

## BENGKULU PEOPLE'S VIEW ON AESTHETICS AND EDUCATIONAL IN ORAL LITERATURE

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**Abstract:** This study aims to: (1) document and rescue the oral literary forms of the Bengkulu Serawai community, especially the extinct Talo District, (2) express the meaning and function of aesthetic and educational values in oral literature of Bengkulu Serawai community, (3) knowing how Bengkulu people's views on aesthetic and educational values in oral literature. This research succeeded in collecting various forms of literature containing aesthetic and educational values, namely folklore, pantun, and young *rejung*. Aesthetic values and educational values in oral literature can be seen from the descriptions of characters, activities of characters, and rhymes of *rejung* that can lead to imaging of the aesthetics or the value of the beauty of such literary works. The function of aesthetic and educational value in the literature of Bengkulu region are: as a tool to disguise the bad habit leaders / kings, as a means of aesthetics in conveying advice, as a means of social critic, and to attract and captivate the listener's attention. Bengkulu people's view of the literature of this area there is a good example for entertaining and communication facilities of young people. There are less good example stories that show the behavior of kings/leaders who are less worthy to be imitated. Studying and understanding the regional literature for the Serawai community is a hereditary custom / tradition. The Bengkulu people's view of his literary work is very positive. The values depicted in the literary works can be accepted and lived by the people of Bengkulu. This is especially important in the formation of noble character. Values of honesty, responsibility, courage and so forth can help shape the character of the people of the region.

**Keywords:** *Function, Aesthetics, Education, Oral Literature*

Oral literature is one form of local culture, which is grown and maintained by the community of its supporters for generations. Oral literature is a reflection of the circumstances, conditions, demands and beliefs of the support community. Besides oral literature is one form of folklore region has its own uniqueness compared with other folklore area. Oral literature is inherited from mouth to mouth. Types of oral literature need to be documented and inventoried carefully. Danandjaya (1991: 46) suggests there are various forms of oral literature, for example in the form of popular prose, people's poetry, and rhyming prose form. One of the oral literature in this archipelago is the oral literature found in the Serawai Bengkulu community.

In the literary universe Bengkulu Serawai there is a literature classified into the classic Bengkulu literature. This classic literature can be categorized as a high-value literature, and some are still living in the support community. Many old literary works contain good educational teachings and high artistic language (padmosoekojo, 1985: 7). Likewise, the oral literature of the Serawai community has the same characteristics and understanding as described above.

In terms of the literary content of the Bengkulu community is very diverse, one of which relates to the aesthetic and educational aspects, especially in the form of people's poetry, also called the term *rejung* / *serambah* and some people's prose. This form of *rejung* is used by young people when they are acquainted and dating. This term is also called a *begadisan* / *belinjangan*. For Serawai society the appearance of something related to aesthetics is not a new problem. Much of Bengkulu's oral literature shows something to do with aesthetics in the lines of romance, the sentence of seduction for a particular purpose.

Disclosure of aesthetic and educational elements in the literary work of the Serawai Bengkulu community is not merely as an element to accentuate the love scenes, but also as a symbol or a particular symbol. As Supomo suggests in Sutrisno (1995: 394) that the element of beauty in literature is also used as a means of worshipping Gods or as a means of practicing yoga, as the attainment of one's oneness with god, and so on.

The uniqueness of literature that contains aesthetic and educational elements is on the text of a romantic nature, many use a distinctive style of language, and contain the content of knowledge penggambaran behavior / atmosphere in the introduction to express romance. There is no aspiration of the aspect of pornography that is more inclined to sexual behavior to arouse the lust as we find it in the present. In the young life of Serawai Bengkulu society, romantic literature serves as a means of communication to convey the heart, feelings to the opposite sex.

The literary form that contains aesthetic and educational values attracted attention to be studied, besides having its own uniqueness, this form has not been much studied. This is because getting data is not easy. Several of the informants are domiciled in isolated areas and do not speak Indonesian well. There are groups who view this aesthetic literary character is outdated and not in accordance with the development of young people in the present.

