



Looking at the Lyrics of Malay Lancang Kuning Songs in the Efforts of Culture Conversation of Malay Society in Riau

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Abstract

Lancang Kuning is one of the Malay songs originating from Riau Province. This song became one of the regional songs that developed long ago in the midst of the Malay community of Riau and until now it is still often played or played especially at important events related to regionalism. The lyrics of the Malay Lancang Kuning Song use rhymes, this song is also full of messages and meanings that strongly reflect the life and identity of the Malay people of Riau. The creator or composer of Lancang Kuning Malay Song in this case has preserved and maintained the culture and identity of the Riau Malay community by including it in the lyrics of the song. The researcher aims to dissect the meaning using Rolland Barthes Myth Semiotics and then write down one by one what identities are contained in the lyrics of this song. After analyzing the meaning, the lyrics of the Malay song Lancang Kuning are full of meanings of guidance in life. How to be a good leader for the people, for the family and even for oneself as well as some of the identities of the people and the Malay Riau country, starting from the country that used to come from the royal government, the national color of golden yellow, the belief in mystical things, and the customary philosophy held by the Riau people, namely "Tali Berpilin Tiga or Three-legged Furnace (custom, government, religion)".

Keywords: *Cultural Heritage; Malay Identity; Folk Songs; Lancang Kuning*

Introduction

Music is not only a medium for artists to express their feelings, but also a place to convey aspirations or convey messages. Whether it is in the form of a protest against a phenomenon that is happening in a society or conveying messages about developments that occur at a certain time, such as technological developments, the development of the education system, cultural inheritance or identity and much more in accordance with what the musician or artist wants to convey through his art. Based on the above expression, Soeharto (1992: 82) says, "music is an expression of ideas through sound whose basic elements are melody, rhythm and supporting melody in the form of ideas, properties and colors of sound", then in his view, Jamalus (1988: 1) explains, "music is a work of sound art in the form of a song or musical composition, which expresses the thoughts and feelings of its creator through the elements of music, namely rhythm, melody, harmony, song form/structure and expression as a unit".

The artist or musician, to convey the contents of his mind usually not only through melody but also performs word play or diction through song lyrics that are built in such a way as to create an appeal to the listener so that the message or content of the thoughts to be expressed is conveyed properly. Aminudin (2001:136) in this case reveals, "as a sign system or symbol system, language is a human communication tool used to interact with other humans". Language is a tool used by humans to convey the contents of the mind through communication activities between fellow humans. Language also accompanies the human thought process in understanding the outside world.

Song lyrics or verses can be considered as poetry and vice versa, poetry can be used as song lyrics. Jan van Luxemburg (1989) in the journal Syarif Fitri (2017) argues, "the definition of poetic texts includes not only literary types but also proverbial expressions, advertising messages, political slogans, pop song verses and prayers. It can be interpreted as follows, that with regard to song lyrics is something most common, yet perfect and modern; besides that, it is the simplest but very emotional, all because it is expressed deeply by the author (poet or in this case the lyricist) like a rhyme". Berger in his book (2010:4) reveals, "semiotics is the study of signs. The systematic study of signs is known as semiology. The literal meaning is "words about signs". The word semi in semiology comes from the Latin, semeion, which means 'sign'".

A sign is something that consists of something else or adds a different dimension to something, using anything that can be used to interpret something else. These signs convey information so that they are communicative. Berger (2010:1) says, "in this case, there is one purpose of communication that must be remembered, namely that the sign "means" something".

The author will use Roland Barthes' Semiotics of Myth as an analytical tool. In Barthes' terms (2007:5) explains that, "semiology, basically wants to study how humanity (humanity) interprets things (things). Meaning (to signify) in this case cannot be confused with communicating (to communicate)". Sumaryadi & Pradoko in their book (2018) explain, "Roland Barthes developed the idea of Ferdinand de Saussure which states that the sign consists of two faces that cannot be separated. Signe consists of significant and signifie or in English vocabulary sign consists of signifier and signified". In the book Cultural and Communication Studies, Fiske (2007:118-120) also reveals, "the main point of Barthes' theory is the idea of two orders of significations, consisting of denotation, connotation, and myth".

