

Analysis of the Structure of *Butattah* in the Tradition of *Nayuh* Ceremony at Pesisir Barat

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Abstract:

Background: *Butattah*, one the oral literary products, is one of the local wisdom glorified by the people of Pesisir Barat of Lampung Province, Indonesia. *Butattah* is used to advice a marriage couple when they will be given *Adok*, a title given after marriage. Nowadays, the people of Pesisir Barat still maintain the authenticity of local wisdom, one of which is the tradition of the *Nayuh*, the name of regional marriage ceremony. Therefore, the aim of this study is to describe the structure of *Butattah* in *Nayuh* ceremony in Pesisir Barat Regency.

Material dan Method This study used a qualitative descriptive study by using three instruments, i.e., observation, recording, and interviews. The data were triangulated and analyzed in order to find the results.

Results: The results of this study are in the form of an analysis of *butattah* structure and the cultural values contained in *butattah*. *Butattah* structure is divided into intrinsic and extrinsic elements, meanwhile *butattah* cultural value is divided into religious values, simplicity, mutual cooperation, and politeness.

Conclusion: The implication of this research can be used as a reference in society behavior and it can be used as an effort to preserve oral literary products, especially *butattah*. This preservation effort is intended so that the oral literary product existing in Pesisir Barat will not extinct

Keywords: Oral Liturature Structure; *Butattah* Oral Literature; the Tradition of the *Nayuh* Ceremony

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I. Introduction

Literature is an expression of the individual in the form of experiences, thoughts, feelings, ideas, enthusiasm, or beliefs in a concrete image that evokes fascination to the language as the medium, Lampung oral literature is literature in Lampung language that lives verbally, which spread in unwritten form (now it has been inventoried and many have been written). Lampung oral literature belongs to the Lampung ethnic collective and anonymous. Literature is widely spread in society; it is a very important part of the rich ethnic culture of Lampung and also part of national culture. Lampung oral literature is a literature in Lampung language which exist in Lampung society and spread in the oral form and now it has been developed into written form. The people of Lampung perceive the literature as a peculiar need as poured into daily life in a customary tradition that makes literature a place to express thoughts and messages or advice (Ariyani, 2018: 8).

One of the Lampungese who still upholds Lampung oral literature is Pesisir Barat community. Pesisir Barat Regency is the newest district in Lampung Province. Pesisir Barat Regency is the result of the division of West Lampung Regency, which was legalized based on Law Number 22 in 2012 concerning the Establishment of the West Coast District of Lampung Province on October 25, 2012 then it was inaugurated on April 22, 2013. The name Pesisir Barat Regency comes from the words 'coastal' and 'west', because the entire West Coast region that stretches from north to south is located at the west coast of Lampung Province. Geographically, Pesisir Barat Regency is located south of the Equator, which is at coordinates: 4° 40' 0" - 6° 0' 0" South Latitude and 103° 30' 0" - 104° 50' 0" Longitude East. Pesisir Barat Regency has an area of +2,809.71 km² or 8.39% of the total area of Lampung Province. (<https://pesisirbaratkab.go.id/profil>).

Pesisir Barat Regency is also a multicultural district. This can be reflected in the variety of tribes that inhabit the Pesisir Barat Regency such as Lampung, Javanese, Balinese, Sundanese, and others. One of the unique Lampung traditions in the *Saibatin*, one of the names of regional group in Lampung Province, is marriage. Marriage tradition of Lampungese, especially in Pesisir Barat Regency, involve many components, aspects, parties, and so on. This uniqueness really needs to be explored and studied, especially for future generations who will not understand the procession and the parties involved in the Ulun Lapping marriage tradition. The traditional marriage procession of the Pesisir Barat community is commonly known as *Nayuh*.

In the tradition of *Nayuh* ceremony, there is an oral tradition that is performed. This oral tradition is known as *Butattah*. Based on the interview with Mamak Lawok, one of the art figure in Pesisir Barat, says that *butattah* oral literature is the oral literary poem of Lampung Saibatin group which is used to advice to a marriage couple when they will given the *Adok* title. *Butattah* oral literature comes from Skala Brak and Krui, Pesisir Barat. *Butattah* is a history mixed with elements of poem and developed from generation to generation in oral form. *Butattah* comes from the word "Tattah" which means "conferring or stipulation". While the meaning of *butattah* itself is the bestowal, determination and inauguration of *Adok* title to a person, especially the bride and groom in a traditional *Nayuh* wedding ceremony. The names of title of *Adok* are Suttan, Pangiran/Dalom, Tumenggung, Raja, Batin, Radin, Minak, and Kemas. The titles is awarded based on the decree of *Saibatin* figures which last forever. *Butattah*, as ceremony of title award, is conducted only to the family of Suttan, Pangiran/Dalom, Tumenggung, Raja and others, but ordinary people can also perform *Tattah Adok* in the tradition of the *Nayuh* ceremony. However, they have to get the permission from the *Saibatin* figures (Seem R Cangg, 2012:19).

