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THE STRUCTURE OF POEM IN TALE KERINCI FOLKLORE

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ABSTRACT

Tale is the folklore in the form of poem that is sung. This study aims to gain in-depth understanding of the structure of Tale poem in the release of the Kerinci pilgrims. This qualitative study employed content analysis as the method with a structural approach. This study discussed the structure of the Tale poem. The results of the study are Tale poem consists of sampiran phrase, the rhyme/ sound phrase, and content. It composed by ten lines to twenty lines. It has ab ab rhyme according to the sound phrase flanking each line. The sound expression serves as rhyme and rhythm former.

Keywords: tale and rhyme structure, tale poem, Kerinci culture.

Poem including folklore is the most widely used in Indonesian culture, especially the culture of Malay society. Various forms of poetry and how to use them are accordance with the local culture. One form of poetry is poetry that is used as *Hajj Tale* folklore in release Kerinci pilgrims. *Tale* is in the form of folk songs sung rhyme used to express feelings, advice or guidance, and traditional proverbs and prayers in order to release the pilgrims to the Holy Land of Mecca. Tale folklore loaded with cultural value that is developed as a cultural crystallization by Kerinci society that proceeds naturally.

As a poem, *Tale* is a traditional folklore which was born after the maxim, proverb, and a parable. The poem is very closely to traditional communities, especially the community of traditional Malay. Poem owned almost all regions in Indonesia, although the name of each region may be different (Waluyo, 1991: 9). *Tale* is one poem which is owned by the people of Kerinci. *Tale* formation and usage also has uniqueness that is different with rhymes from other regions. The content of *Tale* consists of explicit meaning language phrase and implicit meaning language phrase in the form of sounds that support the poem meaning.

Poems are beautiful words (folk poetry) having regularity (Yuwono, 2007: 10). Poem is very inherent in the folklore of the Indonesian people, especially traditional Malay society. Poem always becomes the part of the customary expression of traditional societies in various events of tradition, such as in a traditional wedding ceremony, traditional feast, the award customary title, and various events of folk entertainment. Yuwono (2007: 18), adding that unrequited rhyme is a tradition of the Malay nation that until now the traditional Malay ceremony is always held. Likewise Kerinci community that is part of Malay society at traditional events unrequited rhyme is always displayed. Tale in Kerinci society is an event unrequited rhyme in removing pilgrim tradition. Tradition bertale to remove pilgrim customary until now remain in force in Kerinci society.

However, the content remains *Tale* are a poem sung by adding the phrase apart from sampiran and the contents. It is also flanked by expressions sound to embellish musicality. That is, the structure of Tale Haji rhymes in contrast to the usual rhyme structure. In this paper will discuss about the structure of the poem in Kerinci Tale of folklore.

Referring to the origin of the word, poem, poetry or *pantun* comes from the word *sepatun* the same with *seumpama* (Navis, 1984: 232). As mentioned earlier poem was born after the maxim, proverb, and a parable, meaning that rhyme is the development of proverb or parable. That is, the parable of the contents of the lyrics rhyme is given an introduction to the same rhyme with the contents that is called as sampiran. The features of poem are the number of words in one line ranged from three to five words, rhyming ab ab, and the temple consists of four lines or more, if the language of the form. Poetry that is seen from its content has a straight forward meaning and figurative meaning, (Zulkarnaini, 2003: 67).

Some experts from Europe trying to find rules in rhyme to see the number of words and syllables in the lines rhyme, for example a poem lines usually consist of 4-6 and 8-12 syllable words. However, as this rule does not always apply. Rules are often used that poem consisting of four lines or four lines rhyming ab-ab. Poetry or rhyme serves to achieve musicality elements that embellish the language of poetry.

Furthermore, Navis (1984: 234) confirms that perfect poem is poem that has sampiran contains to three elements (content, sound, and rhythm). And, it should say something as it is. Making a perfect poem is not easy, it is also found difficulties in developing or selecting sampiran that can give precise figures of speech and supported by the sound and rhythm of the proper every word as well. Furthermore, the natural conditions that made sampiran also delivered as it is, not made-up or sought. Generally rhyme couplet that has consisted of four rows, with eight to twelve syllables in each line. The first line rhymes with the third line and second line rhymes with the fourth line (ab-ab). The first part of the poem (first and second row) called sampiran and the second (third and fourth row) is called the content, (Gani 1999: 2).