Based on the above conditions as the researcher heirs will try to explore, study, and develop things in the form of ancestral heritage. Furthermore, this legacy is understood and disseminated to future generations, as well as can be used as a rule that became the foothold in the youth of today's society, so they do not merely develop / imitate patterns of association from the west. Especially the things that have positive value can be used as input for the society now. This study aims to document the oral literature of Serawai Bengkulu community, to know the form and meaning of oral literature of Serawai society that contains aesthetic values and educational value, to know the Bengkulu people's views on aesthetic and educational values in their literary works.

### **Research Methodology and Theory Foundation**

This research uses a descriptive method. The use of this method is intended to create an image of a situation objectively. Melly in Koentjaraningrat (1991: 14) suggests that descriptive methods are used to obtain the most accurate picture of a given state or group. Described in this study include: the form, element of aesthetics and education, function, and public view of Serawai Bengkulu towards his literary works.

The approach used in this research is the semiotic approach of Pierce's tricotomic model. This semiotic approach is based on the assumption that literary works have a separate system, and a separate world as a system of reality present in the presence of the reader / hearer. In the literary work contained the potential of communication that is characterized by the symbols of a linguistic language, has an artistic and dramatic value. The semiotic approach systematically examines the signs (icons, indexes, symbols), the telltale signs and others contained in a literary work.

This method uses direct recording techniques, questioning, recording, open interviews. Technique of data analysis is done by following prinsif semiotic study. Data analysis is done with the following stages:

1. Data obtained by recording is copied in its original form in Serawai language. Further data that has been transcribed, grouped according to gendrenya.
2. Translating. Pentranskripsikan recording of literature containing aesthetic elements and education in Serawai language translated into Indonesian.
3. Selecting data. The classified data is re-selected. Then the data are identified elements of aesthetics and education are like what is described, then made the grouping.
4. Analyzing data. The selected and grouped data were analyzed according to the semiotic theory of Pierce's trichotomic model.
5. Evaluate the results of the analysis and formulate / make conclusions of the research

#### *Aesthetic and Education Concepts*

According KBBI aesthetics is the part that discusses the art and beauty and human response to it. Horace in Ismawati (2013: 3) that literature is dulce et utile, meaning beautiful and meaningful. Beautiful means that literary works can be enjoyed because of its aesthetic value. While meaningful means in the literary work there are values that can be used as a learning material by the reader. This element of beauty is sometimes romantic, romance, intimate, and engrossing. There are experts who equate the term romantisme is almost the same as eroticism. Encouragement to reach knowledge of ideas. The longing for the world of the ratio caused by eros relates to beauty, that is, the suitability between the known image in the sensory world and the idea is in our ratio. In the beauty is covered body, soul, morals, knowledge, and beauty itself.

Narrowly the romanticism in which the aesthetic value is all forms of love expression between men and women, between the same sex, or love of self (Utomo et al, 2001: 3). The concept of aesthetics is different from the concept of romance. Romanticism leads more to the description of behavior, circumstances, or atmosphere that is based on romance. While aesthetics are more likely to be displayed in the beauty of the language, sentence, style of language, as well as the contents of the literary work as a whole.

The concept of education according to KBBI is about education. The concept of education that is intended in this study is the literature as a learning material. Literary works functioned in the midst of society as a medium of learning for the community. Literary works entail the public to find the value that is expressed as wrong and true. Literary works are said to be Indian and useful.

#### *Semiotic Theory*

To examine the oral literary text of the Serawai Bengkulu community which reveals the element of romanticism, beauty and education, the semiotic theory of Pierce's tricotomic model is used. In general, semiotics is a science or method of analysis that directs attention to the sign. Semiotik is also interpreted as a science of signs. The sign itself is something that represents something. More specifically, it means that it is a human experience of both physical experience and mental experience. Thus it can be said that a sign is something that represents experience. Something in this relationship according to semiotic theory there are 3 types of icons, indexes, and symbols (Zoest, 1990: 8). An icon is a type of mark that has similarity to the one it represents. An index is a type of sign that has a bearing on what it represents. A symbol is a type of sign whose meaning is based on a convention between the sign and the receiver of the sign.