Based on the interview, Dalom Kelabai, one of Lampung art figures, say that *Nayuh* is a sacred Lampung traditional ceremony. The tradition of the *Nayuh* ceremony is usually carried out by *Saibatin* cultural group. In *Nayuh* ceremony, there are many stages in the traditional procession. One of them is Nyesui Kicikan (A Marriage Proposal), Bejujogh/Semanda (Agreement Form Bride and Groom), Himpun (Traditional Discussion), Nikol Kebau (Buffalo Slaughtering), Jambar Uang (Money Giving), Nyambai (Traditional Dances), Arak-Arakan (Marching Ceremony), Butammat (Qurán Recitation), Ijab Kabul (Giving and Receiving), *Butattah* (Oral Literature) In Awarding *Adok* And Mengan Pangan (Eating Together). The tradition of the *Nayuh Saibatin Ceremony* was still upheld by the people of Pesisir Barat to this day. There have been many oral literary studies conducted but until quite recently, as far as the researcher is concerned, there is no one who studies *Butattah*. Unfortunately, the study of Lampungese oral literature was only conducted by the elder generation such as Pepaccur (Sukmawati, Fuad & Munaris, 2014:1-9). Therefore, researches are interested in examining the analysis of the *Butattah* structure in the tradition of the *Nayuh* ceremony on the Pesisir Barat. Thus, the aim of the research was to make Lampung society know that oral literature in Lampung is rich and diverse from the *Saibatin* and *Pepadun* communities. One of them is *Butattah* oral literature that comes from Pesisir Barat community.

Several studies have been conducted in the application of oral literature such as Pepaccur in The People of Lampung and its Feasibility as Sukmawati Learning Materials et al 2014 1-9). Utilization of *Pepaccur* Local Wisdom for Indonesian Literature Teaching materials (Fuad., 2020 1-11). Structural study of oral literature *Pepaccur* people lampung *Pepadun* in the procession of traditional degree collection (Ratnaningsih et al, 2018:1-11). *Wawancan* function in lampung *Saibatin* wedding ceremony (Fakhrurozi and Putri, 2019:1-10). *Piil Pesengiri* in oral literature *Pepaccur* people lampung *Pepadun* (Ningsih Ratna et al, 2019:1-19). Structural analysis of *Pisa'an* granting of *adok* on the customary marriage of komering in the village of confinement of life (Kartini Neti and Suryani, 2019:1-11). The effectiveness of *bipa* learning through contextual approach in the understanding of literary lampung "*Pepaccur*" (Dalman et al, 2018:1-22). Cultural and moral values in the tradition (Oral) *Muayak* at the circumcision of the great appeal society of southern Oku (Erwanto et al, 2020:1-6).

Butattah oral literature has similarities to other regional oral literature in Indonesia, such as Analysis of the process, function and value of the *didongdoah bibi si rembah ku lau* in karo traditional marriage ceremony (Girsang et al, 2019:1-8). Analysis of the process and value of *hata-hata membre podah* in traditional marriage *simalungun* (Sumbayak et al, 2019 1-9). Analysis of character education values in *seloko adat kabupaten niaso* village community jambi district (Marisa, 2018:1-12). The large number of research on oral literature in various regions in Indonesia is a testament to indonesia's rich culture. Analysis of the structure of oral literature is new in this study. In addition, by integrating *Butattah* into Indonesian literature is expected to instill cultural value into its people.

Research that included structural analysis of *Butattah* oral literature has not done so, previous research only discussed oral literature of *Pepaccur*, *wawancan muayak* and *pisaan* only. Therefore researchers are interested in conducting research on the structural analysis of *Butattah* oral literature in the tradition of the *Nayuh* ceremony in Pesisir Barat Regency. Based on *Butattah* oral literature, it is important to do and become new to research. The focus of this research study is *Butattah* oral literature in the tradition of the *Nayuh* ceremony with the purpose of research describing the analysis of the structure of *Butattah* oral literature in the tradition of the *Nayuh* ceremony in Pesisir Barat Regency. The benefit of this research is as a form of appreciation of *Butattah* oral literature in the tradition of the *Nayuh* ceremony in Pesisir Barat Regency.

