



## AN AESTHETIC OF LANGUAGE ON THE PERFORMING ARTS OF RANDAI KUANTAN IN PANGEAN OF KUANTAN SINGINGI AND ITS IMPLICATIONS IN LEARNING AT SCHOOLS

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### ABSTRACT

This article explains the aesthetics of language in the Randai Kuantan performing arts in Pangean District of Kuantan Singingi Regency and its implications in learning at schools. The type of research is qualitative research using descriptive methods. The research was conducted in Pangean District of Kuantan Singingi Regency. The instruments used were searching, obtaining, and collecting data through watching and recording the Randai Kuantan performing art recorded by a recording device. Data collection techniques used are recording techniques, interviews, and transcripts. The data source of the research comes directly from the Randai Kuantan performing art in Pangean District, Kuantan of Singingi Regency. The results of the research indicate that there are five types of diction found in the performing arts of Randai Kuantan, namely: a) denotation, b) connotation, c) abstract, d) concrete, and e) characteristic.

**Keywords:** aesthetics language, randai Kuantan performing art, implications in learning at school

## ESTETIKA BAHASA DALAM SENI PERTUNJUKAN RANDAI KUANTAN DI KECAMATAN PANGEAN KABUPATEN KUANTAN SINGINGI DAN IMPLIKASINYA DALAM PEMBELAJARAN DI SEKOLAH

### ABSTRAK

Artikel ini menjelaskan estetika bahasa dalam seni pertunjukan randai Kuantan di Kecamatan Pangean Kabupaten Kuantan Singingi dan implikasinya dalam pembelajaran di sekolah. Jenis penelitian adalah penelitian kualitatif dengan menggunakan metode deskriptif. Penelitian dilakukan di Kecamatan Pangean Kabupaten Kuantan Singingi. Instrumen yang digunakan adalah mencari, mendapatkan, dan memperoleh data sendiri, yaitu dengan cara menyaksikan dan merekam pertunjukan randai Kuantan dengan menggunakan alat rekam. Teknik pengumpulan data yang digunakan adalah teknik rekam, wawancara, dan transkrip. Sumber data penelitian bersumber langsung dari pertunjukan randai kuantan di Kecamatan Pangean Kabupaten Kuantan Singingi. Hasil penelitian menunjukkan adanya lima jenis diksi yang terdapat dalam seni pertunjukan randai Kuantan, yaitu: a) denotasi, b) konotasi, c) abstrak, d) konkret, dan e) khusus.

**Kata Kunci:** estetika bahasa, seni pertunjukan randai kuantan, implikasi dalam pembelajaran disekolah

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### INTRODUCTION

The diversity of customs and cultures stretches widely in the land of Riau. This custom and culture has a characteristic as Malay culture. One example of the customs and culture that developed in Riau is in the Kuantan Singingi Regency. Kuantan Singingi Regency is one of the regencies located in the Southwestern part of Riau Province, Indonesia. Kuantan Singingi has a

variety of local wisdom including *Pacu Jalur*, *Kayat*, *Parau Baganduang*, and *Randai Kuantan*. Randai Kuantan is one of the four local wisdoms of Kuantan Singingi which is very often performed in the community. Randai Kuantan is a heritage art from traditional culture that used to grow and develop in Kuantan Singingi Regency (Wedayanti, 2019). Randai Kuantan is a folk

theater performance that in its performances combines folklore in the form of narration, dialogue or conversation, music (instruments and vocals), and dance joget.

Randai Kuantan performances are unique from other traditions or performances. The uniqueness of Randai Kuantan performances is that there is no boundary between the actors and the audience. During the Randai performance, the audience is deliberately invited to dance with the performers in the Randai circle. The more spectators who join the joget circle, the more lively the Randai performance will be. Another side that makes Randai Kuantan very interesting is the role of *bujang gadi* (men dressed up like women). The existence of the role of this *bujang gadi* is not without reason but to protect the dignity and dignity of women in Kuantan Singingi. This is also because in the past the power of Islamic culture in Kuantan Singingi Regency was so strong that Randai actors could only be played by men.

