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## **ESTETIC VALUE OF PANTUN IN NIKAH KAHWIN TRADITION, MELAYU TANJUNG COMMUNITY, BALAI, SUMATERA UTARA**

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### **Abstract**

This study aims to look at the aesthetic value of the marriage tradition rhyme kahwin masyarakat Melayu TANJUNG BALAI. Malay Society TANJUNG BALAI uses pantun in the kiddah marriage tradition that has been started from the mid-19th century until now. This study uses the literary aesthetic theory proposed by Haji Muhammad Salleh to analyze. The various forms of inquiry in this study are qualitative descriptive. This study uses four data collection techniques, namely direct review, chat gathering, documentation, and literature review.

The study found that the marriage tradition of the Malay community of TANJUNG BALAI through lapan stages, namely merisik, proposing marriage, engaged in marriage, delivered deliveries, marriage contracts, marriage breaks, marches, march and side-by-side. The conclusion of this study is the pantun found in accordance with the characteristics and shape of the pantun.

The results showed that more than half of the adaptation of menopausal psychology was in the less category (60.3%), less than half the age of this category (39.7%), more than half of the mother's income was low (55.1%), less than half of nulliparous parity and primipara (43.6%). It was concluded that there was a relationship between the age of marriage and adaptation of menopausal psychology ( $\rho$  0.023).

**Keywords:** Marriage, Revenue, Parity, Tanjung Balai



## **A. Introduction**

Indonesia is a country that has diverse ethnic groups. Diversity is caused by racial differences, differences in geographical environment, historical background, regional development, and differences in religion and belief. There are also majority and minority ethnic groups. In addition to diverse ethnic groups, Indonesia is also one of the countries whose nation or society has a different culture from one tribe to another. Culture is something that is produced by human reason, based on ideas, habits, and things. Cultural diversity

Indonesia is very visible and can be seen from the various forms of traditional houses, traditional clothing, customs or traditions, and the results of the art work of the respective tribes. Indonesian wealth for this culture is a legacy from the ancestors of each tribe from generation to generation which is the duty of the successor of the nation or tribe that owns it. In addition, as the next generation we must be able to develop the behavior of respecting diversity and culture in Indonesia as wealth that we have.

Apart from the diversity of ethnic groups and Indonesian culture is also one of the countries that have a large number of people or population. As a country that has a large population or community, it does not escape from a collection of different sexes, there are male and female sexes. As a country based on the Pancasila ideology, Indonesia is a very strong country to instill the values of precepts listed in the five precepts in the Pancasila as a way of life. One value the very basic one is the value of the first precept "The Almighty Godhead" one of the applications in this value is that all without exception the Indonesian nation must have a religion or belief that is in accordance with beliefs and beliefs.

This is supported by the Constitution of the Republic of Indonesia Article 28 E and Article 29. Indonesia is also a legal state where regulations are made as considerations and regulations that can be used as a foundation or guideline in the life of the state, nation, and society. One of the regulations contained in the State Gazette of the Republic of Indonesia, namely the Marriage Law Number 1 of 1974. The explanation



is contained in the Supplement to the State Gazette of the Republic of Indonesia Number 3019.

According to Law No. 1 of 1974 the notion of marriage is interpreted as an inner bond between a man and a woman as husband and wife with the aim of forming a happy and eternal family (household) based on the One Godhead. Marriage is considered valid if it is carried out according to each marriage lawreligion and trust and recorded by the authorized institution according to the applicable legislation.

As a country that has Pancasila ideology, Indonesia holds the values of Pancasila very much as a way of life. One of the values is that every Indonesian nation must have religion and belief as views or guidelines in life. As a religion that is certainly not separated from the teachings of each religion one of the teachings of religious people is to avoid being committed to adultery. The step that is taught is, if an individual or human is already old enough and is already capable and is ready to get married then immediately carry out a marriage. Based on cultural background, Indonesian society is a pluralistic society. Does not rule out the possibility

As one of the types of native Malay literature, the uniqueness of the pantun has attracted the attention of many scholars, there are also localities (in this case archipelago scientists) and westerners to study it. The overall results of their studies place pantun as a Malay literary work, which has privileges both implicitly and explicitly. Privileges are implied in words that are arranged in shadow sentences and intentions.

The diversity of the inventions of the current technological era, causing many literary works of tradition (poetry, gurindam, and mantera) to disappear, but the pantun still survives, although it is recognized that the frequency of people dancing in the present is not as often as people used to. Pantun, even though the ancients were a medium of communication, different from the present pantun which is only used as a literary creation, and even, the rhymes of the present can only be found in certain public events.