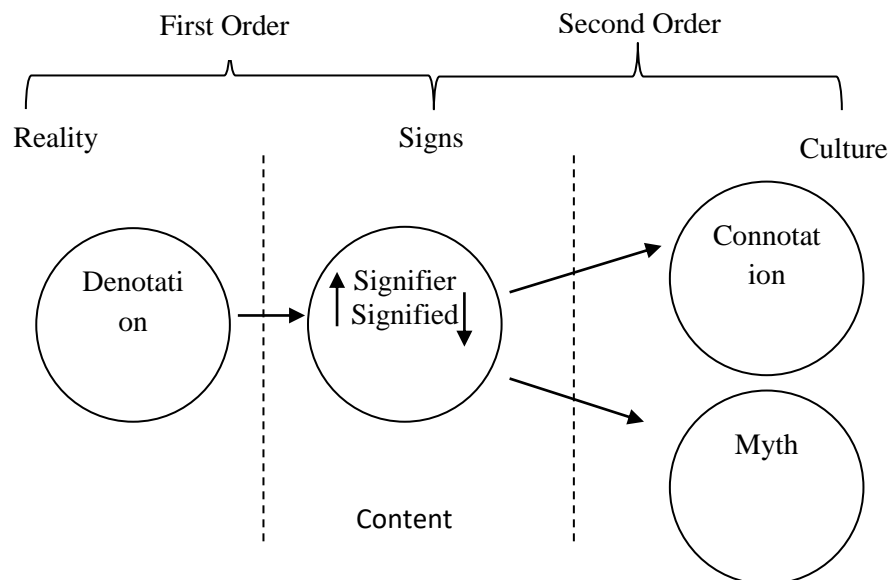


Fig.1 Roland Barthes's Semiotics Concept

Fiske (2007:118) reveals, "Barthes himself calls order one denotation. This refers to the general assumption that meaning is obviously about the sign. The denotative meaning will be the same, and the difference will be in the connotation".

For Barthes, the important factor in connotation is the signifier in the first order. Barthes explains with an analogy, where denotation is the mechanical reproduction on film of the object it captures. Meanwhile, connotation is the human part of the selection process of what goes into the frame, focus, and so on. In other words, denotation is what is photographed, while connotation is how it is photographed. Fiske also says that connotation works on a subjective level when we are often not consciously aware of it (Fiske, 2007:118-120).

Myth belongs to the second order of meaning of Roland Barthes' semiotics. Barthes' myths are not stories about gods and goddesses that are considered to have existed and are recognized as true by society, but myths are a way of thinking from a culture about something, a way to conceptualize or understand something. Fiske (2007:120-123) writes, "Barthes asserts that the main workings of myth are to naturalize history". Meaning is an inseparable part of semantics and is always attached to anything that is spoken. Actually, the issue of meaning is the most ambiguous in the theory of language (Suwandi and Sarwiji 2008). Meaning is a language issue, but its connection and attachment is very close to human life.

Barker (2005: 219-220) argues, "identity is created by the ability to maintain a narrative of self, and in doing so build a consistent sense of biographical continuity. Identity is not a collection of characteristics that a person or group has, nor is it an entity or thing that can be pointed to. Identity is a way of thinking about the self. And what we think about the self changes from one environment to another, in time and space. Identity is our creation, something that is always in process, a movement towards and not an arrival". In line with the explanation above, the author chose the song "Melayu Lancang Kuning" among other Malay songs originating from Riau Province because apart from the lyrics that use rhymes, the song is also full of messages and meanings that strongly reflect the life and identity of the Malay people of Riau. This song also indirectly explains the origin of Riau being called Bumi Lancang Kuning. The song was composed by Sulaiman Sjafel but it is not known what year it was produced.

Cultural preservation (or local culture) is an effort to maintain culture as it is. Regarding the preservation of local culture, Jacobus Ranjabar (2006: 114) in his book argues that, "the preservation of the nation's old norms (local culture) is to maintain the values of art and culture, traditional values by developing dynamic manifestations, and adjusting to situations and conditions that are always changing and developing". In this case the creator or composer of the Malay Lancang Kuning Song has indirectly preserved and maintained the culture and identity of the Riau Malay community by including it in the lyrics of the Malay Lancang Kuning Song. Based on the points of thought that have been conveyed in the introductory narrative above, the focus of this art study are: 1) The meaning of the lyrics of Lancang Kuning Malay Song; 2) The identity of Riau people contained in the lyrics of Lancang Kuning Malay Song.

Research Methods

The purpose of this research is to find out the meaning and function of identity recognition in the lyrics of the song "Lancang Kuning" created by Sulaiman Sjafel. The research method used to achieve this goal is interpretive qualitative method. Qualitative data is data in the form of words and not a series of numbers. According to Strauss and Corbin (in Arifzal, 2016: 52) explained, "qualitative research methods need to include the way data is analyzed, because the research is conducted with in-depth interviews, where this research is a type of research whose findings are not obtained through statistical procedures or other forms of calculation". The interpretive framework sees truth as something subjective, and created by the participants. In this case, the researcher acted as one of the

participants because he listened to the song Lancang Kuning directly. West & Turner (2008:75) in their book explain, "in research with an interpretive paradigm there is less emphasis on objectivity because absolute objectivity is very unlikely". However, this research does not rely on what the participants say, because there is a judgment from outside the researcher. Meanwhile, through the semiotic approach, the signs and meanings in the lyrics of Lancang Kuning can be interpreted in depth so that it can produce a detailed explanation of the hidden meanings behind the signs.