Randai Kuantan performing arts perform folklore in the form of narration, dialogue or conversation, music (instruments and vocals), and dance joget. The stories presented in the Kuantan Randai are delivered orally through the medium of language. If examined further, the language contained in the performance of Randai Kuantan has aesthetic values that contain meaning. The aesthetics of the language is also what makes Randai Kuantan even more interesting to study.

The literary language is considered a special language because of the differences in the choice of words, the richness of its vocabulary, and its freedom in deviating grammatical structures (*licentia poetarum*). Literature was a special kind of writing founded on elementary human feelings, or on perception itself (Underwood, 2012). The aesthetics of the language contained in the Kuantan Randai is a language that is full of meanings, a language that is free and not bound by strict rules of language, and a language that contains implied meanings. The language is also not just a language that has aesthetics but also has values that contain teaching points in life.

The aesthetic of language in the performance arts of Randai Kuantan can be seen through the various rhymes and songs performed during the performance. The rhymes and songs are performed by the author very expressively through a unique and interesting choice of words or dictions. The words spoken by the author when performing rhymes and songs in the Randai performance are also conveyed. This proves that the author is proficient enough in mastering various vocabularies so that he can create rhymes and songs in a relatively short period of time. It also shows that the more vocabulary the author masters the more ideas he masters which of course is ready to be expressed in his work (Yuliawati *et al.*, 2012). The choice of words created by the author when performing the rhyme and song can create a certain image that makes Randai Kuantan a tradition that is very popular with the public.

Randai kuantan is inseparable from the life of the people of Kuantan Singingi Regency. Based on the results of research conducted by Wijaya (2018), Randai Kuantan has always been a part of people's lives. Randai Kuantan performances are always performed in various events such as weddings or weddings, folk parties and so on. Randai Kuantan is not only shown for entertainment. The Randai Kuantan show has messages of advice that contain many meanings in the midst of society. These messages of advice are believed to have a positive impact on the lives of people of various ages.

On the other hand, Putri *et al.*, (2020) interestingly, the problem of the existence of Randai Kuantan currently lies in the problem of the resilience of local cultural values in Randai performances in the era of global cultural struggle. Randai performing arts grew and flourished in Kuantan Singingi Regency. Randai performances are something to look forward to and become the focus of attention of some Kuantan Singingi people. Therefore, the performance of Randai Kuantan has an important position in the life of the people of Kuantan Singingi.

Randai is included in the variety of performing arts which contains various elements of art, such as music, dance, literary art (story),

and role art (Fitriana *et al.*, 2021). This performing arts is one of the six cultures in Riau Province that were designated as *intangible cultural heritage* in 2016 by the Ministry of Education and Culture of the Republic of Indonesia (Sosiady, 2016). The other five cultures are *Nyanyian Panjang* from Rokan Hulu, *Bedowo Bonai*, *Debus* from Indragiri Hulu, *Calempong Oguoang* from Kampar, and *Joget Sonde* from the Meranti Islands.

Randai is a traditional art of the Kuantan community in oral form, which contains stories about the daily life of the Kuantan community (Putri *et al.*, 2020). Randai Kuantan performance is a form of diversity that has a historical background so that it is trusted by the people in Kuantan Singingi Regency. It is this historical background that makes Randai Kuantan the identity of the life of the area. Such depictions of identities are known as ethnographic descriptions.

Ethnography is a feature of cultural exposure in oral literary anthropology. Ethnography is a description and analysis of a society based on field research, presenting data that is essential to all cultural anthropological research (Ihromi, 2016). Therefore, in conducting research on the art of show Randai Kuantan needs to be studied in depth so that it can be described as well as possible.

At this time, the existence of Randai Kuantan is fading day by day. This is due to various factors. One of the factors causing the fading of the existence of Randai Kuantan is the lack of interest and attention of the younger generation towards the local wisdom of the area. Not a few of the younger generation think that Randai Kuantan is an ancient thing that is only intended for old people. This kind of thinking cannot continue to be allowed to be embedded in the thinking of the younger generation, so it is certain that the existence of the performing arts of Randai Kuantan will disappear in the future.

