

The Art of Nandung in Indragiri Hulu Regency, Riau: the Study of Performance Form and Value

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Article Info

Article History:
Received January 2018
Accepted May 2018
Published August 2018

Keywords:
Nandung, Spoken
Literature, Form of
Performance, Value

Abstract

Nandung is an spoken literature used as a lullaby, delivered with poems and chanted by humming. Nandung contains poems about religion, advice, character, and education. At present, Nandung grows as a kind of performing art. This research aims at analyzing the form of Nandung as a performing art and its values. The method used was qualitative. The location of the research was Rengat, Indragiri Hulu Regency, Riau Province. The technique of data retrieval were observation, interview, and document study. The technique of data validity used triangulation source. The technique of data analysis used descriptive analysis. The results of the research are that the form of Nandung performance begins from the preparation, then goes to the main performance. There are 7 (seven) elements in the form of Nandung spoken literature performance, they are, speaker, music accompaniment, stage, costume, audience, poem, and the language used. The values in the poems are, religious value, character value, and education value. This research can broaden the perspective of the readers about Nandung spoken literature and give information about description and knowledge about Nandung spoken literature which is seen from the aspects of the performance and the values in it.

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INTRODUCTION

The city of Rengat, is one of cities in Indragiri Hulu Regency, Riau Province. In the past time, in this regency, there was a kingdom called Indragiri which its replica is still in Danau Raja tourism object. It is located in the middle of Rengat city. The existence of the former kingdom can be proven by the existence of the Kings' graveyard who lead the Indragiri Kingdom, one of them is Raja Narasinga II (Narasinga II King).

The majority of Rengat is occupied by Malay race. Beside Malay race, there are also other races, like, Minang, Batak, Jawa, Tionghoa, Banjar, Sunda, and tribal race, like, Sakai and Talang Mamak. Due to the various races there, the variety of developing cultures and arts exist in Rengat.

The Malay-Riau societies, especially Rengat city and Indragiri Hulu Regency, has various arts, like, Surat Kapal, Berdah, Berzanji, Begambus, Dabus, Besilat, Begawai, Tari Rentak Bulian dan Nandung. From the existed arts, Nandung is one that has still been preserved in Kabupaten Indragiri Hulu, especially in the area across of Rengat, such as Kampung Pulau, Kampung Besar Seberang, and Rantau Mapesai.

Nandung is one of spoken literature used as a lullaby, which delivers with the poems and chants by humming. The poem in Nandung is like poem that has sampiran (description) and content, with patterns a b dan a b. Nandung has the same meaning with song -- chanting lyrics by rhythmically sings to put the children to sleep. Nandung is poems telling about religion, advice, character, teaching and learning, and education.

Darmawi (2006) reveals that the Nandung term related to an spoken literature in Indragiri Hulu societies defines as word sequences in lyric which are sung rhythmically to put the children of Indragiri hulu to sleep.

Karim (2015) reveals that Malay is an ethnical group in Indonesia that has treasure of literature, both written and spoken. In this case, Nandung spoken literature in one of the treasures

of Malay literature in Indonesia, especially Riau province's malay.

Moral education should be a compulsory lesson in the early childhood. In Nandung, the values about noble characters, religion advice have been delivered to the children since they were babies. The education of Islamic values have been recognized from the beginning narrative of Nandung lyrics, It is read the sentence La Ilaha Illallah, Muhammad Rasulullah. This is delivered to always remember Allah SWT and Nabi Muhammad SAW.

Rahman., et al (2010) states that the elements of art can be related to a belief. Malay art is an art which is bound to a belief in God. And most of the embodiment of the art strengthens the belief. Like Nandung, the spoken literature relates closely to Islamic religion education.

The Malay societies in Rengat and the surroundings give priority the elements of Islamic religion education in the Nandung lyrics. The meaning of each sentence that is delivered contains meanings that are relevant to Islamic religion, such as have faith to and the Rasul, faith to the destiny, avoid bad attitude, respect to older people, and do good deeds. Nandung is an art which grows from the sublime attitude which should be planted early to the childrens' soul, and they should not be absent in chanting the phrases of La Ilaha Illallah, Muhammad Rasulullah. To always educate religion to the children because it is a guidance in our life.

