

Local Plant Treasures and Functions of Pantun Batobo

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ABSTRACT

Pantun Batobo is a type of pantun in the Kampar area, Riau Province. This pantun is hummed when doing batobo activities. Batobo is a mutual cooperation activity in working on the fields, starting from the process of planting to harvesting. This study examines the pantun batobo by focusing on two aspects, namely the treasures of local plants found in the pantun and the function of the pantun. Data collection methods used are interview methods and recording techniques. The data analysis method uses descriptive analysis method. The theory used is Alan Dundes' Function Theory and Ecocritical Theory. The results obtained from this study are that from an eco-critic perspective, the batobo pantun is rich in knowledge of local plant treasures stored in the rhyme sampirans. This shows the close kinship between the people who own the pantun and the nature around it. In terms of function, this pantun has a function as a fun escape from reality and turns boring work into a game. The pantun batobo is not only a pantun muda-mudi filled with feelings, but it contains the perspective of the people who own the pantun about macrocosm and microcosm.

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1. Introduction

This research is a study of oral literature. Oral literature is a cultural product of an oral society which has the following characteristics: (1) it is spread by word of mouth, that is, cultural expressions are spread, both in terms of time and space by word of mouth, (2) it was born in a society that still has a village style, people outside a city or community that does not know letters, (3) describes the cultural characteristics of a society, (4) the author is unknown and therefore belongs to the community, (5) is poetic, regular and repetitive, (6) does not attach importance to facts and truth, emphasizing more on imaginary/fantasy aspects which are not accepted in modern society, but oral literature has an important function in society, (7) consists of various versions, and (8) language, uses spoken (everyday) language containing dialect, sometimes uttered incompletely (Hutomo in Sudikan, 2001: 13-14).

Referring to the definition and division of folklore according to James Danandjaja which he also quoted from Jan Harold Brunvand (a folklore expert from the US), this research can also be classified into the study of folklore, especially oral folklore. Brunvand in Danandjaya (1984) divides folklore into three major groups, namely verbal folklore, partly verbal folklore and non-verbal folklore. Oral folklore is folklore whose form is purely oral. Dialects, nicknames, nobility titles, proverbs, sayings, riddles, poems, rhymes, gurindam, folklore, fairy tales, legends and folk songs belong to this oral folklore. Pantun as an example of oral literature or oral folklore is a cultural product of its people. As a cultural product, the pantun contains a cultural background as well as the views and ways of thinking of the people who own it. Therefore, efforts to understand pantun should be based on the thoughts, measurements or point of view of the pantun itself which cannot be separated from the socio-cultural environment that gave birth to it (Mahayana, 2003: 24).

The pantun which is the object of research study is Pantun Batobo which originates from the cultural treasures of Kampar, a part of the cultural area in Riau Province. In accordance with the basic view above, studying Pantun Batobo also means an effort to recognize and explore knowledge about the socio-cultural environment of Kampar. Specifically, this study focuses on the study of local flora or plants collected from the collected pantun, then discusses the function and meaning of the pantun. The people of Kampar used to be an agrarian society whose main characteristics depended on agriculture. But the agricultural system that is owned is not a modern agricultural system. As an agrarian society, its culture is oral culture. The transfer of knowledge, values and community expressions is conveyed through orality. Their life cycle from birth to death is inseparable from orality. Pantun Batobo is in the cycle of livelihoods.

To study Pantun Batobo as a product of Kampar oral culture, several theories are used, namely Alan Dundes' functional theory and Ecocritical theory. Ecocritical theory is used as a basis for recording and interpreting the natural wealth of Kampar contained in the sampiran pantun. That Pantun Melayu is very identical to the world where it was born, as well as Pantun Batobo which was born from Alam Kampar. Knowledge about the treasures of local flora or plants is obtained from verses of pantun. The mention of the names of plants in the verses of the pantun cannot be interpreted as a mere complement to get to the contents of the pantun but must be read further as a concept or perspective of the Kampar people towards the relationship between humans and nature, a meaning of the macrocosm and microcosm. Alan Dundes' Functional Theory is used to identify the function of Pantun Batobo in relation to Batobo's activities.