1. Data Collection Technique

The data collection technique used is document study, namely The data is collected through searching various sources that are believed to contain the data needed in this study. The researcher did not conduct an interview with the songwriter because the document in the form of song lyrics will be analyzed in depth based on the interpretation of the researcher using Roland Barthes' semiotic myth analysis technique. The data source is secondary data. Secondary data is data that is obtained from other sources, such as documentation data, books, and the internet that the researcher uses in researching the meaning and function of song recognition. Researchers used in researching the meaning and function of identity recognition in the lyrics of the song "Lancang Kuning" by Sulaiman Sjafa'I.

2. Data Analysis

Bogdan (in Sugiyono, 2016: 244) states that: Data analysis is the process of systematically searching and compiling data obtained from interviews, field notes, and other materials, so that it can be easily understood, and the findings can be informed to others. Data analysis is done by organizing data, breaking it down into units, synthesizing, arranging into patterns, choosing which ones are important and which ones will be studied, and making conclusions that can be told to others.

3. Trust Check

Triangulation analysis is used to test the truth of the subject as it is, based on what the researcher experiences, feels, and imagines. According to Susan Stainback (in Sugiyono, 2016: 205) explains, "the purpose of triangulation is not to find the truth about some phenomena, but rather to increase the researcher's understanding of what has been found".

Discussion and Results

1. The Meaning of the Lyrics of Malay Lancang Kuning Song

The scalpel to reveal the meaning behind the lyrics of the song Malay Lancang Kuning, the author will use Roland Barthes' semiotic theory of myths namely the meaning of denotation, connotation and myth. So that the meaning and identity contained in the lyrics can be known by the public at large. Denotation meaning or the true meaning of a word can be known from the meaning described in the KBBI dictionary. Connotation meaning is a figurative meaning or not the actual meaning. Mythical meaning is the meaning behind the meaning that becomes a message that the creator wants to convey to the general public. The following is the text of the lyrics of the Malay song Lancang Kuning:

<i>"Lancang kuning"</i>	<i>"Kalau nahkoda"</i>
<i>"Lancang kuning berlayar malam"</i>	<i>"Kalau nahkoda kurangnya paham"</i>
<i>"Hai Berlayar malam"</i>	<i>"Hai, kurangnya paham"</i>
<i>"Lancang kuning"</i>	<i>"Kalau nahkoda,"</i>
<i>"Lancang kuning berlayar malam"</i>	<i>"Kalau nahkoda kurangnya paham"</i>
<i>"Hai Berlayar malam"</i>	<i>"Hai, kurangnya paham"</i>
<i>"Haluan menuju"</i>	<i>"Alamatlah kapal"</i>
<i>"Haluan menuju ke laut dalam"</i>	<i>"Alamatlah kapal akan tenggelam"</i>
<i>"Haluan menuju"</i>	<i>"Alamatlah kapal"</i>
<i>"Haluan menuju ke laut dalam"</i>	<i>"Alamatlah kapal akan tenggelam"</i>
<i>"Lancang kuning berlayar malam"</i>	<i>"Lancang kuning berlayar malam"</i>
<i>"Lancang kuning berlayar malam"</i>	<i>"Lancang kuning berlayar malam"</i>
	<i>"Lancang kuning berlayar malam"</i>
	<i>"Lancang kuning berlayar malam"</i>
<i>"Lancang kuning"</i>	<i>"Tali kemudi"</i>
<i>"Lancang kuning menentang badai"</i>	<i>"Tali kemudi berpilin tiga"</i>
<i>"Hai, Menentang badai"</i>	<i>"Tali kemudi"</i>
	<i>"Tali kemudi berpilin tiga"</i>
<i>"Lancang kuning"</i>	<i>"Lancang kuning berlayar malam"</i>
<i>"Lancang kuning menentang badai"</i>	<i>"Lancang kuning berlayar malam"</i>
<i>"Hai, Menentang badai"</i>	

Text 1: Song Lyric Malay *Lancang Kuning*

Here are the results of the analysis of the meaning of the lyrics of the Malay song *Lancang Kuning*, note the table below:

Table 1. Analysis of the Meaning of *Lancang Kuning* Song Lyrics First Stanza

First Verse Lyrics	Denotation Meaning	Connotation Meaning	Mythical Meaning
<i>Lancang Kuning berlayar malam</i>	In this lyric, it explains that the <i>Lancang Kuning</i> ship will only sail at night and will only sail far into the open sea and will not	The connotation meaning is that the creator plays with diction and allusions in the song lyrics.	Explaining about leadership, starting from if a leader must really know the needs of his community. Not only seeing their needs
<i>Haluan menuju ke laut dalam</i>			

	<p>only sail by the sea.</p>		<p>from the outside, but tracing to the inside. Only then will he become a leader who fulfills the wishes or expectations of his people. Likewise, the head of the family must be a husband and a father who really knows his wife and children. Only then will the family be harmonious and prosperous. Also in leading ourselves, as those who own the body, we should really know ourselves so that we can determine the future appropriately.</p>
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Table 2. Analysis of the Meaning of *Lancang Kuning* Song Lyrics Second Stanza

First Verse Lyrics	Denotation Meaning	Connotation Meaning	Mythical Meaning
<p><i>Kalau nahkoda kurangnya paham</i> <i>Alamatlah kapal akan tenggelam</i></p>	<p>This stanza explains that if a skipper does not have extensive knowledge of the sea, it will be difficult to deal with if a problem occurs during the voyage, as a result the cabal can sink.</p>	<p>The connotation meaning is that the author plays with diction and allusions in the song lyrics.</p>	<p>The mythical meaning or implied meaning that the creator wants to convey is that if you become a leader, you should be a leader who can really protect the people. Be a clever leader so that if there is a problem in the government, the leader is able to solve the problem in the right way. This is because running a government can be compared to steering a ship across the sea. Likewise, a leader in the family. He should be a priest who will take his children and wife to heaven, instead of leading them astray.</p>

Table 3. Analysis of the Meaning of *Lancang Kuning* Song Lyrics Third Stanza

First Verse Lyrics	Denotation Meaning	Connotation Meaning	Mythical Meaning
<p><i>Lancang Kuning menentang badai</i></p> <p><i>Tali kemudi berpilin tiga</i></p>	<p>This stanza contains the meaning of the Lancang Kuning ship whose steering ropes are intertwined with three layers sailing against the storm that occurs in the middle of the ocean.</p>	<p>The connotation meaning is that the author plays with diction and allusions in the song lyrics.</p>	<p>This stanza contains a very deep meaning that the author wants to convey. That is, in leading, in living life, in processing something, even as long as humans live in the world will always experience problems. No matter it's leadership problems, romance problems, friendship problems, work problems, and other problems. the creator wants us to realize that living life will not be that easy and smooth, there is a struggle that must be passed to achieve what is desired.</p> <p>Then then, the three-twisted steering wheel symbolizes the 3 customary pillars that the people of Riau hold, the three pillars are government, custom, and religion.</p>

2. The identity of the Riau people contained in the lyrics of *Lancang Kuning*.

From the analysis of the meaning of *Lancang Kuning* song lyrics above, there are still some signs or symbols contained in the song lyrics whose meaning has not been described. These signs or symbols will later become an explanation of the identity of the Riau people. The first identity. *Lancang Kuning* comes from the word *Lancang* which means ship. *Lancang Kuning* means a yellow ship, starting from the sailcloth to the yellow ship wood. This symbolizes that the ship is the transportation used by the ancestors of the Malay people of Riau in the past, both transportation of goods to transportation of livelihoods. The ancestors of the Malay people of Riau made most of their livelihoods at sea.



Fig 2. Lancang Kuning Ship (Source: Pinterest)

Second identity. Golden yellow is the national color of the Riau people, symbolizing greatness, authority and splendor. The golden yellow color could only be used by the king and his descendants in the past. During the Kingdom, yellow was a prohibited color that could not be used carelessly, so golden yellow was taboo for ordinary people to wear. This explains that the golden color is the national color of the Riau people and Riau was once a royal land.