There is no certain information about when Nandung comes to Malay societies in Rengat Indragiri Hulu, because from the past time, the mothers have always chanted their children to sleep. When fathers earned a living, such as gardening, fishing, trading, mothers would sing lullabies to their children. When their children have been asleep, mothers would do daily activities. Seen from its development, Nandung begins to be contested and performed in big events in Rengat Indragiri Hulu Regency.

Basically, the activity of Nandung is only done in families. But at present, it is showed in big events in Kabupaten Indragiri Hulu. The change is a conservation effort from the parties that are responsible to preserve the existence of an art which will be an identity of a region. The change from the original style is the addition of musical instrument Ghebane which accompanies Nandung performance.

The previous research that is relevant to this discussion is the research of Euis Septia Alviani (2012) in *Harmonia Journal*, titled "The Form of Dangdut Orchestra Parodi Senggol Tromol in Semarang: The Study of Form and Function". The results of Alviani's research is the process of the performance begins from the preparation, then it continue with the main performance. The next discusses about the the form of the performance (including the elements of the performance) and the functions (emosional expression, aesthetical appreciation, entertainment, communication, symbolization, physical reaction, culture sustainability, social norm, lagalization of social institution) of the performance of Parodi Senggol Tromol Dangdut orchestra. The relevance of this research and Alviani's is both of them discussed about the form of performance of an art object.

Marinis reveals the performance concept, such as, performer, costume, music, stage, and audience. Performance is an activity which is showed (Sabillah, 2017). Moreover, Alviani (2012) explains about music performance that has some elements, such as stage setting, performer, audience, material of the performance, sound, lighting, make up, costume, and music instrument.

The educated values in Nandung are in the poems. Related to the values, according to Widodo, (2010) in the *Harmonia Journal*, titled "Lelagon Dolanan Anak dan Pendidikan Karakter", (The Children's Songs and Character Building) discusses about the values in children's song, they are, religious, togetherness, nationality, esthetical values. The relevance with this research is about the values of poems or gong's lyrics in an art object.

Suyanto reveals 9 (nine) character pillar from the noble universal values, they are: 1) Love to the God and all creatures; 2) independence and responsible; 3) honesty, diplomatic; 4) respectful and polite; 5) helpful and cooperative; 6) confident and hard working; 7) leadership and justice 8) kind and humble; and 9) tolerance, peaceful, and unity (Widodo, 2010). The values in an art work is usually religious value, mspoken value and education value.

Rosmiati (2014) reveals that simulation technique in educating character of children can be through music, songs, sounds, movements, talks, touches, reading, matching, comparing, grouping, problem solving, scratching, stringing, drawing. In Nandung, the values of education, religious, mspoken are enforced through poems.

Raditya reveals in his article that the existence of a song should have function and benefit in a society, and music as a medium to deliver the messages in its lyrics. (Tyasrinestu, 2014). In the spoken literature, Nandung, lyrics become a medium to deliver the messages and it is accompanied by music instrument along the performance.

Based on the above explanation, this research will study about the form of the performance, and the values in its poems/lyrics. The formulation of problems in this research is how the form of the performance of Nandung in Rengat, Indragiri Hulu regency, Riau province is, and what values are in Nandung in Rengat, Indragiri Hulu regency, Riau province.

METHODS

The method used in this research was qualitative. The location was Rengat, Kabupaten Indragiri Hulu regency, Riau. Data used in this research was primary data, they were observation and interview, the secondary data were photos, document, videos, and documentation of Nandung art. The data validity from this research determines the validity, the reliability of the research, or the research thoroughly determines the trustworthness (Rohidi, 2011). This research used technique of source triangulation. The first

is data collection, next is data reduction, data presentation, then conclusion or verification. (Miles dan Hauberman in Rohidi, 2011). The results from data collection were analyzed in accordance with researched problems.

RESULT AND DISCUSSION

The discussion of the research will begin from the history of Nandung spoken literature. Then it analyzes the form of performance and the values in Nandung lyrics of Rengat, Indragiri Hulu Regency, Riau Province.