The use of signs occurs in a process called semiosis. Between experience and representation there is a relationship defined by the sign receiver. Experience is called object (O), while its representative is called representative @. What is captured by the receiver of a sign is a representament based on knowledge connected to the object. The relationship is constituted by likeness (icon), linkage (index), convention (symbol) or a combination of all three. The process is not finished because based on the relationship between R and O, the receiver of the sign will perform an interpretation called interpretan.

#### *The function of oral literature*

The function of literary works is as a giver of enjoyment and benefit for the support community. As a giver of literary enjoyment can provide entertainment. Literature is also beneficial because it contains knowledge and experience for its listeners (Hutomo in Tasai, 1991: 15).

Danandjaya (1991: 35) states that in functional communication situations are also used to show the effect on verbal communication of literary language, especially characterized by poetic / aesthetic. Furthermore, Danandjaya stated that there are at least some oral literary functions, namely:

- a. As a projection, reflection of the fantasy of certain groups of people
- b. As a means of social institutions or cultural institutions
- c. As a means of communication and education
- d. As the supervisor of the enactment of the norms of society used (1991: 39).

## **Research Results and Discussion**

### *The image of the Serawai Bengkulu Community in Talo District*

Talo is one of the districts in Seluma district, located approximately 20 km from the district center. This district consists of several villages, among others: Pagar Banyu village, Masmambang village, Pasar Talo village, Gunung Egypt village, village of Telatan etc. (Meifi: 2006; 1).

Talo sub-district is adjacent to other areas, namely: the north with Seluma sub-district, the south border Alas Maras sub-district, the western borders with community plantations, the east is adjacent to community plantations. Most of the people in Talo sub-district are farmers, traders, civil servants. Its inhabitants are not only from indigenous people, but there are several villages of the inhabitants already mingling with migrants. In communicating people in this sub-district use Serawai dialect language "o".

The Serawai community of Talo sub-district still holds many regional literature such as rejang, pemuningan, folklore, folk poetry, pantun rakyat and others. This oral literature needs to be

explored more deeply so that all people can know and preserve it. From the results of the Meifi research argued that the influence of technological advances seems to have confiscated the younger generation to explore further their oral literature (2006: 17).

In the literary treasures of Bengkulu Serawai society there are several forms of local literature that have been successfully inventoried namely the story of people's prose, *rejong*, and *pantun*. Therefore the discussion of aesthetic and educational values in Bengkulu Serawai literary works is also based on these forms. The points to be discussed for the types of literature are aesthetic values, symbolic meanings, romantic functions, and the public view of Bengkulu Serawai to the regional literature that contains elements of aesthetics and education.

#### *Aesthetic and Educational Value in Serawai Rakyat's Story*

Folklore or people's prose is one of the types of literary works found in Bengkulu serawai society. One type of folklore that is found in the form of legend, a story that contains elements of history. The story of history is presented intertwined in imaginary. This means the legendary story in the form of origins as a source of local history which is a fusion of elements of history and fiction.

One of the literary functions in the form of *babad* / *tambo* / origin is to strengthen (legitimacy of power) a king or a leader (*pesirah*) an area. In this type of story the author usually does not write what should happen, but what should happen. Accordingly, the side of history is expressed by being wrapped by elements of fiction. In fact, many historical events are expressed in symbolic language so that the ugliness committed by the authorities becomes vague or even invisible.

One of these fictitiously revealed historical events is related to the romance of the rulers who are symbolically expressed in a beautiful language. Aesthetic elements in literature can be seen from the description of figures and activities of figures that can lead to images of romance and beauty. Imagery is a visual image created by a word, phrase, or sentence (Kridalaksana, 1991: 192). Thus it can be said that certain expressions in literary texts are actually neutral expressions. The phrase is only said aesthetically if it gives a visual image and beauty for the reader / listener about something related to romance.

Aesthetic and educational elements in the form of descriptions are used in the literature of this legend to add to the beauty of the object (a woman) described. This also shows the result of the blurring and burst of the author's image of the romantic element.

