provides prizes for the winners and the public is more tempted by the prizes given. In fact, the costs incurred for a single organ and domino event are more or approximately Rp. 2,000,000.00, while the cost for seni dendang is only Rp. 300,000.00. Every time a member of seni dendang group performs, they do not get a salary. The fee he earns from each performance is collected and spent for the benefit of seni dendang group, such as buying uniforms, caps, clothes, and others.

The absence of stakeholder role in the preservation of seni dendang in South Bengkulu Regency has caused the transmission of socio-cultural value of senidandang to not run optimally. Al-Hidayah Seni Dendang Group has carried out the inheritance of seni dendang to adolescents, but due to the lack of support, the practices are carried out voluntarily.

CONCLUSION

Seni dendang has four forms of social values, which are time discipline, mutual respect, deliberation and cooperation. Seni dendang is the result of learning carried out by instructors and members of senidandang to the younger generation or adolescents. The transmission of socio-cultural values of seni dendang undergoes a process of habituation and becomes a habit for adolescents in maintaining,

preserving and making seni dendang of Serawai tribe as an inculcation of character. As the result, social construction of adolescents on the transmission of cultural values of seni dendang is an inculcation of character through the transmission of social values.

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