When viewed in terms of education, Randai Kuantan can be used by education personnel as teaching materials for learning in schools. The application of Randai Kuantan as a teaching material can be applied to several subjects in schools such as local content, Riau Malay Culture education, and in Indonesian

lessons. This of course must also be adjusted to the core competencies and basic competencies in several related subjects. One example is by asking students to analyze the aesthetics of the language contained in the Randai Kuantan. With the application of Randai Kuantan in learning, it is hoped that it can make students think more critically.

Based on the conditions that the author has described above, the author is interested in giving and establishing the title of this proposal, namely Aesthetics Language in the Performing Arts of Randai Kuantan in Pangean District Kuantan Singingi Regency and its Implications in Learning in Schools. The study of the performing arts of Randai Kuantan in Pangean District, Kuantan Singingi Regency and its implications for learning in schools with the author's knowledge has not been studied. If this research succeeds well, it will provide benefits, both practical and theoretical. The author hopes to describe various things related to the performing arts of Randai Kuantan in Pangean District, Kuantan Singingi Regency and its implications for learning in schools well. This research is also one of the efforts to preserve local wisdom found in Pangean District, Kuantan Singingi Regency.

## REASERCH METHOD

The type of research used is qualitative description research. Description is a study whose data is collected in the form of words, pictures, and not numbers (Moloeng, 2017; Bachri, 2017). Ramdhan (2021) emphasizes that descriptive research is research with methods to describe a research result. This qualitative research focuses on describing the problem posed, namely about the aesthetic description of the language contained in the performance arts of Randai Kuantan in Pangean District, Kuantan Singingi Regency and its implications in learning in schools using a descriptive method and analyzed based on real depictions related to the performance arts of Randai Kuantan in Pangean District, Kuantan Singingi Regency.

This research was conducted in Pangean District, Kuantan Singingi Regency. Data collection is carried out to the head of the Randai Kuantan. The implementation time of this study

starts from April 2022 to January 2023. Data - obtained from the language that contains rhymes and songs in the performance arts of Randai Kuantan in Pangean District, Kuantan Singingi Regency. The data of this study is sourced directly from the performance of Randai Kuantan in Pangean District, Kuantan Singingi Regency. To get a series of Randai Kuantan performances in this study, researchers used several data collection methods, namely, recordings and interviews. In this study, the data analysis technique used was a qualitative descriptive technique. Qualitative descriptive techniques are expounding, providing, analyzing, and conclude.

## RESULTS AND DISCUSSION

In the study, researchers found as many as 50 language aesthetic data in the performance arts of Randai Kuantan in Pangean District, Kuantan Singingi Regency, contained in rhyme verses and also songs performed during the performance and implications that can be applied in learning in schools. The amount of data found in language aesthetics in the performing arts of Randai Kuantan in Pangean Subdistrict of Kuantan Regency is divided into several types of diction, namely: (a) denotation, (b) connotation, (c) abstract, (d) concrete, and (e) specific.

### a) Denotation

#### Data 1

Rhymes of the 2<sup>nd</sup> stanza 1<sup>st</sup> and 2<sup>nd</sup> lines:

*Buruang Kanari bukan Kanari Kanari sajo*

(Burung Kenari bukan sekadar Kenari)

*Kanari si anak buruang pandangan*

(Kenari si anak burung pandangan)

Data 1 is the meaning of denotation. Denotationally '*Kanari*' is a winged animal with a variety of unique color combinations and rich in the kind of chirping sounds that sound like a rhythm. There is no significant change in the meaning of the word. In the rhyme stanza '*Kanari*' only undergoes a slight change in mention or sound but this does not affect or does not change the meaning of the word '*Kanari*' which is a winged animal.

Canary is one type of bird that is quite easy to find in Kuantan Singingi Regency

because some of its areas that are still tegolong have quite shady forests. Canaries are also trusted by the people of Pangean District, Kuantan Singingi Regency as luring animals that can attract the attention of others with their melodious voices. The existence of an inherent belief in the community regarding the '*Kanari*' bird as a lure animal can be proven by the existence of a term that is often heard among the people of Kuantan Singingi Regency, namely '*Pikek-pikek Kanari*' which means wanting to find or attract the attention of others.

Based on this, the use of the word '*Kanari*' in the rhyme stanza is not only used based on the function of beauty or as a link with the next lines, but also as a form of explanation of a belief that has been inherent in the people of Pangean District, Kuantan Singingi Regency. This is also further reinforced by the use of the word '*Kanari*' in the line '*Kanari si Anak Buruang Pandangan*' which indicates that walnuts are animals that are able to attract attention.