The description above shows that the poem is a form of a long poem consisting of one stanza as 4 lines. The first and second line called sampiran while the third and fourth lines rhyme called contents. Ab ab poem quatrain is the first line rhymes with the third line and second line rhymes with the fourth line.

Research that has been carried out as follows:

First, the structure and function of poetry in Pasa Lamo society, the Arbor Island Dharmasraya by Leo Fandi, Agustina et al with the results, The poems were built by two structures are the physical structure and the inner structure. The physical structure of poetry consisting of: (1) diction (diction); (2) images (imagery); (3) concrete words; (4) figurative (figurative language); and (5) rhymes and rhythms while the inner structure consists of: (1) the theme, (2) the tone and the atmosphere, (3) feeling; and (4) the intention. Poems in Pasa Lamo, works as follows: (1) as Lamo Pasa community identity, (2) as "an ornamental flower", (3) as a means to preach, means to convey messages of religion, namely Islam, (4) as a means to educate, containers for educational activities, (5) as a means of entertainment, (6) as symbols of Lamo Pasa culture, (7) to excite and motivate the heroic values (high morale and the ability to work hard relentless) of Lamo Pasa society, and (8) to humanize that inculcate human values.

Second, the Role and the Structure of Poem by Admin Disparsenbudpora, the findings are the poem serves as a tool to maintain the language, rhymes role as guardian function of keeping the flow of words and the ability to think. Poem trains someone to think about the meaning of the word before said. It also coached the associative thinking, that a word can have a connection with another word. All forms of poetry consist of two parts: sampiran and content. Sampiran are the first two lines, often associated with nature (characterizing the agrarian culture community supporters), and usually do not have a relationship with the second part that conveys purpose other than to deliver a rhyme / poem. The last two lines is the content, which is the purpose of the poem.

Results of the first study were about the structure of the poem that refers to the structure of the poem, the physical structure and the inner structure. Furthermore, it is also found the function of poem in society and culture Pasa Lamo Arbor Island. And the results of the second study were apart from the role of poetry in Malay society discovered the structure of the poem that refers to the old literary convention. That is, the structure of the poem consisting of four lines, where the first and second row is sampiran and the third and the fourth line is the content. The poem rhymes Ab-ab, the first line rhymes with the third line and second line rhymes with the fourth line.

The results found in the study of the structure of poem in Kerinci folklore are different with those previous researches. The finding related to the structure of the poem in this study refers to the old literary convention, where in addition to the usual requirements of the poem. And *Tale* has a number of lines that more and having language expression and expression of sound as a reinforcement of the meaning.

METHOD

The source of data is release of pilgrims *Tale*. It consists of the *Tale* expressed by Depati Ninik-Mamak as traditional leaders in the ceremonial release of pilgrims and *Tale* expressed by the family, relatives, and society at the time of release of the pilgrims. This study through the steps of identification and analysis of sampiran, content, language expression, and expression sounds like the rhyme of *Tale* as the following:

Tale transcription	**Indonesian translation**
(Allah) kanyohleh bideouk (alahaiyahoo)	Kayuhlah biduk
(ala) rennok ka pulo (lahu-Allah)	Hendak ke pulau
(Allah) tibea kik pulo (alahaiyahoo)	Tiba di payau
(ala) lah pecoh pulo (lahu-Allah)	Telah pecah pula
(Allah) rayoh rindeok (alahaiyahoo)	*Ayah ibu*
(ala) tungkak iduk (lahu-Allah)	*Tongkat hidup*
(Allah) tampaik balindeo (alahaiyahoo)	*Tempat berlindung*
(ala) ujoa dinga panah (lahu-Allah)	*Hujan dan panas*
(Allah) ayoh nga indeok (alahaiyahoo)	Ayah dan ibu
(ala) kamai mintok dirilo (lahu-Allah)	Kami minta direlakan
(Allah) ridholeh kayo (alahaiyahoo)	Ridho *kayo*

(ala) Allah ridho pulo (lahu-Allah)   Allah ridho pula

The next step is analyzing the data in the form of the poem structure contained in folklore Tale.