2. Method

This research is a descriptive analysis research. In data collection methods used are interview methods and recording techniques. The selected informants are the actors or direct speakers of Pantun Batobo. There were five sources in this study, namely Niok Ruani (age 72 years), Niok Riana (72 years), Mak Itam (age 60 years), Mr. Salman (60 years) and Ciok Oik (age 52 years). The research location is Rumbio Jaya District and Bangkinang Seberang District, Kampar Regency, Riau. The data that has been collected is then classified according to the formulation of the problem and then analyzed with a predetermined theory.

3. Result and Discussion

3.1 Context and Function of Pantun Batobo

In the Kampar Nature, there are two regional terms, namely *bawuo* (baruh) and *daghek* (forest). *Bawuo* is a residential area while *daghek* is an area outside the settlement which is a forest. If *bawuo* can be interpreted as a place to live, then *daghek* is a source of search or work area.

Daghek or forest is further divided into several areas. The outer forest is the area for planting or farming. While the deepest forest is a prohibited forest area. Hunting or luring birds is done in the inner forest. While *maghompuk* (clearing land for agriculture or fields) is done in the outer forest. Because previously the forest land was still large and there was no ownership, then the rights to the land would belong to the *maghompuk* people. *Maghompuk* is usually done in groups. The land was cleared together with a mutual cooperation system. This activity lasted for months because the work was hard. Starting from cutting down trees, clearing the areas to be logged, until then the *ompuk* land can be used for farming.

Paddy is the main crop planted in addition to other vegetable crops such as tamarind, eggplant or pumpkin. Based on the planting system and location of planting, it is known the division of upland rice (padi ladang) and lowland rice (padi sawah). Padi ladang is rice grown in *daghek*. Planting field rice is a long process starting from land clearing, planting to harvesting. While padi sawah is planted in the outermost area of the village. The location of padi sawah is not far from settlements, unlike the case with padi ladang which are far from settlements.

Batobo or gotong royong activities are carried out in both types of cropping systems, both upland rice and lowland rice. The goal is to lighten the job. The system of togetherness and gotong royong was strong in the Kampar community. When working together in the fields, as entertainment to relieve fatigue, the Tobo members sing chants to each other. In this context, the so-called Pantun Batobo or Pantun Tonga Ladang was born.

Kampar has a strong adat system. It is adat that becomes the 'river' for what is proper and what is not proper. *Adat bersendi syara', syarai bersendi kitabullah*. Kampung is the territory of the people. Living in the territory of the people then there are limits that must be maintained. For example the boundaries between men's space and women's space. *Kodai* (coffee shop) is a space for men. So it is inappropriate for women to sit together in the room. Then there is also a boundary between a brother and his brother's husband or brother-in-law which in Kampar custom is called *uwang basimondo*. Because of this, Pantun Batobo is a taboo for young people to sing in the area of the clan. The speakers of this pantun only dare to hum it while working in the fields.

Thus Pantun Batobo is closely related to the work process. Alan Dundes (1965: 277) describes the main functions of folklore which are general in nature, namely: (1) aiding in the education of the young, (2) promoting a group's feeling of solidarity, (3) providing socially sanctioned way is for individuals to act superior to or to censure other individuals, (4) serving as a vehicle for social protest, (5) offering on enjoyable escape from reality, and (6) converting dull work into play

Of the six main functions of folklore, according to Alan Dundes, Pantun Batobo has the function of providing a pleasant escape from reality and turning boring work into a game. Batobo activities are usually carried out from early morning until the sun is full. Then after the Zuhur Prayer, the tobo members return to the fields to continue their work until Asr. Physical work that is done almost all day long in the hot sun needs to be tweaked so that it doesn't become boring. By reciprocating pantun filled with the outpouring of young people's hearts, it can be a remedy for fatigue which ends in cheers. Moreover, this pantun is conveyed by singing and then reciprocating each other. Boring and tiring work eventually becomes a game. Coupled with the action when hoeing, the hoe is swung simultaneously.