Pantun is a form of literature not a story that is owned by Malays TANJUNG BALAI besides gurindam, poetry, incantations, stories and



thimbles. This is consistent with what was stated by Zainuddin (1986: 7). "Based on the form of oral literature in the Riau Malay area, it is divided into several types, namely poetry, poetry, spells, stories, thimbles and wise words".

## **B. Method**

To make objective descriptions and explanations three forms of study are used, which are direct review, literature review, and bullshit meeting. Direct Review is the collection of studies through observations involved directly and also as members of the group under study, but the involvement of the reviewer is limited to activities related to the focus of the study or the subject matter of the study (Ratna, 2010: 218-219).

In conducting a direct review, the Pengkaji is equipped with manual and electronic recording tools to accurately record various patterns of community behavior during the procession of traditional marriage performed by the Malay community of TANJUNG BALAI. It is said that the process is because in carrying out the marriage tradition of the Malay community, TANJUNG BALAI goes through several stages, starting from merisik, proposing marriage, marriage contract, pat, fresh flour until side by side.

Literature study is a technique of collecting data by reading and studying books, literature that has to do with the problems studied (Maryeni, 2005)

Endaswara (2003: 214) says that through in-depth interviews the reviewer will form two kinds of questions, namely substantive questions and theoretical questions. Substantive questions are related to the cultural activities of the TANJUNG BALAI Society in relation to the kahwin marriage rhyme tradition, while the theoretical questions concerning the aesthetic value of traditional marriage kahwin.

In this study the reviewers have met several people who are considered competent to answer questions that are closely related to this study. The people who referred to it were: the performers who represented men and women, bridal make-up or commonly called mak



andam, and the host (MC) in the marriage tradition ceremony of the Melayu community, TANJUNG BALAI

### **C. Research Finding**

The marriage tradition of TANJUNG BALAI Malay community is divided into several stages, namely merisik, wooing, delivering deliveries, cracking inai and pat, flour, and side by side.

Pantun merisik:

Go tie the serindit bird  
Stop by the mangroves for fun  
Bringing the sky high  
Feel the flowers bloom in the garden

Perisik (male representatives) intends to convey a great need to know the girl in the house. This can be seen from the third line sentence "carrying a degree as high as the sky" which is then followed by the fourth line sentence "merisik flower blooms in the garden". The above rhyme is explicitly and implicitly found in accordance with the form and characteristics of the rhyme, ie (a) consists of four lines. (b) each row contains four basic words, with syllable numbers between 8 and 10. (c) divided into 2 units, that is shadow (Go tie the serindit bird, Stop at the mangroves look for grooves) and mean (Bring the sky high, Merisik flowers bloom in the garden). (d) has a fixed end rima scheme a-b-a-b (Serindit-Lokan-Langit-Taman). (e) each pantun stanza is a whole containing a round and complete mind.

Pantun proposes:

Flying maggots are friends  
Fly close to the strait  
Ring is a sign of application  
Mogalah can achieve desire



The above pantun is sung by the man to hand over a ring as a bond (fiance). It has been previously explained that the event proposed by the Malay community TANJUNG BALAI is always juxtaposed with the engagement program. As a sign of a sign, the Malay community tradition of TANJUNG BALAI in the weddings program ended with the submission of a ring, as a sign of binding. The ring that was handed out at this event was not mas Kahwa, but only a sign symbol

so. the shape and characteristics of the rhyme according to the characteristics and shape of the rhyme, ie (a) consists of four lines. (b) each row contains four basic words, with a number of syllables between 8 and 10. (c) divided into 2 units, which are shadows (Flying maggots with friends, Flying together in straits) and intentions (Ring is a sign of application, Mogalah can fulfilled desire). (d) has a fixed end rimax scheme a-b-a-b (Friends - Strait - Application - Desire). (e) every pantun stanza is one whole containing one mind intact.

Pantun delivers deliveries:

The magpie rock peacock  
Fly high over heaven  
Can not be called one by one  
All of this as accompaniment

The above pantun corresponds to the form and characteristics of the rhyme, namely: (a) consists of four lines. (b) each row contains four basic words, with syllable numbers between 8 and 10. (c) divided into 2 units, that is shadow (Bird peacock, magpie rock, Fly high over kayangan) and mean (Cannot be called one by one, All of this as accompaniment). (d) has a end-of-b-a-b rima scheme (batu-kayangan-one-iringan). (e) contains a complete and round mind. Delivering conduct is a procession carried out before the marriage contract is carried out. The convoy carried by the men as a gift for the women consisted of several items that were deemed necessary. The delivery procession starts with tepak sirih.