II. Methodology

Descriptive methods through qualitative approaches are the methods used in this study. According to Sugiyono (2009:15) qualitative research is a research method based on postpositivism philosophy, used to examine natural object conditions where researchers are as key instruments, data source sampling is done purposively, collection techniques with triangulation, analysis of inductive/qualitative data, and qualitative research results emphasize meaning over generalization. The data collection techniques used in this study are (1) observation, (2) recording, and (3) interviews. Data analysis techniques are performed by identifying the structure of *Butattah*. Based on ethnographic studies that served as a foothold in this study butattah structure consists of rhyme, rhythm, tone and atmosphere, structure, diction and language style. The analysis in this study used data triangulation. Data analysis was done by collecting and analyzing the contents of *Butattah* text from one of the art figures named Mursyi. Mursyi is commonly known as Mamak Lawok. The nickname is attached to him because he is one of the art figures in the Pesisir Barat who has long worked in writing literary works in the form of Lampung oral literature, one of which is *Butattah*. Mamak Lawok is 71 years old with a position as an art figures in Pesisir Barat Regency.

III. Result

a. Analysis of The Structure of *Butattah* Oral Literature

1. Analysis of Intrinsic Elements of *Butattah* Oral Literature

Analysis of *butattah* oral literary structure in the form of regional poem and cultural results rich in meaning must be studied and introduced to all circles. On the other hand, there is an intrinsic element in poem that includes the selection of words, sounds, breaks, drawings, and language styles (Wolosky, 2001:32). Based on these elements, intrinsic elements of *butattah* can be analyzed from aspects of poem such as rhymes, rhythms, tones, structures, dictions, and language styles analyzed to make it easier for a person to get to know the art of this oral tradition. In table 1 below, we can see an overview of the variable analysis of oral intrinsic elements of *butattah*.

Table 1. Description of Analysis the Structure of Butattah

Variable	Characteristics	Examples of Butattah Text
Rhyme	Rhyme is generally a repetition of the same sound to form musicality. Rhyme not only puts forward artistic sounds but also ideas that are emitted through words chosen by poets. Rhyme is a word play that has a beauty effect. Rhyme consists of several types, namely (1) end-rhyme and (2) internal rhyme. In general rhymes in <i>butattah</i> have aa aa, ab ab, abcd, abc abc.	<p style="text-align: center;">Analysis of Rhyme on The Text of Butattah I</p> <p>Butattah Rhyme abcd <i>Sekindua jo ganta</i> <i>Dikayun tiyan ghumpok</i> <i>Tiyan ghumpok sai dija</i> <i>Punyimbang dilom marga</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Rhymes on The Text of Butattah I A poet of poetry ordered by the Traditional <i>Penyimbang</i> (Clan) to chant the poem of <i>Butattah</i> oral literature in the tradition of the <i>Nayuh</i> ceremony.</p> <p style="text-align: center;">Analysis of Rhyme on The Text of Butattah II</p> <p>Butattah Rhyme ab <i>Nyaku ngilu mahap khik ampun</i> <i>Jama puakhi sai dija</i> <i>Tattah hukhik sai khukun</i> <i>Takhu pai antak dija</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Rhymes on The Text of Butattah II Apologies and advice from the Poet <i>Butattah</i> to the invited guests in the tradition of the <i>Nayuh</i> ceremony to live together.</p>
Rhythm	Rhythm comes from the Greek (Yunani) <i>rheo</i> which means regular, continuous, and unrejointed water movements (continuous flow) while <i>metrum</i> is a constant repetition of word pressure and static <i>metrum</i> (Waluyo, 1987:94). Rhythm in a foreign language is rhythm (ing), rhythm (ind). Rhythm in language is the alteration of ups and downs, long short, loud soft speech language sounds regularly. The function of rhythm is to make poetry sound melodious and easy to read and create charm.	<p style="text-align: center;">Analysis of Rhythm on The Text of Butattah I</p> <p>The rhythm of the use of the letter "A" in each Line <i>Bekilu jama Tuhan beliau sai kuasa</i> <i>Geluk wat keturunan anak soleh soleha</i> <i>Kecelai muneh tupai nenuk kejeji ngaji</i> <i>Dughi kalah dibebai asal guwai mejadi</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Rhythm on The Text of Butattah I The message of the poet to a couple in the tradition of the <i>Nayuh</i> ceremony to always pray to the Almighty God to be given descendants who are soleh and soleha.</p>