In the story titled *Beteri Kayangan* and *Sidang Salih Tujuh* there are *pendeskripsian Beteri Kayangan* character as follows:

#### *Semiosis phase I process*

*Beteri kayangan* ----- a mature girl and charming ----- more blooming lust and her beauty is not blameworthy

#### *Semiosis phase II process*

Ready to be enjoyed ---- *Beteri kayangan* is a mature and captivating girl ---- The jokes grew into a ready-made girl

"Told about the sweet *Beteri* who was growing her lust, looking as charming as her angel's mother. *Keriya kayangan* like one with *kembangan*. *Beteri kayangan* and his mother is an angel, while his father is human ". "Seemed to blossom his lust like a beautiful painting, difficult than his beauty, if said by *pujango*, her beauty is not woe. She is the most beautiful. All his behavior really make love, always make love ". Elements of beauty are depicted using a style that contains aesthetic language.

From the above quote, the second quote gives more an aesthetic image. Semiotically, the expression of his lust and his innocent beauty as representamen (R!) Will give the index a mature and endearing girl as object (O1). From the relationship (R1) - (O1) will be generated interpretation (I1) ie *Beteri kayangan* is a mature girl and charming. This interpretation can also be a new representative that produces the object, which is ready to be enjoyed. From the relationship (R2) - (O2) it generated the interpretation (I2) that *Beteri kayangan* grows into a girl ready to be enjoyed.

The interpretation can be continued as a new representative in a way that leads ultimately to a romantic romance. Thus the expression in (R1) is an expression of imagery that can create visual images of romance and aesthetics. This semiosis process can be described as follows:

#### *Semiosis phase I process*

Feelings of love lust ---- *Beteri kayangan* and *Sidang Salih* are making out --- romance between *Beteri kayangan* and *Sidang salih*

### *Continued semiosis process stage II*

Marital level ---- romance between Beteri kayangan and Salih Session ---- marriage between Beteri kayangan and Sidang salih

To support the imagery that leads to romanticism, the expression is poured in a romantic story that has a sweet nature. The relationship between the romantic expression in the story is indexical. This means that romantic expression gives the impression sweet and aesthetic. Instead the sweet and aesthetic impression is directly referred to the romantic expression.

Similar imagery is also found in the story of Buayo Bebini Aik Girl, which is described in Aik girl's condition when bathing. This can be seen from the following quote: "it has become the destiny of the crocodilian fate in love with women, the girl aik who was bathing. Old girl aik was bathing in water, no prejudice in the heart. Aik girl looks very happy in the lake water, bathing naked, her whole body visible, visible shadow vaguely for those who look".

The last three sentences in the above quote when associated with the object of a girl (girl aik) can clearly generate visual images of aesthetics and romance. If we observe the above quote we can interpret that leads to the element of beauty. The process of semiosis expression is the same as the process of semiosis in the expression of imagery in Beteri syllable that produces the object (O), the beauty of the body is naked. The interpretation of the (R) - (O) relationship is the beauty of the bare girl's body (I). Such interpretations can be new representatives as in previous semiosis processes, which can be interpreted in the direction of sexual acts.

To support the imagery of romanticism, the description of the character in the phrase is contained in a romantic love story. In this case there is an indexic relation expected by the story-maker between the expression of love and youth. Meaning love gives a sign or reference about youth. In contrast, youth also sign or reference about romance. It happens because romance is always associated with youth and vice versa.

Character description can not forever lead to a strong romantic image. Sometimes the description of the character is used to simply flatter the person in question. For example some examples that researchers find in the story:

"Beteri's face is like an indistinguishable mother. Both are equally beautiful. His eyes shining like a pearl, round face like a full moon, really beautiful. " Kutiban other "small lips like mangosteen fruit looks red wet, neck ladder like shoots gadung beautiful, straight hands like in kalbutangan kanda, looks different with usual. Why hold hands like people who want only, who do not have a sister, whose attention exceeds others ". Kutiban next "grip looks loving, not the handle of the brothers, obviously there is something. The old wife is less pleased, in her heart feel uncomfortable, visible from the eyes, but all that dipole with sweet words".