#### Data 2

Rhyme of 9<sup>th</sup> stanza 2<sup>nd</sup> lines:

*Ramo-ramo di dalam kombuik*

(Kupu-kupu dalam tempat padi)

Data 5 is the meaning of denotation. Denotationally '*Ramo-ramo*' or butterfly is a scale-winged animal or insect and is synonymous with beauty. '*Ramo-ramo*' or butterfly is often used by authors in their work because the word '*ramo-ramo*' or butterfly has a fairly high aesthetic value. There is no exception in the performance of Randai Kuantan in Pangean District, Kuantan Singingi Regency.

'*Ramo-ramo*' or butterfly in the regional language in Pangean District, Kuantan Singingi Regency is an animal that is believed to be able to bring in a person or group of people. If the '*Ramo-ramo*' or butterfly enters and perches on the part of the community's house, the community believes that the house will have a person or group of people who will meet or visit.

The trust in the form of a sign of omen is still trusted by the public today. In addition, '*ramo-ramo*' or butterfly is often used by authors in their work because the word '*ramo-ramo*' or butterfly has a fairly high aesthetic value.

Therefore, the word '*ramo-ramo*' is indeed widely encountered and heard both in the works and daily lives of the people of Pangean District, Kuantan Singingi Regency.

**b) Connotation**

**Data 5**

Rhyme of 16<sup>th</sup> stanza 1<sup>st</sup> line:

*Kabau putih tapaknyo godang*  
(Kerbau putih telapaknya besar)

Data 5 is data meaning connotation. The connotation of the word '*Kabau putih*' or white buffalo in the language of the people of Pangean district, Kuantan Singingi Regency, symbolizes an impossibility or something that will never be possible, because there cannot be a buffalo that is white. In addition, the '*kabau putih*' as an animal symbolizing the impossibility is further strengthened when associated with the next line, i.e. in the line '*baapo malangkah dalam parau*' which means that it would not be possible for a buffalo with big feet to step into a small boat. This further reinforces that the white buffalo is a symbol of impossibility.

'*Kabau putih*' or white buffalo is one of the requirements requested by parents on the female side to the male side who does not approve or does not approve of their child's relationship. There are various reasons why the couple's relationship is not condoned by both parents so asking for '*kabau putih*' as a condition. Some of them are caused by family background, education, property, and are also still in one tribe. The prohibition of marrying into the same tribe still exists in Pangean District, Kuantan Singingi Regency due to the thick existence of customs and customs. Therefore, by asking for '*kabau putih*' as a requirement, the male party will have difficulty or cannot meet the requested conditions so that the relationship between the two cannot continue.

**Data 6**

Yola Yola song 1<sup>st</sup> stanza 2<sup>nd</sup> line:

*Kini lah pulo basimpang duo*  
(Kini pula bersimpang dua)

Data 6 is a word that means connotation. Connotationally in the song, the word '*basimpang duo*' has a meaning that indicates a different

direction or does not have one more purpose. '*Basimpang duo*' in the vernacular of Pangean Subdistrict, Kuantan Singingi Regency is a term used to describe or describe a situation where two people no longer agree or are no longer in line. This means that it no longer has the same opinion or thought. The term '*basimpang duo*' is often intended for couples who no longer want to have a relationship.

When analyzed in more depth, the verses in the song are only sampiran, but each line has its own meaning. The word '*basimpang duo*' is no exception. In addition, the word also serves to fulfill the rules of association that apply in the rhyme. Therefore, the '*basimpang duo*' in the stanza of the poem is adjusted to the rhythm of the line after it in order to produce the desired rhythm.

**Data 11**

Kuantan Singingi song 3<sup>rd</sup> stanza 4<sup>th</sup> line:

*Untuak mambangik batang tarondam*  
(Untuk mengangkat batang terendam)

Data 11 is data that has connotations. The term '*batang tarondam*' as connotation in the Kuantan Singingi community has a meaning related to the customs prevailing in an area. '*Mambangik batang tarondam*' in Kuantan Singingi language means to uphold or re-enforce customary regulations that have been increasingly lost. Not only that, this term can also be interpreted as reviving social values or the value of togetherness that has not been established for a long time so that friendship is stronger.