RESULTS AND DISCUSSION

This research is qualitative content analysis method with a structural approach. Structural approach is used for data analysis in the form of rhyme structure that consists of the poem structures that refers to the old literary convention.

Based on the form, poem belongs to the type of old poem. Poem is bound bouquet shapes and rules. Bound form consists of couplets and lines. The bound of the form and pattern in the poem is old literary convention that is tied to a particular pattern. In general, the poem consists of four rows having two parts, namely sampiran and content. Lines or rows one and two are sampiran and the array or the third and fourth line poem is the content. It is ab-ab pattern poem.

1. The Poem Array of *Tale*

Tale used in releasing pilgrim tradition has special characteristics. One is the structure of Tale poem in contrast to the usual poem. Poem in *Tale* consists of ten lines to twenty lines. An array (line) on a regular poem can be two arrays (line) in the *Tale* poem. Here are examples of some *Tale* poem with different number of lines.

Tale transcription	Indonesian translation
(Allah) sangkang karrah (alahaiyahoo)	Makanya keras
(ala) kamai mungaji (lahu-Allah)	kami mengaji
(Allah) nak menyampai (alahaiyahoo)	hendak menyampai
(ala) ka suhak limo (lahu-Allah)	ke surat lima
(Allah) Dapatai ninik-mamok (alahaiyahoo)	*Depati Ninik-mamak*
(ala) dangnge kamai ngato (lahu-Allah)	*dengar kami berkata*
(Allah) mako kamai karrah (alahaiyahoo)	maka kami keras
(ala) nak naak haji (lahu-Allah)	hendak pergi haji
(Allah) kamai nak nyampai (alahaiyahoo)	kami akan menunaikan
(ala) rukua Islo kalimo (lahu-Allah)	rukun Islam ke lima

Poem in the text above consists of ten lines. Line one, two, three, and four are sampiran. The two lines in italics and bold, the fifth and sixth lines are located between sampiran and the content is a language expression. This language expression is as the link between the sampiran with contents that serves as an introduction and reinforcement of meaning. Determination of the number of lines for the expression of the language as an introduction and reinforcement of meaning in accordance with the speaker relationship with the congregation, because the meaning of language expression in accordance with the purpose intended by the speaker. The *Tale* poem above is the poem of the prospective Haj pilgrims to Depati-Ninik Mamak as traditional leaders, the phrase is an expression conveyed between the people and

leaders which totaled two rows. While the following poem is among brothers and sisters, so the phrase contained between sampiran and the content also shows the emotional relationship among brothers or sisters. The language expression consists of four rows. See the following *Tale* poem!

Tale transcription	**Indonesian translation**
(Allah) kaluk tabukoak (alahaiyahoo)	Kalau terbuka
(ala) biyeleh putaih (lahu-Allah)	Biarlah putus
(Allah) kaluk tapaca (alahaiyahoo)	Kalau terpacul
(ala) bahu dituko (lahu-Allah)	Baru ditukar
(Allah) munampi ampo (alahaiyahoo)	Menampi hampa
(ala) mak nyuh nganso (lahu-Allah)	Janganlah berserakan
(Allah) ampo talattok (alahaiyahoo)	Hampa terletak
(ala) aleng pinggoa (lahu-Allah)	Di dalam pinggan
(Allah) kakok kandeo (alahaiyahoo)	*Kakak kandung*
(ala) sarahu kunto (lahu-Allah)	*Saudara kandung*
(Allah) kawo barundi (alahaiyahoo)	*Kawan berunding*
(ala) kanti babaloah (lahu-Allah)	*Teman bertengkar*
(Allah) mano ngu tapijoak (alahaiyahoo)	Mana yang terpijak
(ala) biyeleh lulaih (lahu-Allah)	Biarlah luluh
(Allah) mana ngu taruca (alahaiyahoo)	Mana yang terjatuh
(ala) iyealeh ilo (lahu-Allah)	Iyalah hilang
(Allah) sagalu uto (alahaiyahoo)	Segala hutang
(ala) mak nyuh langso (lahu-Allah)	Supaya selesai
(Allah) itiuhleh pintok (alahaiyahoo)	Itulah pinta
(ala) kamai ngu tinggoa (lahu-Allah)	Kami yang tinggal