The expression of loving grip, not the hand of the brothers, has a romantic effect when the listener has a background (ground) about the event. Attributing to the actor as an object in the story, ie a pair of men and women, so members of the index of intimacy. This we can analyze by semiotic theory: the expression of loving grip, not the brothers' hand is representamen (R) representing affection (O). Based on the relationship (R) - (O), the receiver of the sign can interpret that the intercourse is a pair -laki and women namely the Rajo with his youngest wife named Remayu.

Aesthetic Elements in Serawai Society Poems (Rejung and Pantun)

#### *Rejung*

Rejung is a kind of art (oral literature) whose form and nature is a kind of poetry. The shape is similar to the pantun, but the number of lines is not four ten or twelve rows. If 10 rows then 5 sampling rows and 5 rows of contents.

#### *Example rejung planting a check*

Betapan cekur / So months of planting bark / So leaves grow lemongrass / To rat stem teeghenda / Limbago until sano goods

In the grave / So moon in the grave / So month kit obo divorced / Kalu reminded the resentment / Ribang ndak ngulang to the world

These two verses of the struggle were brought by men at the begadisan / belinjangan event. Nuances of romanticism and aesthetics are not clearly visible. These rows of rejung more describe the longing of the man who has long relationship with a woman, but must be separated by death.

Many metaphors are used such as the words scramble, lemongrass, vengeance etc that make this rejung be beautiful and romantic by the sound game.

Examples of high petai reeds

Petai tinggi / Sarang ant in petai tinggi / Sangkan farmers too rayo / Rayo ndak bemudo lagtinggiran bara-barau / Bataklah field to berugo

This divorce / How much this sederai / Becerai aso ka lamo / Raso adak betemu again / Ngejut betemu teluak rantau / Arap silent ka kundang jugo

Both of these rejung are often performed by the women on ceremonies and casual events. This rejung illustrates about the sadness of the girls left separated by the person he loved as depicted in the line "ngerai asi ka lamo". But from the last line drawn the joy when he reunited with his beloved in the overseas lands (elsewhere). Aesthetic and romantic nuance is evident starting from the sampiran contained in the first stanza of this rejung. There are many other rejection that writer find in research done, for example rejung entitled mamak depati "mamak depati / apo ni kendak mamak depati / ninjak me rumbut pinang / ndak enau kurumbut enau / tula rice yet kumble / remembak paddy on cliff / paddy -be the jugo cockroach. Bait contents: sister ni again / apo ni kendak kakak ni again / ndak ribang kuturut ribang / ndak ngayau kuturut ngayau / dead tula not kuturut / embak pacak samo menyeding / dead-mati i think jugo. This rejung illustrates the loyalty of a girl to her lover. Wherever his lover went, too, only dead that was not followed. This means that a girl who has loved her lover she will always be faithful in likes and sadness (samo samo embroidery menyending, death and death I say jugo).

#### *Pantun*

Pantun is a form of old poetry that is a reflection of the old society. According to Sudjiman (1990) pantun is an old type of poetry consisting of four rhyme lines a-b-a-b each line consisting of four lines. The first two lines as sampiran and the last two lines as contents. One of the pantun associated with the element of aesthetics and romanticism is the young rhymes. Pantun is usually used to pour out the heart, in the form of expression of love, longing, etc.. Some examples of pantun that the authors get from the results of student research (Meifi, 2006: 48) as follows:

What a dabuak that / ndak kutebang rubua to ayiak / what a slave's way / ndak kupinang again kecil. Pantun is usually performed by a young man who was amazed by a girl, but the girl was still immature, not worthy of a dipinang. Pantun is intended to express the desire of a young man who is sympathetic to the girl and trying to ask for her hand. But in reality the girl was immature both physically and thoughtfully. From the rhymes of rhymes seem to imaging nuances of romance both from the language hacternya as well as the meaning it caused. Other Pantun that contains elements of romanticism as follows: how to run the way to ayik / pace the way to the umo / how sedut aso back / what a pity ninggalkanyo. Pantun is usually conveyed by the young people when they visit the place of her heart idol. Nuance of romanticism looks at the alaju sedutan assaugal alias which means he felt heavy heart to come home from where his lover. Other Pantun that contains elements of romanticism as follows: ringgit tapo / dead fish shook bubu rare / mpuak native body nido ngapo / asak command rare panau. Pantun is delivered a young man who loves the girl, so he is willing to do anything to obey the girl's orders. In this section mentioned "mpuak lengit body nido ngapo, asak command rare panau". That is to say even though to sacrifice soul and body is okay, as long as it's a command from a rare spell, which is the nickname for the beautiful girl beautiful.

