

Research Article

Interpreting the Nasib Kulo Song of Kemas Anwar Beck in Bebaso (Semiotics Study)

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ORCIDIrawan Sukma: <https://orcid.org/0009-0008-0008-4933>**Abstract.**

A song is composed of a series of tones that form a melody and support musical elements. It uses the tones of a human voice to beautifully and meaningfully express thoughts or feelings. The combination of a song with a lively poem (text) can stir up a lot of emotions in the audience and have a major effect on their soul. This study aims to explore the emotions evoked by Kemas Anwar Beck's lyrics for his song Nasib Kulo and how his experiences show up in using language and wordplay to give his lyrics a unique and appealing quality. The study focuses on analyzing the content of the song lyrics and interpreting their meaning in a qualitative descriptive manner. A semiotic theory is used to decipher the meaning of the lyrics that were penned in polite Palembang Alus language. Moreover, a musicology approach is also used to analyze the musical form. The results show that the song Nasib Kulo uses two types of symbols, namely, verbal meaning in the form of poetry or lyrics and non-verbal meaning in the form of song elements, that is, chord progression, melody, tempo, and dynamics. As a result of the creativity of the artist, the mindset of life conception and lifestyle are reflected in his artwork. In conclusion, the song Nasib Kulo that is written in Palembang Alus language is very influential for individuals and communities.

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1. INTRODUCTION

Art is interpreted as the creation of symbolic forms of human feelings. The forms of art symbols not only convey "meaning" or meaning to be understood, but further as a "message" or import to be contained in the heart. There are only two things that can be done about meaning, that is, it can be understood or understood [1]. Language is a means of communication and one of the universal human phenomena. These phenomena can be cognitive or social. Language cannot be accepted without culture.

Based on this understanding, it can be drawn the red thread that the two elements in a lyric song are very connected to each other. In a song, the role of language is very important and generates a symbiosis of mutualism, due to mutual distinction. The role of music is related to the language as the spirit-giver of a song. It means that the

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meaning, language and music in a song will have a connectivity characterized by the relationship of sounds, meanings and words. It is equal to the assumption that an artist, song creator or composer in his work needs a high quality of art or a high musicality is not just a talent. It means that the song writer is not just a standard in compiling words like a poet but must be supported by the ability to make melodies. The reality is that the laws of music give birth to songs, the source of creation gives birth to lyrics. With the relationship of the lyrics of a song, an artist-creator can communicate with his listeners. Because through the lyrics of a song, the song creator wants to convey a message that is seen as a manifestation of his expression of the phenomena that occur in the world around him, or what he feels, where he interacts in it [2].

This is aligned with the view of the traditional music of Java there is the term “single word of the lan tembang” (the combination between lyrics and songs) as expressed by F. Atmadarsana [3] translated from the quotation that the art of karawitan, vocal or instrumental music can arouse a varied sense of color through tones in rhythms. His singing and living poetry (text) can arouse inner turmoil; and its great influence on the soul of man. If you look at a glance, the poem and theme of the song “Nasib Kulo” by Kemas Anwar Beck can be seen dynamics of life that mean a “anxiety, sadness, even the life story of a human child, related to the basic problems of his life concerning: death (death), hope (hope), tragedy (tragedy), love (love), meaning and purpose of life (the meaning and aim of life) as well as transcendental things in human life.

This article will focus on the characteristics of the song “Nasib Kulo” by Kemas Anwar Beck in (bebaso) Palembang Alus using semiotic theory with an emphasis on interpretation approach. In this case, Ferdinand de Saussure revealed the meaning of meaning as a meaning or concept that is owned or present on a linguistic sign.

2. METHOD

The study began with observations of songs by Kemas artist Anwar Beck, which contained more than 100 songs. Until the end, this study selected one of the songs and placed the presence of a song in the area that used the language of the Alus Developer with the title “Nasib Kulo”, in terms of interpretation embraced by semiotic theory. It means more emphasis on lyric singing. Therefore, it will be described in qualitative descriptives, where the researcher is the key instrument, data collection techniques are triangulated (combined), analysis is inductive, and the results of qualitational research emphasize meaning rather than generalization [4].