The History of Nandung Development

In the beginning of its occurrence, Nandung was a song or a chant of La Ilaha Illalah phrases and added with phrases that can make children fell asleep. The development of Nandung became more complex since it was added with poems containing religion, advice, character, and education. After the time passes, the societies added how to chant Nandung like the rhyme when reading the holy Al-Qur'an, so that it has a special characteristic that is inherited from generation to generation in the families of Rengatt societies.



Figure 1. Mom put her son to sleep.

The Nandung lyrics read by people who understand the art of reading Al-Qur'an will be different from those who do not understand it because of the different rhythm, duration, and melody. It also happens to the lyrics, it depends to the speakers in sequencing words forming poems. Nowadays, Nandung has undergone changes. Usually, Nandung only exists in families, especially mothers who want to put

their children to sleep. But now, Nandung can be found in a show. Making Nandung becomes a performing art is an effort to preserve it in Rengat, Indragiri Hulu, Riau.

The form of Nandung Spoken Literature Performance

Jazuli in Kinesti, et al (2015) reveals that the form of performance is a relationship among the whole elements in a performance. A performance consists of some supporting elements. The elements of art performance is a unity that influence each other. If one element changes, the others do too. The supporting elements, such as movements, performers, instruments, costumes, make up, stage setting, lighting, sound setting, properties, and audiences.

In Nandung performance, there are 1 (one) speaker, 4 (four) or more instrument (Ghebane) players the form of the performance of Nandung here is the combination from Nandung which performs by Mothers at home and the music playing of Ghebane used at Berzanji, accompanying Dabus and other activities. In a performance, there is a difference between general Nandung and the one performed. Nandung in families does not use music accompaniment in chanting the lyrics, while it uses Ghebane as music accompaniment in a performance. In this case, tempo and rhythm are interdependent. Alviani (2012) in her research explains that the form of Parodi Senggol Tromol Dangdut Orchestra has some processes in its performance, such as, preparation, main performance, performance form, and performance elements. The following are order of Nandung performance:

Preparation

Generally, before starting a performance, it should be well prepared. The preparation is not only done by the committee, but also by the performers, such as sound checking, and arranging the position in stage. The preparation is done before the performance begins. The intention of preparation is to minimize technical problems which can be

happened during the performance. The other preparation done by performers are preparing costume and make up. The costume is Kebaya or moslem attire completed with hijab and other accesorries. After that, the performers have the final preparation to perform in the stage.



Figure 2. The Speaker of Nandung.

The Main Performance

In Nandung performance, it begins from the speaker chanting the phrase of Dzirkullah (La Ilaha Illallah). Then, the performers play Ghebane music instrument following the tempo from the speaker using the pattern of hitting Ghebane (see the Notation 1). Further more, the speaker chants the poems lyrics containing messages that wants to deliver. The messages of the lyrics chanted by the speaker are about Islamic teachings, good teachings, and education.

In the main performance, a pattern of Nandung lyrics will be repeated till end. The difference in each song is only in the lyrics. Melody, rhythm, and tempo used still have similarities from the previous repetition. Beside that, the property used in Nandung is a cradle. It is indicated that this activity is from the mothers' activity at home, i.e., put their children to sleep, to entertain them, and to educate them in the early childhood.

The Speaker of Nandung Spoken literature

In daily activities, Nandung spoken literature is chanted by mothers who want to put

their children to sleep. This activity is a fact of how important the parents' role in educating the children. In the performance, Nandung spoken literature is also spoken by Mothers. The role of mothers chanting the lyrics is an educator, especially educating religion and spoken to the children in their early age.



Figure 3. Nandung Performance.

The Elements of Nandung Performance

From the field observation and data processing, it can be explained that the elements of Nandung performance are:



Figure 4. Mother chanted Nandung.

The Music accompaniment of Nandung

In the original style, Nandung does not have music accompaniment. When chanted at home to put the children to sleep, Nandung is only chanted by mothers. While in the performane, Nandung is accompanied by a music instrument called Ghebane which are being played by mothers. The additional music accompaniment makes Nandung more interesting.