#### *he Symbolic Meaning of Aesthetics in Serawai Society's literary works*

The aesthetic and romantic element in the Serawai folklore can be interpreted as a symbolic expression to express something else. The expression is symbolic to disguise romantic desires. Events revealed in many old literary texts are symbols to disguise actual events. Some symbolic meaning of the use of romantic aesthetic elements as follows:

Judging from the naming of characters is often meaningful. For example the meaning of making a child born of a dark relationship. The Serawai community believes that a child will inherit also the nature and character of his parents, as reflected in the phrase "the fruit of a nodo ijan away in batango, gintik mak o, gurik anak o".

Besides the name Beteri kayangan can be interpreted as a beautiful woman who always crave love. Therefore Beteri kayangan is not an ordinary girl, but a descendant girl between human and angel. The name and pedigree can also show its symbolism, which is a symbol of love and power.

In the story Buayo Bebini Girl Aik there is a love scene between a girl who bathe in the river and a crocodile. The crocodile character in this story can transform himself into a handsome young man is a symbol of a masher.

In the story of Rajo Bebini Seven there is an aesthetic part about the king of Dangula who intercourse with some of his wives. This shows the supernatural power of a man (usually a king / sand) against his wives. The wife itself for a king / sandah is a symbol of power. The more a king has the wife the greater the power (power) of the king.

#### *Romantic Aesthetic Literature Function in Serawai Community*

a. Romanticism in classical literature serves as a means of aesthetics (beauty). The romance scene is expressed in subtle and symbolically expressed language, so it does not give rise to an impression, obscene or obscene

b. to show the whole of human life (whole human dimension). This means that man created a god complete with all his passions, including sex appetite. The only thing to keep in mind is controlling the lust so as not to become wild as it appears on some folklore that is analyzed

c. other functions to attract and attract readers' attention. With embellished by adengan or romantic expression is expected readers feel at home and complete the reading

d. function of rejang / pantun as a means to convey moral message to the community about the noble values meaningful to life.

e. as a means of association of young people to pour out one's heart to the idol of his heart (rejang). In this case the rejang can be used as the language to convey the wishes, the language of love, the language of young people who are broken hearts etc.

#### *The Serawai Society's View of Literature*

From the results of informal interviews, the cultural values at Seluma are very high. Culture is a legacy of previous ancestors who have benefits and good value. Responses / treatment of society to the old culture including the work of literature there are positive there is a negative. Likewise Seluma community views of literary works that contain elements of this romantic beauty. There are informants who say that this kind of story is a fun entertainment medium. In the past, young people's communication was not done openly to pour out their hearts. Through the symbols as seen in the old literature. Old literary works are often performed at the time of the celebration, the begadisan event, the introduction of young people, and during the event relaxed. Listening to folklore and studying rhymes and rejang is a tradition that is hereditary, so even now in the life of Serawai people there are many stories of people and other traditions that are still alive. It can be said that the old literary texts are still known and some are still alive, although the informants have somewhat diminished.

### **Conclusion**

The romantic aesthetic elements in the Serawai society literature both in folklore, pantun, and rejang are presented in variation. This means that if viewed symbolically the drawing of romance scenes are more likely to be expressed vaguely by using certain symbols, rarely expressed openly. While the pantun and rejang penguaran aesthetic elements of romantic is not so thick, which appears on the lines that use the nuances of romantic tones.

The description of romantic aesthetic elements in folklore through the description of figures about the activities of figures that can lead to images of romance. The romantic scene in Serawai society literature does not merely serve to arouse passions, but also serves as a means to display aesthetics, attract the attention of the reader, the means of social and moral criticism, and as a means of communication of youth association, and the means of conveying the moral message . The public view of Serawai Bengkulu about this work is more on the aspect as a means of entertainment and communication media of young people in the past.

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