The strategy used to know how the meaning of the sign is delivered in the lyrics of the song “Nasib Kulo” by Kemas Anwar Beck is by conducting in-depth interviews with the subject of research and some other supportive sources. The achievement of the target subject to be studied focuses on one subject only, namely Kemas Anwar Beck. The Qur’an and the Quran are written in the language of the Qur’an. In addition, music, as the spirit-giver of the song, will be analyzed. by using music theory with an ethnomusicological approach though not profoundly. Honestly, this study is multidisciplinary, in order to obtain maximum explanation. Therefore, it uses several supportive theories, among others: the interpretation theory, the music theory and does not exclude the possibility of several other supporting theories used to delineate the lyrics of the song “Nasib Kulo” of the artist-creator Kemas Anwar Beck.

3. RESULT AND DISCUSSION

3.1. Short Biography of Anwar Beck

Beck’s jewelry, it’s impossible to work out suddenly without anything stimulating him. For *ex nihilo nihil fit*, from the absence nothing happens [5]. This was also felt by Kemas Anwar Beck. There are several things that are the background of the forming of the idea and its performance in producing the work. It is revealed that the creativity that he has arose autodidactically, purely from the most powerful gift. Sometimes from experienced life experiences or romantic love even life stories expressed in his creator’s work.

Kemas Anwar Beck was able to explore the language of Palembang Alus in some of his popular songs, more than 100 songs he created. Artwork must be created from the thinking ability and the intensity of the intelligence of the artist of its creation, because the essence of the artwork is the expression of an artist in his ideas and ideas. Works that have peculiarities are created from the ability and intensity of thinking that is characteristic of their owners. Therefore, it is very interesting if it can be revealed through the study, behind the great works of a creative artist named Beck’s Deck.

Kemas Anwar Beck was born in Talang Padang Empat Lawang Lahat County (formerly) 16 October 1940, the eighth child of 16 brothers, his father Kemas H Den Ibrahim who was a farmer and his mother named Maimunah was a merchant. Kemas Anwar Beck is the descendant of Palembang Asli gogok Prigi Kampung Kemas 2 Ulu. He has six children with 13 grandchildren from his wife, Zawiyah, whom he married in 1976, who was his cousin. Anwar Beck has reached the peak of his popularity through several stages, ranging from the stage to the stage, from performances in several major cities

in Indonesia in 2009 to Trengganu Negeri Sembilan and Kuala Lumpur, Malaysia in 2011. Then his songs were recorded in several recording studios such as Tanama Record, Palapa Recor, Studio Surabaya and Studio Bandung. Many of the awards he received in 2003 were awarded art from the Ministry of Culture and Tourism of the Republic of Indonesia, in 2010, received the art award from the Minister of the Belarusian Assembly of the Seremban State District of Nine Malaysia, in 2012, was awarded the art of the Indonesian Labour Minister Bapak Muhaimin Iskandar, in 2012 received the Art Award from the Board of Palembang Arts, in 2014, received the arts award from South Sumatera NGOs, and in 2015, received the Arts Award from Palembang Family Corporation (KKP), and many more. This is a set of awards that has been achieved by Kemas Anwar Beck in the world of art [2].

3.2. Meaning contained in the song "Nasib Kulo" by Kemas Anwar Beck in the Alus language

The song is the expression of the soul of its creator that is thrown in melodies and lyrics, then distributed to the listener and his fans through music to be immersed in the illustration of the feeling of the audience. A song can be a feeling for its illustrator if it is packed in a beautiful lyric, meaning, melody and musical form, all of it as an integral unity that cannot be separated in the context of a song. According to Pono Banoe, a song is a song or melody of a tree. It also means music. Musical works to be sung or played with specific patterns and forms [6].

A song maker is generally seen wanting the songs of his creation to be by the crowd even famous, outside of his surroundings. A song maker gives birth to his work, consciously or unconsciously, acknowledged or not, is to get a good welcome from his donors. (pro honorario in sensu). To analyze the meaning contained in the song "Nasib Kulo" by Kemas Anwar Beck, used semiotic theory. According to Saussure, language is a sign system that expresses ideas and moreover is something that can be compared in an alphabet writing system that is agreed to have certain sounds, symbolic rituals, formulas about a speed, military signals, and so on. But the most important thing is the system [7]. Barthers argued that "Semiology aims to explain all sign systems: images, gestures, literature, music, objects, and complex associations of all of them." This is closely related to hermeneutics [8]. Before the explanation of the meaning contained in the song "Nasib Kulo", the author will first try to give an understanding of the language of the Developer of the Alus, so that later will clarify the discussion about the meaning of the lyric of the song "Nasib Kulo", and the reader will understand from what it means.