As previously explained that *Tale* poem consists of ten to twenty lines. Poem in the *Tale* text above consists of twenty lines. The first line to the eighth line is *sampiran*. While the ninth to twelfth, which is in italics and bold is the phrase that serves as an introduction to the content and meaning of the amplifier. The language expression lies between *sampiran* and content. The phrase of *Tale* in that poem consists of four lines. Determination of the line number for the language expression to the meaning of amplifier is in accordance with a relationship among the speakers and the pilgrim. Tale poem above shows an emotional intimate relationship among brothers and sisters.

2. Language expression and sound expression

Not only having *sampiran,* contents, and rhyming "abab" as the usual characteristics of poem, *Tale* also has a language expression. Between *sampiran* and content of language there is a language expression that states the feeling of the speaker. The phrase serves as an introduction and reinforcing the meaning of the *Tale* contents. In addition, among the phrases in every line of Tale, it also found sound expression with has no lexical meaning explicitly but it effects of certain sounds that affect meaning. It can be seen in the following examples Tale transcription:

Tale transcription	Indonesian translation
(Allah) makam nabi (alaahaiyahoo)	Makamnya nabi
(ala) kik Tamang Rudoah (lahu-Allah)	Di Taman Raudah
(Allah) dekik itiuh ugea (alaahaiyahoo)	Dekat itu juga
(ala) umangnyuh nabi (lahu-Allah)	Rumahnya nabi
(Allah) anak buwoah muntai (alaahaiyahoo)	*rakyat penganten*
(ala) dange ninik-mamok ngato (lahu-Allah)	*dengarkan petuah*
(Allah) mungawe ji (alaahaiyahoo)	Melaksanakan haji
(ala) bukoa pakaru mudoah (lahu-Allah)	Bukan perkara mudah
(Allah) ibarek ngambik bungea (lahu-Allah)	Ibarat mengambil bunga
(ala) kik daleng duhi (lahu-Allah)	Di dalam duri

The example of the text above is the complete and intact *Tale*, namely *sampiran*, language expression, sound expression, and content. Phrase marked in italics and bold print that lies between *sampiran* and content. The following is the text of *Tale* without language expression and sound expression like a rhyme or regular.

makam nabi kik // Tamang Rudoah
dekik itiuh ugea // umangnyuh nabi
mungawe ji // bukoa pakaru mudoah
ibarek ngambik bungea // kik daleng duhi

(Makamnya nabi // di Taman Raudah
Dekat itu juga // rumahnya nabi
Melaksanakan haji // bukan perkara mudah
Ibarat mengambi bunga // di dalam duri)

The text above is *Tale* structure if set as usual poem without sound and language expression as an introduction and reinforcement of the meaning. It means four-line poem become eight lines of *Tale*. It also indicates that one line poem become two line in the structure of *Tale* poem. The first and second sections are marked by sound amplifier phrase. See the following quote!

mungawe ji // bukoa pakaru mudoah
ibarek ngambik bungea // kik daleng duhi

(Allah) mungawe ji   (alaahaiyahoo)
(ala) bukoa pakaru mudoah (lahu-Allah)
(Allah) ibarek ngambik bungea (lahu-Allah)
(ala) kik daleng duhi (lahu-Allah)

The first part is flanked by a sound amplifier expression and meaning (Allah) ... (alaahaiyahoo), while the second fragment is flanked by sound amplifier

expression and meaning (ala) ... (lahu-Allah). One line rhyme severed into two and flanked by a sound amplifier expressions and different meanings of the second fragment, it intentionally set to the sound structure, they are rhyme and rhythm.

Rhymes contained in Tale rhyming ab, ab, it also has *sampiran* and content. However, poem on *Tale* between *sampiran* and the contents have two or four phrase amplifier line. Tale poem has a regular pattern because *Tale* considered as old poem that has sensitive number of lines to achieve the effect of qualify sound of rhyme and rhythm. Here is a sample of *Tale* poem.