$\text{♩} = 60$

Ghebane 1

Ghebane 2

8

Ghebane 1

Ghebane 2

13

Ghebane 1

Ghebane 2

18

Ghebane 1

Ghebane 2

Laa ilaha illallah Laa ilaha illallah Laa ilaha illallah Laa ilaha illallah Laa ilaha illallah

Laa ilaha illallah Laa ilaha illallah Laa ilaha illallah

Laa ilaha illallah Laa ilaha illallah Laa ilaha illallah Laa ilaha illallah Laa ilaha illallah

Laa ilaha illallah Laa ilaha illallah Laa ilaha illallah

Notation 1. Pattern of Ghebane in Nandung



Figure 5. Musical Instrument “Ghebane”.

Stage

Pentas means part of stage to hold a performance. The stage sets in such a way, good lighting, sound system, and other stage decorations. In Nandung performance, the stage setting is not different from the others.

Costume

Costume worn by the speaker in the performance is different from the costume worn by mothers at home, t-shirt or casual blouse. There is no standard requirement for costume worn in a performance. The most important thing for costume is neat, polite, and attractive for the audiences.



Figure 6. Stage Show of Nandung.

Audiences

Audiences in the context of performance are people who watch the performance, without interfering and working for the performance. In daily activities, when mothers chant Nandung for their children, only their families watch them. While in a performance, the audiences of Nandung spoken literature consist of several range of age, children to adults. The importance of Nandung spoken literature is religion teaching and other good teaching.

Nandung Lyrics

There is no standard lyrics in Nandung spoken literature, it means that the lyrics delivered to the audiences are based on oneself composition or the compilation from previous

composition. The vocabularies mastered by each speaker are not the same, so the consequence is that there is no standard lyrics in Nandung. The following is an example of lyrics of Nandung spoken literature by Ahmad Darmawi.

La Ilaha Illallah
Muhammad Rasulullah
Pualam diasah licinnya meningkat
Susun bertembung-nak sayang-uratnya merah
Dengan Bismillah membuka kalimat
Semoga Nandung-nak sayang-membawa berkah
Rebung bambu iris iriskan
Perahlah santan-nak sayang-tanak berkuah
Dudu si dudu bunda Nandungkan
Dengarlah intan-nak sayang-Nandung petuah
Indah nian bunga di taman
Teman dilingkung-nak sayang-kawat berduri
Selama ananda dalam kandungan
Sakit dan perih-nak sayang-bunda alami

In daily life, the lyrics are delivered by mothers differently, it depends on the mothers who want to put the children to sleep. The lyrics of Nandung are not standardized, because each mother has different competencies in sequencing words, the length and the short of its chanting, as well as the contents that want to be delivered. Nandung, however, cannot be separated from lyrics that contain religion teachings, character, parents' love, and advices.

The Nandung Language

The language used in Nandung is like generally Indonesian Language, it is easy to understand. The difference is on the dialect. Nandung uses Malay dialect in Rengat and its surroundings, such as, Kampung Pulau, Kampung Besar Seberang, and Rantau Mapesai. The reason of Malay language usage because this language is used in Rengat, Indragiri Hulu Regency, and the Malay with Rengat dialect can be a characteristic from Nandung spoken literature which grown and preserved till now.

Each part of lyrics is delivered with the same chant. The chanting of Nandung lyrics is pronounced in Malay language with Rengat dialect. Generally, the letter "a" in the end of words is pronounced "e". But, not all "a" pronounced "e". The following is the example of the lyrics. The first and the third lyrics, there are 2 (two) words kebaya and tua. In chanting Nandung lyrics, the word kebaya is pronounced kebaye. The word tua is pronounced tue.

Kesumba lurik warna kebaya
Dipakai dara seri biduan
Berbuat baik pada orang tua
Akhlak utama setiap insan
The Values in Nandung Art

Dayakisni in Verulitasari & Cahyono (2016) reveals that value is a belief which is relatively stable about models of specific attitude which are wanted, and the final condition of an existence which is personally or socially wanted from the models of attitude. Value is a belief that based on ethical code in a society. Value indicates about the right and wrong and shows about how the life should be, at present and in the future, and also in the past.

Basically, value is an idea about what are the goodness, rightness, and fairness. (Liliweri in Maragani & Wadiyo, 2016). Value in Nandung lyrics are a hope from parents who want their children have good attitude in accordance to Islamic Religion. The analysis of values in Nandung can be explained below:

Religious Values

Religious means something relate to religion. The religious values in Nandung can be seen in several pieces of poem from the book of Sastra Lisan Nandung Indragiri Hulu.