		<p style="text-align: center;">Analysis of Rhythm on The Text of Butattah II</p> <p>The rhythm of the use of the letter "A" in each Line <i>Didebah payung agung, bukibakh halam-halam</i> <i>Pakai pedang khik tombak lapah di talam-talam</i> <i>Kuliyak sekindua, dikhani kebian sinji</i> <i>Hinji pai tiyan khumpok sai tuha khik saibatin lagi di sabingi no</i></p> <p>The Meaning of Rhythm on The Text of Butattah II A couple paraded by parents and relatives in the tradition of the <i>Nayuh</i> ceremony in following each traditional procession is like walking under a grand umbrella and walking on a golden <i>talam</i>.</p>
<p>Tone and Atmosphere</p>	<p>Tone is the poet's attitude towards the reader. In the text of the poem there is communication between the poet and the reader. Waluyos suggested that the tone was related to the poet's attitude towards the reader. Poets are patronizing, advising, mocking, insinuating, or being straightforward just telling the reader something (Waluyo, 1987:125).</p>	<p style="text-align: center;">Analysis of Tone and Atmosphere on The Text of Butattah I</p> <p>Tones advise with an atmosphere of gratitude <i>Syukor kik ghadu pandai lohoh sikam mak salah</i> <i>Sai ghadu muli meghanai jak tano bebai ghagah</i> <i>Sanak kedau kikiran didughuni sai tuha</i> <i>Kekalau tuwoh pulamban meghawan seunyinna</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Tone and Atmosphere on The Text of Butattah I The message of the poet to a young couple in the tradition of the <i>Nayuh</i> ceremony to follow parental advice in order to quickly get a life partner and harmonis in fostering a home.</p> <p style="text-align: center;">.</p> <p style="text-align: center;">Analysis of Tone and Atmosphere on The Text of Butattah II</p> <p>Tones advise with an atmosphere of gratitude <i>Jejama kham bedua, ngilu jama ilahi</i> <i>Kekalau tiyan khua ji, selalu diberkahi</i> <i>Nikmat lanjut usia serta murah rezeki</i> <i>Di karuniaai sai kuasa anak bebai khik bakasni</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Tone and Atmosphere on The Text of Butattah II The message of the poet to a couple in the tradition of the <i>Nayuh</i> ceremony to always pray to God in order to obtain blessings, favors of the elderly, cheap sustenance and given descendants who are soleh and soleha.</p>
<p>Structure(Stanza)</p>	<p>A stanza is a collection of lines arranged regularly, with a fixed, consistent, and harmonious structure. The stanza is a unit in poetry consisting of several lines. The function of the verse is to divide the poem into short chapters. In addition, the verse also serves to separate the hat-topics or ideas expressed in a poem. The structure /stanza of the <i>butattah</i> consists of the opening, fill, and cover.</p>	<p style="text-align: center;">Analysis of Stanza on The Text of Butattah I</p> <p>Butattah Opening <i>Haga ngilu mahap pai</i> <i>Jama gham seunyinni</i> <i>Butattah haga timulai</i> <i>Canang ghadu kebunyi</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Opening on The Text of Butattah I Poet <i>Butattah</i>'s apology to the guests was invited to listen to the chants and admonitions of <i>Butattah</i>'s oral literary poems with the commencece of canang punch in the tradition of the <i>Nayuh</i> ceremony.</p> <p>Butattah Filling <i>Nyom sinyom lalang sinyom ipon tandok suwasa</i> <i>Lamon hulun sai nalom kidang ia mawat dija</i> <i>Mehujau niyau tiyau kayu ditengah huma</i> <i>Butattah kidah hiyau mak pandai tata cagha</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Filling on The Text of Butattah I A solemn atmosphere in the tradition of the <i>Nayuh</i> ceremony where invited guests enjoy the chants and advice delivered by Poet <i>Butattah</i> with a smile and a happy heart.</p> <p>Butattah Closing <i>Tandani tupai tanoh</i> <i>Kena semetik lihai</i> <i>Jak tano sampai jemoh</i> <i>Adok haga tipakai</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Closing on The Text of Butattah I The message of the Poet to a couple in the tradition of the <i>Nayuh</i> ceremony to always uphold the title of <i>Adok</i> he held.</p> <p style="text-align: center;">Analysis of Stanza on The Text of Butattah II</p> <p>Butattah Opening</p>