Language is the only semiotic system capable of interpreting other semiotical systems. On a song (not the music as a whole) we can see two texts described by Julia Kristeva. First, the Feno-song (this is a change in the pheno-text term of Julia Kristeva), which the Geno-Song plays with memories and has nothing to do with matters of communication, representation (feelings), expression. Language and ethnicity are connected with an inherent identity, language becomes a differentiator with other ethnicities.

Based on the understanding of the language, it is known that the people of Palembang are Malay ethnic groups that use Malay language that has been adapted to local dialects [9]. When viewed further, the historical records of Palembang also show the existence of the grouping of the Palembang society based on the concept of Wong Jabo and Wong Jaghoo. Wong jekhoo is a nobility group that is in the palace or kraton area and close to the king or sultan family, while Wong jabo is a community outside the palaces or kratons area and is identified with the general community or the people of the ghetto. One thing that attracts attention is that the Palembang society was initially bound by the norm called soondoq piyogo (sunduk priyogo) which is adhered to as the “ethics” that are present in the customs in conducting their daily lives. As a result of the formation of these two groups, namely, wong jekhoo and wong jabo, there were also two forms of language levels based on the cast line of descent, which is Palembang Alus and Palembang Sari-sari (market) language [10]. It is understood that lyrics and songs are a medium or means to convey a message made by its creator to the listener. Symbolic dialect language can represent the Malay culture in Palembang especially the songs of Palembang Alus by Kemas Anwar Beck that we will discuss in this study. Figure 1 shows the song “Nasib Kulo”.

Lyrics within music have a greater power to direct mood changes than instrument music. Shears can also inspire certain melodies with affective qualities [11]. In the words of the Prophet Muhammad (peace be upon him) and the Qur’an, there are a number of words in the language of the Quran: saos, caro, rawunyo, ibok, lambat, mak niki, sampun, padem, nano, napi, kolu, angsal, wenten, becerios, napilah, nki, kalo, ingg, buya, mungkin, and wikan.

Each of these words has its meanings, among other things: saos = only, caro = way, rawunyo = coming, ibok = mother, slow = long, mak niki = like this, sampun = already, padem = dead, nano = not, napi = what, kolu = tega, angsal = can, wenten = there, becerios = tell/ say, napilah = whatever, niki= this, kalo = ever, inggo = until, buya = father, mungkin = more, and wikan = know. Then it will be described according to the lyrics and contains one meaning in one song. The talk is based on the lyrical order of the song per-bait. The analysis is as follows:

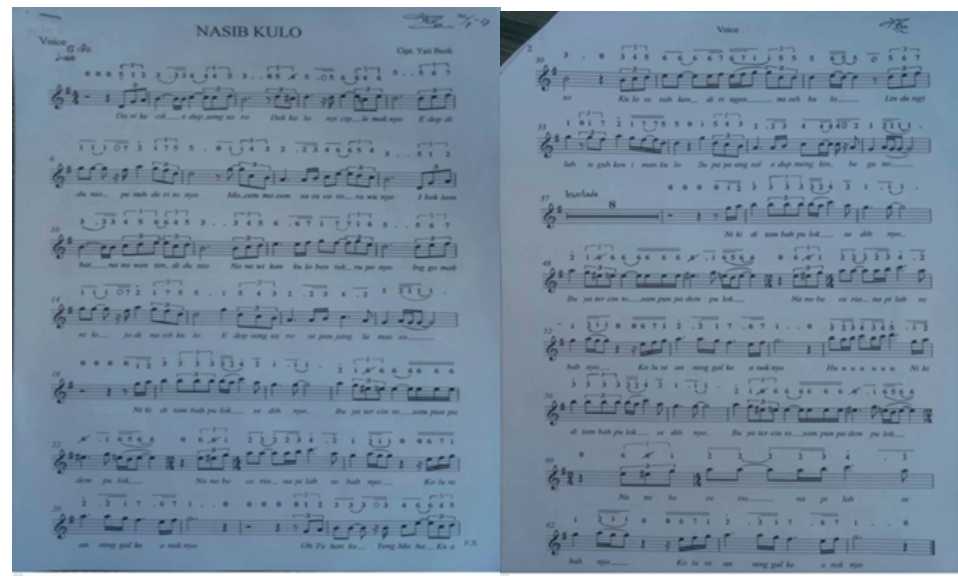


Figure 1: Song of Destiny. Filed under: Personal, 2021.