Dari kecil cencilak padi
Sesudah besar cencilak padang
Dari kecil duduk mengaji
Sesudah besar tegak sembahyang

From a piece of above poem is one of lyrics in Nandung. There is an Islamic religion teaching which is suggested by parents to children, such as the importance of learning to recite Al Qur'an and to be diligent prayer. The lyrics are:

Di bulan Ramadhan orang puasa
Menahan selera mengekang nafsu
Orang beriman hidup sentosa
Kepada Allah tempat bertumpu

The importance of surrendering to Allah, teaching to fast in Ramadhan, having faith in life are the messages delivered by mothers to children. The following is a further example of lyrics in Nandung that contains religious values:

Jauh berjalan banyak dilihat
Lama hidup-nak sayang- banyak dirasa
Bila badan banyak ibadat
Niscaya engkau-nak sayang-banyak pahala
Sempurna helat karena beradat
Terpelihara harkat-nak syang-terpelihara marwah
Sempurnakan syariat menuju hakikat
Niscaya makrifat-nak sayang-kepada Allah

The teaching of religious values to children through Nandung spoken literature is a proof of the importance of religion teaching to early age children. The religious teaching is hoped to be able to build children's character.

Mspoken Values

Mspoken is meant as a good and bad attitude which is related to ethics and politeness. mspoken values in Nandung spoken literature can be seen from several pieces of lyrics in the book of Sastra Lisan Nandung Indragiri Hulu.

Kesumba lurik warna kebaya
Dipakai dara seri biduan
Berbuat baik pada orang tua
Akhlak utama setiap insan

The mspoken teaching , such as, politeness and obedience to parents are values in Nandung spoken literature. The following is a further example of lyrics in Nandung that contain mspoken value:

Sikurik kundi simerah saga
Bersulam tekat ranggi tenunan
Baikkan budi pada sesama
Kaum kerabat mesti diutamakan

The importance of being always do good things to others is also a teaching that is always

given by parents to children. By always being good, the life will be peace.

Education Values

Education means teaching to change attitude and increase the knowledge. The values of education in Nandung spoken literature can be seen from several pieces of lyrics in the book of Sastra Lisan Nandung Indragiri Hulu.

Kasih ayah sepanjang jalan
Kasih bunda-nak sayang-sepanjang hayat
Jika ilmu engkau peliharakan
Niscaya bahagia-nak sayang-dunia akhirat

The importance of education for children is taught by parents through lyrics in Nandung spoken literature. The useful and beneficial knowledge will be shared to others for goodness will make oneself happy in the world and hereafter. The following are the lyrics:

Rebung bambu iris-iriskan
Perahlah santan-nak sayang-tanak berkuah
Dudu si dudu bunda Nandungkan
Dengarlah intan-nak sayang-Nandung petuah

Nandung petuah adalah Nandung that contains education to children, such as religion knowledge teaching, goodness and social life teaching. The role of parents is important in children's education, especially early age children. Nandung spoken literature is a proof of the importance of parents' role in educating early age children which begins from informal (familial) education.

ACKNOWLEDGMENTS

A huge appreciation is indebted to Dr. Sunarto S.Sn., M.Hum. who has guided and directed the writer in completing this writing. The writer also wants to thank the interviewees of the research who has delivered bunch of information about The Art of Nandung in Indragiri Hulu Regency, Riau: the Study of Performance Form and Value.

CONCLUSION

Nandung is a spoken literature used to put children to sleep which is delivered by lyrics in a poem. Nandung is also has the same meaning with a song,--chanting lyrics by singing of them using special rhythm to put children to sleep. Nandung contains lyrics about religion, advice, character, teaching, and education.

Based on its development, Nandung spoken literature begins to perform in a show with additional music accompaniment, Ghebane. In relation with the form of performance, the process of the performance begins with preparation, main performance, and elements of performance, such as speaker, music accompaniment, stage, costume, audience, lyric, and language. Then, from the values in its lyrics are religious values, mspoken values, and education values.

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