		<p><i>Tabik pun nabik tabik. Nabik sekindua pun jama kuti khumpok pun. Saibatin tuha marga, saibatin penyimbang marga Saibatin tuha raja, saibatin tuha pekon laju dibidang suku. Seunyinni marga sai wat dija, sai hadir kebiyan ji. Tabik pun, ngalimpukha.</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Opening on The Text of Butattah II Poet Butattah's apology and salute to the invited guests as well as the Traditional <i>Penyimbang</i> (Clan) if there is a speech that is not pleased in to chant the poem of Butattah oral literature in the tradition of the <i>Nayuh</i> ceremony.</p> <p>Butattah Filling <i>Sembilan di wat pantun, kebang niku lalaya Betik hamboghni puyuh Halok nyaku kebuang kik haga ngidang tangguh Jemahat khadu liwat lemakhi cakak dilandakh Disan sembahyang batal, dipan sinji nukhaka Bisan dikayun sungkan, lupa jasa si mena</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Filling on The Text of Butattah II The message of the Poet to the bride and groom in the tradition of the <i>Nayuh</i> ceremony to always obey worship and if successful do not forget yourself and thank God for all the sustenance given</p> <p>Butattah Closing <i>Takhu pai antak dija, berita pagi sinji Kintu ia mak bukena, nyak ngilu mahap di kuti Jama Alloh ta'ala nyak ngilu diampuni Wassalam akhir kata, sekindua permisi</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Closing on The Text of Butattah II Poet Butattah's apology and salute to the invited guests as well as the Traditional <i>Penyimbang</i> (Clan) if there is a speech that is not pleased in to chant the poem of Butattah oral literature in the tradition of the <i>Nayuh</i> ceremony.</p>
<p>Diction</p>	<p>Diction is one of the basic units in building a poem. The choice of words in poem takes into account aspects of sound, meaning, syntax relationships, and aesthetic values. Poetry or poets are free to use the word but are bound by poetic forms such as rhythm (Siswantoro, 2010:63).</p>	<p style="text-align: center;">Analysis of Diction on The Text of Butattah I</p> <p>Diction related to the unification of relationships between men and women in marriage. <i>Syukor kik ghadu pandai lohok sikam mak salah Sai ghadu muli meghanai jak tano bebai ghagah Sanak kedau kicikan didughuni sai tuha Kekalau tuwuh pulamban meghawan seunyinna</i></p> <p><i>Bekilu jama Tuhan beliau sai kuasa Geluk wat keturunan anak soleh soleha Kecelai muneh tupai nenuk kejeji ngaji Dughi kalah dibebai asal guwai mejadi.</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Diction on The Text of Butattah I 1. The message of the Poet to a young couple in the tradition of the <i>Nayuh</i> ceremony in order to follow the advice of parents in order to quickly get a life partner and harrmonis in building a household. 2. The message of the Poet to a couple in the tradition of the <i>Nayuh</i> ceremony to always pray to the Almighty God to be given descendants who are soleh and soleha.</p> <p style="text-align: center;">Analysis of Diction on The Text of Butattah I</p> <p>Diction related to the unification of relationships between men and women in marriage. <i>Kekalau sejahtera milih calon sai betik Dang milih sepa juga ulihni duit cutik Calon semampu cakha, mingan nekham tergoda Ibarat ngawil iwa, dang sampai kham sai kena</i></p> <p><i>Ulih sabar arti ni Lamon calon sai ngena Kalau sai wat mejadi Jak tanjung mit penengah</i></p>