Pantun side by side:

Powdery face in front of the mirror  
Forms bouncy beautiful eyebrows  
Sit together on pelamin  
Sweet smile can be coupled

The above pantun also fits the shape and characteristics of the rhyme. (a) consists of four lines. (b) each row contains four basic words, with syllable numbers between 8 and 10. (c) divided into 2 units, that is shading (diffuse face in front of mirror, forming beautiful bouncy eyebrows) and meaning (sitting together on pelamin, smiling sweetness can be coupled). (d) having a end-of-a-b-a-b (mirror-bouncy-sideline) rhyme scheme. (e) contains a complete and round mind. Compete is the final procession of the wedding ceremony. In this event the bride sits on the aisle. Guests who came in turns gave congratulations to the bride. The side-by-side program starts at the midday prayer until the Maghrib.

Pantun pat flour and break this in:

The virgin is sitting together  
Sit together while you tell the story  
Fresh flour symbol of prayer  
May brides live happily

The presenter clearly stated that "fresh flour is prayer". Pat the flour and crack it to give a "blessing" or "blessing" to the bride and groom. This procession is carried out with an odd number of claps (3,5,7 and 9). The above pantun is in accordance with the shape and characteristics of the rhyme. (a) consists of four lines. (b) each row contains four basic words, with a number of syllables between 8 and 10. (c) divided into 2 units, which is a shadow (virgin child sitting together, sitting together while telling stories) and meaning (fresh flour symbol of prayer, may the bride live happily). (d) has a end-of-b-a-b rima scheme (two-story-prayer-happy). (e) contains a complete and round mind.



## **D. Discussion**

### **Pantun Esthetic Value**

In several aesthetic concepts, pantun is specifically studied in 6 aesthetic aspects. That is, figurative toys and guises, the world is matched, equal in size, music in language, appropriate and appropriate. The aesthetic concept of pantun is found through pantun verses in the marriage tradition of TANJUNG BALAI Malay society.

Second, the world is matched. The principle of the world of matchmaking in the pantun above is that there is an equality of intent on the shadow line with the intention in the contents row. On the line the shadow of the watchman said "go tie the serindit bird", "stop at the mangrove looking for lokan". The phrase goes to tie the bird and look for lokan to find something. In this case the monitor hunts serindit birds and looks for lokan. The purpose of livelihood on the line of imagery is the same as the purpose of reflecting flowers in the garden. As explained above, *merisik* means probing, and searching. Therefore, this pantun uses the principle of the world of matchmaking.

Third, same size. The number of words and syllables in the shadow line sentence is equal to the number of words and syllables in the line sentence intended. The number of words and syllables in the first line (shadow) is 4 words and 10 syllables, this number is equal to the number of words and syllables in the third line (meaning) that is 4 words and 10 syllables. Pantun has good quality, one of which is pantun which has a number of words and syllables (four words and between lapan to twelve syllables).

Fourth, language music. In the pantun method proposed by some experts, good pantun is the pantun which according to the rules or rules of the rhyme. Pantun has a tax that crosses, namely a-b-a-b. In general, taxation in pantun is closely related to rima kata. With the rima, pantun forms a beautiful language music, that is, there is a beautiful game of language using the word "serindit" at the end of the same line with the word "sky", and the word "lokan" at the end of the second line samarima with the word "garden" in the fourth row.





Fifth, the above verse is also appropriate and appropriate. Suitability can not only be found in conformity based on the form (form), but also the suitability of the mind (meaning, purpose and purpose). The rhetoric was sung by the male guardian to the woman with the intention of thinking. The purpose conveyed in the pantun is in accordance with the intention of the arrival of representatives of men in women's homes. From the perspective, the rhyme is in accordance with the method of making rhyme, that is, it consists of four lines, rhymes abab, has shadow and content, each line consists of four to six words and eight to twelve words. The beauty of pantun can be found in two aspects, namely aspects of depth and external aspects.