The term '*batang tarondam*' is still often heard and used by the people of Pangean District, Kuantan Singingi Regency. Usually the parable is used when delivering the petiti in an event related to society or on traditional occasions that are carried out. The existence of this term in the song Randai Kuantan is one of the efforts to introduce the younger generation to various meaningful expressions that were often used by previous people.

**c) Abstract**

**Data 2**

Rhyme of 9<sup>th</sup> stanza 1<sup>st</sup> line:

*Antanyo lopek untuak batobo*

(Entah lepat untuk bertobo)

Data 2 is a word that means abstract. The word '*Batobo*' is one of the terms used by the people of Kuantan Singingi Regency in general to describe people who go down to the rice fields or fields to clean the fields or fields together and alternately (*parari*). This '*Batobo*' activity is one of the annual agendas in Kuantan Singingi Regency which indicates that the season of farming or planting rice will soon be carried out in Kuantan Singingi Regency.

The '*batobo*' celebration is usually carried out quite festively in every district in Kuantan Singingi Regency. The group of people who will participate in the '*batobo*' celebration will make a miniature resembling an animal, object, or the like made of bamboo and banana sticks. The Kuantan Singingi people call the miniature *sisampek*. The *sisampek* is decorated with flowers and filled with various traditional Kuantan Singingi foods, then will be taken to the field or the edge of the rice field to fight for it together. In addition, the agenda in this *batobo* celebration will end with a meal and prayer together on the edge of the rice field.

#### Data 5

Rhyme 23<sup>rd</sup> stanza 4<sup>th</sup> line:

*Kami go bukan urang codiak pandai*  
(Kami ini bukan orang cerdas pandai)

Data 5 is a word that means abstract. The word '*Codiak Pandai*' or clever astute people in Indonesian is one of the terms used by people in Pangean District in particular and Kuantan Singingi Regency in general to call smart people who come first or traditional figures in the tribal order in Kuantan Singingi Regency.

All those who are domiciled or have influence in a tribe will be called '*Codiak Pandai*' or clever astute people. The title is also used as a form of distinction between ordinary people and people who take precedence or respect in the community order of Pangean District, Kuantan Singingi Regency.

#### d) Concrete

##### Data 1

Rhyme 5<sup>th</sup> stanza 2<sup>nd</sup> line:

*Urang ka ladang bao parikek*

(Orang ke sawah membawa wadah)

Kasiha dilarang Mondek song 4<sup>th</sup> stanza 2<sup>nd</sup> line:

*Kombuik lah diisi diak dengan parikek*  
(Kombuik telah diisi dek dengan parikek)

Data 1 is a word with concrete meaning. The word '*Parikek*' is a term used by the people of Kuantan Singingi Regency to refer to a woven bag made of dried pandanus leaves. '*Parikek*' is used by people who work in the fields to collect rice when they are reaping in the middle of the rice fields.

'*Parikek*' has a variety of sizes, whether small, medium-stemmed, or large-scale. Usually '*Parikek*' is not only used to pick up rice but is also the only bag used by people who go to the rice fields to bring clothes, provisions, and reaping tools that they will use while working in the fields.

#### Data 3

Rhyme of the 10<sup>th</sup> stanza 2<sup>nd</sup> line:

*Tahan sampirai di dalam padi*  
(Tahan sempirai di dalam padi)

Data 3 is data that has concrete meaning. '*Sampirai*' is a term used by the people of Pangean District, Kuantan Singingi Regency to refer to rice flowers. '*Sampirai*' or rice flowers in the form of small flowers that grow at the ends of the rice segments that will bear fruit.

Kuantan Singingi District as an area with the majority of people working as farmers is very familiar with the term '*sampirai*'. The '*sampirai*' indicates or is a sign of rice plants that will soon bear fruit. Therefore, the word '*sampirai*' will often be encountered or heard when the farming season is already underway in Kuantan Singingi Regency.