		<p><i>Khetini pilahan hati, Dang khepa hani hulun,sai bakal haga mengerti Kumpul lima tahun kak nanti. Lain sai ngingkar janji</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Diction on The Text of Butattah II</p> <p>1. The message of the Poet to a young couple mudi in the tradition of the <i>Nayuh</i> ceremony to be careful choosing a life partner do not see his wealth but look at his heart so as not to regret in the end</p> <p>2. The message of the Poet to a young couple in the tradition of the <i>Nayuh</i> ceremony to be serious in choosing a life partner even though one but so than many there is no end.</p> <p>3. The message of the Poet to a young couple mudi in the tradition of the <i>Nayuh</i> ceremony to find a faithful life partner in order to always keep the sacred promise of marriage in the life of the household.</p>
Language Style	<p>Language style is one element of a poem. Language style is a typical way of expressing thoughts and feelings in writing or oral form. In poetry, the poet seeks to convey his ideas, feelings, and thoughts by using language made in such a way that it looks beautiful and to give a pattern or color to attract the reader's attention, provided that the intent or message that the author wants to convey can be conveyed full of meaning. Therefore, in order to be able to read, understand, interpret, analyze, and teach poetry well, we must understand the style of the language.</p>	<p style="text-align: center;">Analysis of Language Style on The Text of Butattah I</p> <p>Association language style</p> <p><i>Nyom sinyom lalang sinyom ipon tandok suwasa Lamon hulun sai nalom kidang ia mawat dija Mehujau niyau tiyau kayu ditengah huma Butattah kidah hiyau mak pandai tata cagha</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Language Style on The Text of Butattah I</p> <p>A solemn atmosphere in the tradition of the <i>Nayuh</i> ceremony where invited guests enjoy the chants and advice delivered by <i>Butattah</i> Poet with a smile and a happy heart.</p> <p style="text-align: center;">Analysis of Language Style on The Text of Butattah II</p> <p>Symbolic language style</p> <p><i>Pak sipak tegak ngeduyu, sekinah ya mebukhak Manuk juntung kambokh mit kuta hawak Sengaja khatong nyabung, sai kuusung manuk khinggak Kapan kak dilom kubung, cukutni nginggak-inggak Baghong jalang ngewarung, cengkelangni cakak sangkak Ngedihom ni bukakubung, ia khabai kena cakak Sakikni di bah pupung, lebon bani khik lagak</i></p> <p style="text-align: center;">↓</p> <p>The Meaning of Language Style on The Text of Butattah II</p> <p>The message of the Poet of the bride and groom in the tradition of the <i>Nayuh</i> ceremony to avoid being greedy and arrogant when it has achieved the success of living in the household and always humble and loving fellow human beings.</p>

2. Analysis of Extrinsic Elements of Butattah Oral Literature

Analysis of extrinsic elements of butattah oral literature in the form of Piil Pesenggiri. Irianto and Margareta (2011,140-153) said that Piil Pesenggiri refers to the self-esteem or honor of lampung people consisting of Self-Esteem (Pesenggiri) Hospitality (Nemui Nyimah), Big Name (Juluk Adok), Ability To Mingle With All (Nengah Nyappur), and Shoulder Blared (Sakai Sambayan). Pairulsyah (2013:168–169) reveals that Piil Pesinggiri Philosophy is the details of philosophy derived from custom books embraced by lampung people. The Piil Pesenggiri consists of:

a. Juluk Adek

Juluk adek consists of two words namely *Juluk* and *Adek*. *Juluk* means title as young/unmarried, while *Adok* means title after adult/marriage. *Juluk adek* means the traditional title of lampung people. The title used shows the person's personality.

For example: Dalom Nasrun was appointed to be customary committee of *Nayuh* ceremony in Pugung Tampak Village, he was present on time every meeting and he was responsible in all activities of tradition of *Nayuh* ceremony including being poet of *Butattah* oral literature.

b. Nemui Nyimah

Nemui Nyimah consists of two words namely *Nemui* and *Simah*. *Nemui* means visiting or visiting, while *simah* means generous/ giving. It can be concluded that *nemui nyimah* has the meaning of "visiting each other for a visit and always friendly to guests".

Example: Amora often visits the tradition of *Nayuh* ceremony in her village, she and the boy girls in her village often help the event in the tradition of *Nayuh Saibat* ceremony.

c. Nengah Nyappur

It consists of two words *Nengah* and *Nyappur*. *Nengah* has a meaning in the middle or to the middle, while *Nyappur* has the meaning of blending/ mixing. *Nengah nyappur* means that lampung people like to be sociable, friendly and tolerant among others.

Example: At School Naya is known as a good girl, although d he is smart and rich she befriends anyone not looking rich, poor, and smart.

d. Sakai Sambayan

Sakai Sambayan consists of two words namely *Sakai* and *Sambayan*. *Sakai* means to give something to others, something that is meant in the form of goods / services that are economic value and expect a reply. While *Sambayan* has the meaning of giving something to others / groups, something that is meant in the form of goods / services that are economic value and do not expect a reply from the given. There is a feeling for the one who gives help, if *Sakai* expects a reply while *Sambayan* does not expect a reply.

Example:

Sakai : As neighbors will perform the tradition of *Nayuh* ceremony, we help them if we hold a traditional ceremony they help us as well.