3.2 Treasures of Local Plants in Pantun Batobo

Ecocriticism investigates the relationship between humans and nature in literature. It is concerned with how environmental issues, cultural concerns about the environment and attitudes towards nature are presented and analyzed. One of the main goals in ecocriticism is to study how individuals in society behave and react in relation to nature and ecological aspects (Mambrol, 2016)u

With an eco-critical view, the verses of Pantun Batobo must be read as the way the Kampar people viewed themselves and their environment. Nature is not something separate from self. Nature becomes a friend where you learn to read yourself and express yourself. Feelings that are in the emotional area are combined with nature that is in the concrete area. His skill in bridging the two is manifested into verses of pantun consisting of sampiran and content. The image of nature is used in sampiran as a shadow to convey intent and meaning.

Reading Pantun Batobo in the end is not just reading love poems but also reading the rich natural treasures of Kampar, especially the treasures of local plants. The following table presents examples of local plants found in Pantun Batobo.

Table1. Kampar Local Plants in Pantun Batobo

No	Pantun Batobo	Tanaman Lokal Kampar	Keterangan
1	Tanamlah dodok di topi laman Panjunjuong lado nan tido ghampak Apo dikakok tidokan nyaman Penenan mato tido nampak	<i>Dodok</i>	Trees with thorny stems, usually live wild on river banks and their leaves can be used as medicine. This tree is also used for garden protective fences or staked as a sign dividing private land with other people's land that is close to it, which in Kampar terms is called <i>ghajok</i> .
2	Padi jaghan dipakambiongan Pino-pino saumpun banyak Kami jaghan dipatandiongan Jawuolah hino pado yang banyak	<i>Pino-pino</i>	A type of plant that dangles, flat in shape and usually grows on other trees
3	Baribu-ribu kasambi bulan Tanam piladang kunik tomu Tibo rindu adiok tingonai bulan Dondam pabilo kan batomu	<i>Kasambi Bulan</i> <i>Piladang</i> <i>Kunik Tomu</i>	<i>Kasambi Bulan:</i> Plants whose shoots can be used as salad <i>Piladang:</i> Medicinal plants that have many benefits, including for stomach ulcers or for swelling due to wounds. Piladang is also used as a medicinal herb known as <i>puasan</i> . Puasan is water soaked in various leaves of certain plants to be sprinkled on the sick. <i>Kunik Tomu:</i> In Indonesian it is called Temu Lawak (<i>Curcuma xanthorrhiza</i>).
4	Pisang kolek kolek lilin Pisang saumpun adiok kitaghi Ati la lokek pandang la ingin Awak tido sanagoghi	<i>Pisang Kolek Lilin</i>	A type of banana whose skin is yellow. These bananas are rare in Kampar

5	Ayu sakalupak dalam ghosam Kalikan bondau ka muagho Ojuong bajumpak samo bosau Sompan nak sughuik ka muagho	<i>Ghosam</i>	Plants that grow in the forest and are used as material for skullcaps
6	Nan kaduduok tido babungo lai Kayu bagak di tonga laman Si buwuok tido paguno lai Uwang ancak ala kan panen	<i>Kaduduok Kayu Bagak</i>	<i>Kaduduok</i> : In Indonesian it is known as <i>keduduk</i> . Other names are <i>senduduk</i> and <i>sekeduduk</i> . In Latin it is called <i>Melastoma malabathricum</i> . This plant after ripe fruit is purple and tastes sweet. <i>Kayu Bagak</i> : A tree with strong stems and is usually used by the people of Kampar for garden fences.

4. Conclusion

Pantun Batobo is closely related to Batobo's activities. Batobo is also related to Kampar as a cultural area. Reading Pantun Batobo is not just reading love poems. But also read the treasures of Alam Kampar. From an eco-critical point of view, the Pantun Batobo is rich in knowledge of local plant treasures stored in the sampiran pantun. This shows the close kinship between the people who own the pantun and the nature around it. In terms of function, this pantun has a function as a fun escape from reality and turns boring work into a game. The Pantun Batobo is not only a youthful pantun filled with feelings, but it also contains the perspective of the people who own the pantun about the macrocosm and microcosm.

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