1. Edop Sengsaro, meaning: from a little life suffering
2. “Dak kalo nyicip lemaknyo” means: never enjoying the beauty.
3. Edop di dunio penuh deritonyo; meaning: living in a world full of suffering
4. Saos caro rawunyo, which means: all kinds of things come.
5. Nano wenten di dunio, which means old mother is not in the world.
6. Nano wikan kulo bentuk ruponyo; meaning: I don't know the shape of his face
7. Inggo mak niki jadi nasib Kulo; meaning: until now it is my fate
8. Edop sengsaro sepanjanglah maso; meaning: life is miserable all the time.
9. “Nihidi tambah pulok sedihnyo; that is, it adds sorrow.
10. Buya tercinto sampun padem pulok; meaning: my beloved father has died again
11. Nano becerios napilah sebabnyo, meaning: not telling what is why.
12. Kolu nian ninggalke anaknyo; that is, to leave his son once.
13. Oh tuhanku yang maha kuaso is Almighty.
14. Kulo serahkan diri ngen nasib Kulo ; it means “I surrender myself and my fate”
15. Lindungilah dan teguhke iman Kulo, which means: Protect my firm faith.
16. Supayo angsal edep mungkin beguno; meaning: so that life can be more useful

The song “Nasib Kulo” describes how the baso (the term Palembang Alus) became a very important thing, especially communication for the elderly, or people respected in the time of the Sultanate of Palembang Darussalam, especially used by the priyayi. (bangsawan). However, it is not the intention of Kemas Anwar Beck in creating the song Fate of Kulo is intended for all layers of society without considering the position and caste. He only wants people to understand the language through his songs. Thus indirectly he has contributed to the introduction of the Alus Developer language whose existence is almost unheard of today (check <https://youtu.be/lxfYEETIR4k>).

Music is an inner expression expressed by melodic rhythms. The melody of music is the sound [12]. Lyrics and songs need a set of music theories, especially music, because the music form of the song “Nasib Kulo” is a song in which the progress acord used is a minor cord that becomes the identity of the rhythmic song. In Pono Banoe, the song is a song or melody of a tree. It also means music. Music works to be sung or played with specific patterns and forms [13]. Based on his progress acord, that song “Nasib Kulo” contains four non-verbal symbols: time, melody, dynamic sign, and story idea. Progress Acord Melodi that is shown by the song “Nasib Kulo’ feels more touching feelings, especially with the balutan of harmony diatonis minor and major combination with the mood mellow (sad) that is coupled with the sounds of the instrument Gendang Melayu and accordion. It feels like it’s so much like the song “Nasib Kulo.” The tempo used on the song “Nasib Kulo” is very slow or largissimo with a metronome 60 and quiet. Dynamic signals are used to give a soft, soft hard accent to the softness of the song. The dynamic sign on the song “Nasib Kulo” is soft (piano) at the beginning of the song, then on the reffrein part towards strong (forte), but does not reduce the taste of this song. After the interlude repeats to the reffrein section twice, and on the repeat the two dynamics modulation rises to fortissimo (very strong) so that the climax of this section is very felt once, but on the coda part in the last lyric is animated with the dynamics of pianissimo (extremely gentle) so leaving an impression of deep sadness. This is reinforced by the theory [14] that explains that the lyrics of a song are an expression of a person about something that has been seen and heard or experienced. Lyrics or songs are an important part as a means of presentation to the listener because they are accompanied by a song due to lyrics equal or almost equal to the condition of the moment or equal with the experience experienced.

4. CONCLUSION

Based on the results of the research, it can be concluded that the song “Nasib Kulo” uses two kinds of symbols, namely verbal symbols in the form of poems or lyrics of songs that contain meaning about the story and the journey of life, so that it is able to explore the emotions that are aroused through the song “Nasiba Kulo” that uses the language of the Alus Developer. The non-verbal symbols are the elements of the song (progress acord, melody, tempo, and dynamics) that are beautiful and soft that give the impression of melo. (ratapan kesedihan). The contribution given by Kemas Anwar Beck, in preserving the language of Palembang Alus, is cast in his songs, one of which is “Nasib Kulo”. It is meant that the people of Palembang will remain aware of the existence of the Palembang Alus language in addition to the Sari-sari language (day-to-day), so that the language will continue to develop.

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