Sambayan : During the drought, residents together create water gutters so that water can be used by residents in every house.

b. Butattah Cultural Values

Butattah contains cultural values that can shape a person's personality in a good direction if studied and applied in social life. The values contained in the *butattah* include religious and moral values (simplicity, mutual cooperation, and politeness.). The *butattah* text containing these values can be seen in Table 2.

Table 2. Butattah Cultural Values

Value	Butattah Text	Text Philosophy
Religious	<p>Analysis of The Text of Butattah I <i>Haga ngilu mahap pai</i> <i>Jama gham seunyinni</i> <i>Butattah haga timulai</i> <i>Canang ghadu kebunyi</i></p> <p>Analysis of The Text of Butattah II <i>Tabik pun nabik tabik.</i> <i>Nabik sekindua pun jama kuti khumpok pun.</i> <i>Saibatin tuha marga, saibatin penyimbang marga</i> <i>Saibatin tuha raja, saibatin tuha pekon laju dibidang suku.</i> <i>Seunyinni marga sai wat dija, sai hadir kebiyan ji.</i> <i>Tabik pun, ngalimpukha</i></p>	<p>Analysis of The Text of Butattah I and II</p> <p>Apologies to someone if there is any wrongdoing in attitude and behavior.</p>
Simplicity	<p>Analysis of The Text of Butattah I <i>Khadu setutur bahasa</i> <i>Di adat ia ngerti</i> <i>Dapok ketutuk cakha</i> <i>Ketutuk helauni hati</i></p> <p>Analysis of The Text of Butattah II <i>Kheno muneh kik belanja</i> <i>Mawat ya nenteng lagi</i> <i>Pudakni waya nana</i> <i>Ngimut mak takhu lagi</i> <i>Pun tutokh kham jama ia</i> <i>Tutukan minak muakhi</i></p>	<p>Analysis of The Text of Butattah I and II</p> <p>The simplicity of the meaning contained in the text is simple life without any shortage of living and providing hospitality to a person and relatives.</p>
Mutual Cooperation	<p>Analysis of The Text of Butattah I <i>Henibung Pekon Tuha</i> <i>Jenganan</i> <i>kham sai tumbai</i> <i>Ki jukkuan temon setia</i> <i>Sunyin dapok ticapai</i></p> <p>Analysis of The Text of Butattah II <i>Namun khadu mesaka jadi pegawai negeri</i> <i>Minak muakhi goh sapa Nayuh nekham mak lagi</i> <i>Jelma mesukhah nana, ngehadap minak muakhi</i> <i>Pudak waya nana, kipak pekhitik hati</i> <i>Jelma pandai di agama, di hukum ia ngekheti</i> <i>Kik kham haga belajakh bedua, sanggup ngelajakhni</i> <i>Kham nehusko cerita warah diminak muakhi</i></p>	<p>Analysis of The Text of Butattah I and II</p> <p>Life is helping each other, applied to brothers and neighbors.</p>

<p>Politeness</p>	<p>Analysis of The Text of Butattah I <i>Babai tuha ketutuk, mana ia ngakuk pekhih.</i> <i>Kittu ia patoh culuk, kimak ni tutuk sai bakhih</i> <i>Putti jelai mesak sai, pedatong kak jak midokh.</i> <i>Adok haga tipakai, muhandop khik musimbokh.</i></p> <p>Analysis of The Text of Butattah II <i>Nakan rosida ji juga</i> <i>Hanjak dilom hati</i> <i>Sapa sai khatong dija disambut disalami</i> <i>Kuk mengan khisok lupa</i></p> <p><i>Kulapah ia mak beselap lagi</i> <i>Dipa juga tikham khua</i> <i>Jemoh pekhda sawaini</i> <i>Minak muakhi di liwa haga tiuyun seunyinni</i></p>	<p>Analisis Teks Butattah I dan II</p> <p>Manners in society are shown through the behavior of serving guests well, mutual respect, and mutual assistance.</p>
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In Table 2.the values contained in *butattah* are religious values, simplicity, mutual cooperation, and politeness. If the above *butattah* is studied more, it turns out that it has values that are loaded with values that can be a reference in socializing. The results revealed that attitudes and values in a person can grow through several ways such as using cultural literacy in life and providing guidance for people to be aware of their responsibilities.