Fig 3. The golden yellow color of Riau traditional clothes
(Source: Pinterest)



Fig 4. Admiral Hang Tuah (Source: Pinterest)

Looking at the illustration above, this is a reflection of the clothing used by the Kings of Riau and their consorts in the past. The third picture is of one of the great warlords of the Malay nation, a hero whose name is famous throughout the country, Laksama Hang Tuah. He is also wearing a golden yellow admiral's outfit, symbolizing that he is not an arbitrary person and is the Admiral of the King's pride. The

following is an explanation of the meaning of colors in Malay Riau (Jamil, Zulkifli, Nasir, & Primayuni, 2013: 97-100):

1. Yellow color: The yellow referred to here is a golden yellow color. This color is usually worn by sultans and nobles. The yellow color symbolizes sovereignty which in it contains the meaning of power, glory and fertility. The ruling sultan along with his Empress is dressed in a yellow suit.
2. White color: White is usually worn by scholars, symbolizing purity, sincerity and noble values.
3. Green Color: Worn by Royal Big Men, Wan-wan, Encik-encik and Said-said. The green color symbolizes fertility and prosperity. The green color is also the clothing of the scholars.
4. Blue color: Worn by the Royal Great People or people worthy or also known as good people. This blue color symbolizes peace, fertility and prosperity, the meaning is the same as green.
5. Black Color: Worn by Datuk Panglima, Datuk Laksemana and Datuk Hulubalang, Penghulu, Bathin. This black color symbolizes strength and courage. At traditional ceremonies in the area of Malay culture and customs wearing black clothes, black climbers and keris, all units of the Malay customary territory of Riau black is considered the traditional color so that black is mandatory to wear in traditional ceremonies.
6. Red Color: Worn by warriors, penggawa, hulubalang. Red symbolizes symbolizes courage, loyalty and devotion.
7. Other colors: Such as pink, gray, kesumbo color, green, banana shoots, purple and others are usually used for the public. banana shoots, purple and others are usually used for general.

The third identity. Lancang Kuning does not actually exist. The Lancang Kuning ship is just a myth developed among the people of Riau that is still believed until now. This story is made as a spirit generator for someone who is feeling hopeless in life. The myth is for someone who is desperate to be alone by the sea at night, if this person sees the Lancang Kuning sailing it proves that the person's spirit is really at its lowest point and by seeing the splendor of the ship it is believed that his spirit and confidence will return. This also explains that the people of Riau believe in the mysticism that is inherent to identity.

The fourth identity. The three-twisted steering wheel or the original word tali bapilin tigo means the three pillars that are the reference for solving the problems of the Malay people of Riau, namely custom, government, and religion. Where these three pillars cannot be separated and become a unity with others, the three pillars are spoken in one breath, "adat bersendikan sara', sara' bersendikan kitabullah" which means, the applicable customs will be in line with the government and then both of these are guided to run according to religious law, namely the guidance of the Book of Allah, the Qur'an. If a problem occurs, it will be resolved according to the three pillar laws, if a problem cannot be resolved using customary law, it will be resolved by government law, but if it cannot be resolved using government law, it will be resolved by religious law.



Fig 5. Three-legged Furnace means the same as Three-twisted Rope (Source: Pinterest)

The three-legged stove is also called and has the same meaning as the Three-Legged Rope. The philosophy is, if the cauldron is placed on a furnace that only has one or two legs, the position will be lame and the food in the cauldron will spill. However, if the stove has three legs, the position will be balanced and the cauldron will not fall and the food will cook perfectly. Likewise, in the process of problem solving, if a problem occurs but these three pillars are not presented sitting together, then solving the problem will not find a bright spot and there will be imbalances in understanding.



Fig. 6. Illustration of Traditional Leaders Sitting in Deliberation (Source: Pinterest)

All of the above points are contained in the lyrics of the Malay Lancang Kuning Song where these things are the main identities inherent in the Malay people of Riau. Through this song, the creator wants to introduce to the outside world about the culture and the original identity of the people in Bumi Lancang Kuning. The term Bumi Lancang Kuning also originated from this hereditary story. Because the people of Riau who are in the hamlets living around the river and the coastal Riau people who live around the sea still use lancang / ship or boat / canoe as a livelihood transportation, as well as the word yellow which means yellow as the national color of the Malay people of Riau.

Conclusion and Suggestions

Based on the results and discussion that have been described above, several conclusions are obtained, namely as follows: First, the lyrics of Malay Lancang Kuning songs are full of meanings of guidance in life. How to be a good leader for the people, for the family and even for oneself. Second, Malay Lancang Kuning song was created not just for entertainment but serves as a medium of communication of the creator to external audiences and the younger generation to introduce and inherit the identity of the people and the Malay Riau country. Starting from the country that once originated from royal rule and even some of these kingdoms still exist, the golden yellow national color that has a high philosophy, the belief in mystical things that have developed since the time of the ancestors, as well as the customary philosophy held by the people of Riau "Tali Berpilin Tiga or Tungku Berkaki Tiga (custom, government, religion) which joins in one breath, adat bersendikan sara', sara' bersendikan kitabullah, meaning that the prevailing customs will be in line with the government and then both of these things are guided according to religious law, namely the guidance of the Book of Allah, the Qur'an.

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