Tale transcription	Indonesia translation
(Allah) kanyohleh bideouk (alahaiyahoo)	Kayuhlah biduk
(ala) rennok ka pulo (lahu-Allah)	Hendak ke pulau
(Allah) tibea kik pulo (alahaiyahoo)	Tiba di payau
(ala) lah pecoh pulo (lahu-Allah)	Telah pecah pula
(Allah) rayoh rindeok (alahaiyahoo)	*Ayah ibu*
(ala) tungkak iduk (lahu-Allah)	*Tongkat hidup*
(Allah) tampaik balindeo (alahaiyahoo)	*Tempat berlindung*
(ala) ujoa dinga panah (lahu-Allah)	*Hujan dan panas*
(Allah) ayoh nga indeok (alahaiyahoo)	Ayah dan ibu
(ala) kamai mintok dirilo (lahu-Allah)	Kami minta direlakan
(Allah) ridholeh kayo (alahaiyahoo)	Ridho *kayo*
(ala) Allah ridho pulo (lahu-Allah)	Allah ridho pula

Tale poem above is composed by three parts. The first, second, third and fourth line in the poem above is *Tale sampiran* and the ninth, tenth, eleventh, and twelfth line is the content. While the fifth, sixth, seventh, and eighth line situated between *sampiran* and content in italics and bold is the phrase that serves as an introduction and reinforcing the meaning of the content of the poem. The poem above contains the requested willingness or the blessing of the parents when it will depart to pilgrimage. Phrase amplifier serves to express the role of parents to their children therefore the willingness of parents is very important to set out the pilgrimage. As explained earlier that the expressions of different languages in each *Tale* poem in accordance with the relationship between the speaker as pilgrims prospective. *Tale* poems above describe about the departure of the child delivered on pilgrimage, it is called the relationship between children and parents. The language expression as a connection between *sampiran* and the contents describes the role of parents by their children.

Similarly, the following poem which describes the nephew who reluctantly left the uncle and his family for a pilgrimage but due to worship it must be implemented as well. Then the phrase contained in the *sampiran* and the content also describes the role of the uncle (Mamak) against the nephew in order Kerinci culture.

Tale transcription	Indonesian translation
(Allah) keppo lah tibea (alahaiyahoo)	Kapal telah tiba
(ala) ahik Tanoh Malako (lahu-Allah)	Dari Tanah Melaka
(Allah) mawoak minyok (alahaiyahoo)	Membawa minyak

(ala) idoak sabarapea (lahu-Allah)	Tidak seberapa
(Allah) dibawoak balek (alahaiyahoo)	Dibawa balik
(ala) lambeknyuh tibea (lahu-Allah)	Lambat lah tiba
(Allah) Kayo Mamok (alahaiyahoo)	*Wahai Paman*
(ala) tampaik mungadiu (lahu-Allah)	*tempat mengadu*
(Allah) tumbiuk Panno (alahaiyahoo)	*tumpuan maksud*
(ala) uho ngu tibea (lahu-Allah)	*orang yang datang*
(Allah) atai ibea (alahaiyahoo)	Hati hiba
(ala) dak pacok ngato (lahu-Allah)	Tak dapat dikatakan
(Allah) muninggoa mamok (alahaiyahoo)	Meninggalkan mamak
(ala) muninggoa sarahea (lahu-Allah)	Meninggalkan saudara
(Allah) karno baibadek (alahaiyahoo)	Karena beribadah
(ala) dijaloa jugea (lahu-Allah)	Dijalankan juga

3. Rhyme

Rhyme is the equality of sound at the end of words among the lines. Rhyme related to the formal elements such as lines and stanzas (Sadikin, 2010: 12). As is known poems are very tied to the formal elements, so the rhyme has very important role in *Tale*. Equality of sound on rhyme is usually on the final syllable of the word that is located at the end of the line, but the word is also can be located in the middle of the line or at the beginning of the line. Actually, beyond the content of the poem, the phrase sounds that flank the words in line poem appeared to devoid of meaning but only for the sake of rhyme. Rhyme examples contained in the following Tale:

*Tale t*ranscription	**Indonesia translation**
(Allah) keppo lah tibea (alahaiyahoo)	Kapal telah tiba
(ala) ahik Tanoh Malako (lahu-Allah)	Dari Tanah Melaka
(Allah) mawoak minyok (alahaiyahoo)	Membawa minyak
(ala) idoak sabarapea (lahu-Allah)	Tidak seberapa
(Allah) dibawoak balek (alahaiyahoo)	Dibawa balik
(ala) lambeknyuh tibea (lahu-Allah)	Lambat lah tiba
(Allah) Kayo Mamok (alahaiyahoo)	*Wahai Paman*
(ala) tampaik mungadiu (lahu-Allah)	*tempat mengadu*
(Allah) tumbiuk Panno (alahaiyahoo)	*tumpuan maksud*
(ala) uho ngu tibea (lahu-Allah)	*orang yang datang*
(Allah) atai ibea (alahaiyahoo)	Hati hiba
(ala) dak pacok ngato (lahu-Allah)	Tak dapat dikatakan
(Allah) muninggoa mamok (alahaiyahoo)	Meninggalkan mamak
(ala) muninggoa sarahea (lahu-Allah)	Meninggalkan saudara
(Allah) karno baibadek (alahaiyahoo)	Karena beribadah
(ala) dijaloa jugea (lahu-Allah)	Dijalankan juga

The example of *Tale* above seem that any expression in one line poem flanked by the phrase sounds marked with brackets, (Allah) .... (alahaiyahoo) and (ala) ...

(lahu-Allah), which at the beginning and the end there are rhyme ab ab lines. Furthermore, the content of the poem also has a rhyme at the end of the word and it is located at the end of the line, as the following example.

keppo lah tibea	a	atai ibea	a
ahik Tanoh Malako	b	dak pacok ngato	b
mawoak minyok	c	muninggoa mamok	c
idoak barapea	a	muninggoa sarahea	a
dibawoak balek	d	karno baibadek	d
lambeknyuh tibea	a	dijaloa jugea	a

Tale rhyme in the example above is a word that has the sound equality where it is located at the end of the line, they are abcada and abcada. Here's another form of rhyme in *Tale*.

Tale transcription	**Indonesia translation**
(Allah) sarabboa putah (alahaiyahoo)	Sorban putih
(ala) sarindoa panjoa (lahu-Allah)	Selendang panjang
(Allah) dibeea ngila (alahaiyahoo)	Dibawa ke hilir
(ala) di waktau subeuh (lahu-Allah)	Di waktu subuh
(Allah) Dapatai ninik-mamok (alahaiyahoo)	*Depati Ninik-mamak*
(ala) dangnge kamai ngato (lahu-Allah)	*dengarkan kami berkata*
(Allah) sudoah puah (alahaiyahoo)	sudah puas
(ala) kamai mamandoa (lahu-Allah)	kami memandang
(Allah) sitau taraso (alahaiyahoo)	Di situ terasa
(ala) tabuoa jeeouh (lahu-Allah)	Terbuang jauh

sarabboa putah	a	sudoah puah	a
sarindoa panjoa	b	kamai mamandoa	b
dibeea mungilo	c	sitau taraso	c
di waktau subeouh	d	tabuoa jeeouh	d

The examples of rhyme in *Tale* above lies at the end of the word in the end of the line, but there is also rhyme which is located at the end of the word in the beginning of the line and rhyme which is located at the end of the word in the same line, the words are in italics and bold **(sarabboa, sarindoa, panjoa).**

CONCLUSION

The structure of Tale poem pilgrims release is as follows.
a. *Tale* poem consists of three parts, namely *sampiran,* language expression as an introduction and reinforcement of meaning, and content.
b. Tale poem consists of ten lines to twenty lines as one line at regular rhyme into two lines in *Tale* poem. It is caused by a *Tale* poem flanked by expression of sound as a rhyme former and rhythm as well as the reinforcement of meaning. In

addition, *Tale* poem also has a function to express language instruction and the reinforcement of meaning. The phrases that are located between sampiran and content with the number of two lines and four lines in accordance with the objectives, the relationships, and social contacts between the speaker to the pilgrims.

c. Ab ab rhyming *Tale* poem is accordance to the expression of sound that flank each line as *sampiran* and also the content.

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