IV. Discussion

Lampung Saibatin community is one of the communities in Indonesia which has unique language and cultural traditions, namely oral literature, *Butattah*. Preservation of oral literature is important to do because given the current fact that *butattah* users are only limited to the older generation.The younger generation needs to learn *butattah*so that this literary art can be preserved and not lost eroded by time. The introduction of *butattah* characteristics and cultural values can be done by analyzing the structure of butattah and the cultural values contained therein. Butattah is one of the oral literature of Pesisir Barat community that belongs to the category of lack of attention from the younger generation. The use of *butattah* by indigenous figures is generally done during the traditional ceremony of marriage nayuh give the title of *Adok*. Butattah has rhyme structure, rhythm, tone, atmosphere, framework, diction, and language style.In addition, *butattah* contains Piil Pesenggiri cultural values and social norms that can be learned and instilled in social behavior, such as religion, simplicity, cooperation, and politeness. The dialect A in *Butattah*, which is a cultural product of the Lampung Saibatin community, has distinctive elements with a specific purpose of use, namely as a traditional custom in giving titles by community leaders to their people who have stepped on adulthood and marriage age.

In Table 1 there are examples of the structure of *butattah*, namely rhyme, rhythm, tone and atmosphere, framework, diction, and language style. Rhyme is the same sound repetition to form musicality (Baker, 2016; Fabb, 2017). Rhyme in *butattahr* shows the same sound repetition for each stanza. In one stanza *butattah*consists of four rows or six rows, in the rows, there are several repetitions of the same sound to make musicality. Rhyme in *butattah*is a word game that has a beauty effect. The form of the rhyme is the end of rhyme and the internal rhyme. This rhyme not only puts forward artistic sound but also promotes it through words that are well-chosen by poets.

The rhythm that is formed in the *butattah*functions so that the poem sounds melodious, easy to read, causes an unbroken and concentrated flow of feelings or thoughts that give rise to clear and vivid images, and create magical charm or power. In Table 1, the rhythm used by poets has a distinctive characteristic, which is to use the letter "A" in each line this shows that *butattah*comes from the community of Lampung Saibatin with "A" dialect. Through tones, the poet can convey the desired attitude to the reader, whether he wants to be patronizing, advising, mocking, insinuating, or just telling the reader something. Whereas, the atmosphere is a psychological result arising from poetry on the reader. For example, the sorrow that the poet creates an atmosphere of compassion in the reader. Religious tones create a solemn atmosphere. Tones in *butattah*are manifestations of emotions or overflowing feelings of people who do *butattah*that they want to convey to readers. The tone in *butattah*describes the attitude of advising people who do *butattah*in the form of religious tones and happy atmosphere.

The *butattah*framework is part of the lines that make up the temple. The *butattah*framework consists of opening, filling, and closing. The function of the *butattah*framework is to make it easier for listeners to understand *butattah*. The choice of words in *butattah*is used appropriately with ideas to represent the thoughts and feelings to be conveyed to others and expressed in a sentence pattern both verbally and in writing to give rise to a function or effect for the reader. The choice of words or diction related to giving advice will be given.

Dictation in *butattah* functions to (1) highlight certain parts or foregrounding of work, this form of prominence can be in the form of figures, settings, and circumstances in a literary work, (2) clarify the intentions and turn on sentences, (3) create beauty in terms of forms as created by the speaker, (4) creating a religious impression, and (5) displaying a picture of the atmosphere. Through this research, it is hoped that the basic values, thinking, and morality of the nation can be instilled so that it is able to produce a formidable generation, believers, personality, intelligent, and superior in mastery of technology and information.

V. Conclusion

Butattah oral literature is a *Saibatin* oral literary poem used to convey advice to a couple when they will be given the title of *Adok*. *Butattah* oral literature comes from Skala Brak and Krui, Pesisir Barat. The People of the Pesisir Barat still maintain the authenticity of the potential of local wisdom, one of which is the tradition of the *Nayuh* ceremony. The focus of this research study is *butattah* oral literature in the tradition of the *Nayuh* ceremony with the purpose of research describing the analysis of the structure of *butattah* oral literature in the tradition of the *Nayuh* ceremony in the Pesisir Barat Regency. The benefit of this research is as a form of appreciation of *butattah* oral literature in the tradition of the *nayuh* ceremony in Pesisir Barat Regency. This research uses qualitative descriptive with the collection of instruments in the form of observation, recording and interview. The analysis in this study used data triangulation. The results of this study are an analysis of *butattah* structure and cultural values contained in *butattah*. *Butattah* structure in the form of intrinsic and extrinsic elements of *butattah* from this research can be used as a reference in the behavior in society and can be used as an effort to preserve *butattah* oral literature. This preservation effort is intended so that the oral literary product existing in Pesisir Barat will not extinct.

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