Let's measure coconut milk  
Pull and dredge all its contents  
Let's thank God  
This good and bad is present

The above pantun was said to be the host's host (female representative) as the closing rhyme after a series of events in Merisik was completed. The aesthetic values found in the pantun above include: First, language music. In the pantun method proposed by some experts, good pantun is the pantun which according to the rules or rules of the rhyme. Pantun has a tax that is crossed, abab. In the pantun above there is a beautiful language music game. The monitor uses words that are full samarima, that is, the whole word samarima with the word on the pair's line. The word "let's" in the first word the first line experiences repetition in the third line which is also placed on the first word; the word "measure" in the first two words of samarima with the word "thankful" in the second word of the third line; the word "coconut" in the words of the first three lines of samarima with the word "to" in the third word of the third line; the word "puan" at the end of the first line of samarima with the word "god" at the end of the third line. The phrase "pull and dredge" at the beginning of the second row is the same as rhyme with the phrase "good and bad at the beginning of the fourth row. The word "contents" at the



end of the second line of samarima with the word "present" at the end of the fourth line. The word samarima arrangement in the pantun above is classified as perfect samarima, because all words in the samarima shadow line with all the words in the line of intent.

Second, appropriate and appropriate. The above rhymes are in accordance with the rhyme method and are appropriate in sematik. Pantun consists of four lines, rhymes abab, has shadow and content, words on each of the four rows, syllables eight to nine. Explicitly, the presenter said "let's measure coconut milk, pull and dredge all its contents", after being analyzed, this sentence means that the presenter invites someone to measure (grate) the coconut that a woman has by taking all its contents. In the line of intent, the helper says "let's give thanks to God, this bad good is there", the presenter invites someone to be grateful for whatever God gives. Because really, all good and bad that come from God is something that must be grateful for. therefore, it can be formulated that the pantun fulfills the elements or principles of conformity and propriety in aesthetic theory.

Third, same size. The above pantun has a number of words and syllables that are balanced between the lines of imagery and intent. In the first line of the shadow section, the monitor places four words with ten syllables. Same as the number of words and syllables in the third line of the contents section. Similarly, in the second row of the shadow section and the fourth row of the content section, the monitor places four words plus one conjunction with ten syllables. Pengkaji found that with this same amount, pantun fulfills the same principle of size and balance.

Fourth, the world is matched. The world principle of matchmaking is that there is an implicit equation in the line of imagery with lines of intent. In the pantun above the meaning is implied on the shadow line with the intent line. The similarity can be seen in the willingness of the officers to accept what they are. In measuring coconut, the keeper does not choose what is inside the coconut, all the contents are pulled and dredged. That is the same as the meaning implied inline of intent. The presenter invites to thank God for everything, good and bad. Therefore, in this pantun an arranged match between shadowing and intent.



## **E. Conclusion**

Pantun in the tradition of marriage kahwin Melayu community TANJUNG BALAI even according to the characteristics and form of the rhyme. In each stage of tradition the marriage of Malay people is decorated with rhymes. The rhymes that are sold in every stage of the marriage of the Malay community TANJUNG BALAI consists of four rows, rhyming a-b-a-b, having sampiran and contents, on the first two lines are sampiran or pembayang, the next two lines are intent and purpose.

Pantun serves as a communication medium when used to convey intentions and goals. Submission of the intent and purpose in the marriage tradition of the Malay people of TANJUNG BALAI was delivered by representatives from the male to the representatives of the meeting. Pantun as a medium of teaching, through the pantun the elders advised the bride and groom to always live in harmony, samai, and pray for the bride to be a family who sakinnah mawaddah warrahmah. Pantun is not included in legal marriage. Therefore, pantun is just an entertainment to enliven the atmosphere.

Aesthetics is a branch of philosophy that discusses the beauty inherent in literary works. Aesthetics refers to beauty, beauty, or beauty. Aesthetics views beauty as a whole. The rhymes in the trades of the marriage of the Malay community of TANJUNG BALAI are in accordance with the characteristics and form of the pantun. The characteristics and shape of the pantun is one verse consisting of four lines. Each line consists of four to six words, eight to twelve syllables. Divided into two parts, the first and second rows are shadows, the third and fourth rows are contents. Each pantun temple contains one complete point of thought. However, there are also pantun verses that are not in accordance with the characteristics and shape of the pantun. This case is caused by the pressure of time in creating rhyme. The rhymes that were sold as well as purchased, were created spontaneously, therefore, the performers only had little time in creating rhymes.

Pantun, in the marriage tradition of the Malay community TANJUNG BALAI functions as a medium of communication, teaching



media, and entertainment media. As a medium of communication the pantun is used as the conveyor of the intent and purpose which is then answered according to the intent and purpose of the pantun itself. Communication that is woven through pantun verses in the marriage tradition of the Malay community, TANJUNG BALAI is very appropriate, between those who are asked and those answered connect. So that in buying and selling or question and answer through pantun able to represent what is meant and the purpose of representatives of men and women. Communication that is woven is active, meaning that everything that is implied in the heart is poured out accurately through the rhyme.

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