#### e) Specific

##### Data 2

Rhyme 14<sup>th</sup> stanza 2<sup>nd</sup> line:

*Di siko kampung urang pambatang*  
(Di sini kampung orang pambatang)

Rhyme 2<sup>nd</sup> stanza 15<sup>th</sup> line:

*Di ulak kampung pambatang*  
(Di hilir kampung pambatang)

Salido song 3<sup>rd</sup> stanza 4<sup>th</sup> line:  
*Tampak nan dari bang iyo pambatang*  
(Terlihat dari pambatang)

Abang Sayang song 9<sup>th</sup> stanza 1<sup>st</sup> line:  
*Kampung banamo diak iyo pambatang*  
(Kampung bernama dik pambatang)

Ratok Bujang Malang song 2<sup>nd</sup> stanza 2<sup>nd</sup> line:  
*Lah iliar jaluar urang pambatang*  
(Sudah hilir jalur orang pambatang)

Data 2 is belongs to a specific word. The word '*Pambatang*' in the rhyme and song is one of the villages located in Pangean District, Kuantan Singingi Regency. This village is one of the villages that has quite a lot of history or stories that are behind the reasons for being mentioned frequently. One of them is that the village is known for the story of '*rajo bujang*' which at this time is also used as the name of the village path.

In addition, this village also has one of its own customs related to customs, namely called grave rayo or the activity of cleaning the grave together. This event is not just cleaning but also celebrated with traditional folk parties by performing various performances such as silat and witnessed by local traditional scholars and can also be seen by the general public. Not only that, usually the community also invites the head of the district to the regent who serves in Kuantan Singingi Regency.

Based on the type of diction obtained, the diction that has the most tendency to be found is the diction that has connotations. Especially in words that describe social life that often occurs in the community of Pangean District, Kuantan Singingi Regency. The tendency to use connotations related to the problems of the social life of the Kuantan Singingi community can be proven by the explanation that has been presented by Muslims (2022) that the Randai Kuantan is not only reflecting back the socioeconomic problems of its people, but also part of the social problems themselves. This further emphasizes that in fact the performance of Randai Kuantan has a

position in the social life of the community and the choice of diction used has a connection with these social conditions.

The Randai Kuantan performance is one of the traditions in which there are various moral values that can be learned by anyone who sees it. The moral message conveyed is expected to make Randai Kuantan connoisseurs understand themselves, others and the surrounding environment (Jannah, 2022). These moral values are well conveyed through rhymes, songs, and also the stories shown. These values are also related to various things that happen in everyday life. Therefore, Randai Kuantan is one of the traditions that must be maintained and preserved until any time so that the next generations can know, learn, and understand the existing values both from aesthetics, language, literature, education, and others.

Research on language aesthetics in the performing arts of Randai Kuantan in Pangean District, Kuantan Singingi Regency can have an impact or implication on learning in schools. The implications obtained if the performance art of Randai Kuantan if applied in learning in schools, namely Randai Kuantan can be used or used by educators as teaching material when teaching in the classroom, can increase insight and knowledge of both students and educators, can increase the level of thinking of students, especially in learning related to meaning in a language or literature. Finally, this implication is also a form of effort to preserve the diversity of cultures or traditions that exist in Riau Province.

## CONCLUSIONS AND RECOMMENDATION

This research has concluded that there are five types of diction in the performing arts of Randai Kuantan in Pangean District, Kuantan Singingi Regency and their implications for learning in schools. As for types of diction, namely: (a) denotation, (b) connotation, (c) abstract, (d) concrete, and (e) specific. The most dominant type of diction found is the word with connotations. This study also found several implications that can be applied in learning in schools. The implications of the performing arts of Randai Kuantan in Pangean District, Kuantan Regency, can be applied to all levels of education

from the elementary school, junior high school, and high school levels based on the curriculum applied.

This research is expected to provide knowledge related to language aesthetics in Randai Kuantan in Pangean District, Kuantan Singingi Regency to readers. Furthermore, researchers are expected to be able to research with different studies from this study. For teachers, this research can be empowered in the world of education precisely as teaching material. For the community, research is one of the efforts to maintain or preserve the existence of the Kuantan randai which is fading. Therefore, with this research, the public can know, learn, and develop about the aesthetics of the language contained in the performance arts of Randai Kuantan in Kuantan Singingi Regency.

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