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Customary Dialogue in Oral Literature: A Comparative Study of Minangkabau Pasambahan and Kampar Malay Basiocuang in Cultural Rituals

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ABSTRACT

This study examines Pasambahan (Minangkabau) and Basiocuang (Kampar) as two ritual oral traditions that continue to shape cultural identity and social communication in their respective communities. Both traditions are treated as living pantun-based expressions whose meanings are sustained through their social and ceremonial contexts. The purpose of this research is to compare their structural, functional, and cultural dimensions to explain how each reflects distinct systems of social organization, values, and identity. A qualitative comparative approach was employed, integrating structural and functional analysis alongside cultural contextualization. Textual data, ethnographic descriptions, and ritual examples were analyzed to identify patterns of form, diction, metaphor, communicative function, and symbolic meaning. The findings show that although Pasambahan and Basiocuang share a four-line quatrain structure with crossed rhyme patterns, they differ markedly in complexity, hierarchy, and communicative intent. Pasambahan is highly hierarchical, metaphorically dense, and closely linked to the Minangkabau matrilineal system. In contrast, Basiocuang is simpler, more flexible, and reflects the egalitarian and family-centered values of the Kampar Malay community. Both traditions function not only as ritual media but also as expressions of cultural identity that embody local cosmology, values, and social relationships. These differences are rooted in historical interactions, divergent social systems, and cultural adaptations. The study concludes that Pasambahan and Basiocuang remain dynamic oral traditions whose preservation requires contextual, intergenerational, and culturally grounded strategies. Their comparison enriches the study of oral literature and supports broader efforts to safeguard Indonesia's intangible cultural heritage.

Keywords: *Pasambahan, Basiocuang, Perbandingan Pantun*

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INTRODUCTION

Oral literature is one of the richest cultural heritages in the Nusantara region, especially in Sumatera. Among the various forms that have developed, pantun holds a special position as a medium of communication that functions not only as an art form but also as a vessel for transmitting cultural values, customs, and local wisdom. In Malay communities, pantun is more than oral literature; it is a cultural product and a mode of everyday expression. Over time, pantun has evolved into a structured and meaningful form of cultural communication. Its significance was formally recognized when the pantun tradition was inscribed as Intangible Cultural Heritage on 17 December 2020 at the 15th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage at UNESCO Headquarters in Paris.

Scholars have emphasized its cultural and educational roles. Tafifin (2017) describes pantun as a regulated form of speech and moral guidance, while Sugiarto (2011) notes that pantun is an original form of Indonesian-Malay poetry. Classified as old or folk poetry, pantun is closely tied to community life and functions (Khoirotunnisa et al., 2018).

The Malay community shares cultural links with Minangkabau through their mutual use of pantun, though each develops it in different settings and dialects. For the Minangkabau people, pantun is a vehicle for voicing life experiences and worldviews (Astuti, 2020). Despite geographical differences between Malay (Riau) and Minangkabau (West Sumatera), pantun appears in similar ceremonial contexts but with distinct forms such as Pasambahan (Minangkabau) and Basiocuang (Malay). Although both are ritual pantun traditions, they have never been examined comparatively, despite developing within different dialectical and cultural systems.

Research on pantun is an important step in ensuring its continuity. Mujiati et al. (2024) argue that promoting and preserving pantun use is essential for maintaining Indonesia's cultural richness.

Pasambahan is an integral pantun tradition in Minangkabau customary ceremonies, especially weddings (baralek), guest receptions, and other ritual events. It functions as a formal communicative exchange between the host's and guests' spokespersons, showcasing rhetorical skill and cultural etiquette (Widya, 2020). Meanwhile, Basiocuang in the Kampar Malay community of Riau plays a similar role in traditional ceremonies, particularly weddings. Rahman et al. (2024) describe siacuong as an act of mutual praise or verbal exchange, and its verb form basiacuong refers to performing this exchange intentionally within a ritual context.

Although both traditions share the foundation of ritual pantun, differences in cultural context, social structure, and communicative function make them compelling subjects for comparative study. A literature review reveals that while Pasambahan and Basiocuang have been examined individually, no existing research explicitly compares the two within a comparative literature framework. This gap indicates the academic urgency and originality of this study.

The objectives of this research are to: (1) identify and compare the structure and form of Pasambahan and Basiocuang; (2) analyze their communicative functions in customary settings; (3) explore the representation of cultural identity in both traditions; and (4) formulate recommendations for oral literature preservation based on the comparative findings. The significance of this study lies in its academic contribution to comparative literature on ritual pantun traditions in Sumatera, its practical value as a reference for preserving national cultural heritage, and its broader contribution to understanding the diversity of oral traditions in the Nusantara region.

METHOD

This study employs a qualitative approach with a comparative method. The research design was chosen because it is suitable for comparing two oral literary phenomena within different cultural contexts. The qualitative approach enables researchers to deeply understand the meaning, context, and nuances contained in the Pasambahan and Basiocuang traditions. The comparative method in this research involves comparing various aspects of the two pantun traditions, including their structure, function, context of performance, and cultural representation. This comparison not only highlights similarities and differences but also analyzes the implications of these differences in relation to the socio-cultural backgrounds of the respective communities. The research utilizes secondary data from the book "Pasambahan dalam Upacara Kematian di Kecamatan Kuranji Kota Padang" (2005) published by Balai Kajian Sejarah dan Nilai Tradisional Padang. The second source of data is from Yunus (2013) regarding "Tradisi Basiacuong dalam Masyarakat Adat Limo Koto Kampar."

FINDING AND DISCUSSION

Comparison of the Structure and Form of Pasambahan and Basiocuang

A structural analysis of Pasambahan (Minangkabau) and Basiocuang (Kampar) reveals several similarities and significant differences in terms of form and composition. Although both traditions are forms of ritual pantun, they exhibit distinct structural characteristics that reflect the cultural identity of their respective communities.

General Structure

Both Pasambahan and Basiocuang share a similar basic structure, consisting of four lines with an alternating rhyme scheme (a-b-a-b). This four-line structure is a characteristic feature of traditional Malay pantun that has been passed down through generations. However, in practice, both traditions

are often developed into longer sequences of pantun, comprising multiple stanzas that are thematically related.

Pasambahan, within the context of Minangkabau customary ceremonies, generally exhibits a more complex and hierarchically structured format. Each Pasambahan stanza typically begins with a customary greeting ("Assalamualaikum" or a Minangkabau customary salutation), followed by two metaphorical lines, and concludes with two lines conveying a message or advice. This structure is consistently adhered to in every exchange of Pasambahan between parties involved in the customary ceremony.

In contrast, Basiocuang among the Kampar community has a simpler structure, yet it remains orderly. Basiocuang also consists of four lines with an alternating rhyme scheme; however, its opening is more direct and does not always explicitly use customary greetings. The first two lines serve as an introduction, often drawing imagery from nature or daily life, while the last two lines contain the intent related to the ongoing customary ceremony.

Rhyme and Rhythm Patterns

An analysis of the rhyme patterns reveals that Pasambahan tends to employ a more varied and complex rhyme scheme compared to Basiocuang. In Pasambahan, in addition to the alternating rhyme scheme (a-b-a-b), parallel rhyme patterns (a-a-a-a) or a combination of both are sometimes observed. This variation in rhyme enriches the musicality of Pasambahan and reflects the complexity of Minangkabau society's social structure.

An example of the Pasambahan structure is presented below:

mandi kapalo oleh palito
sanda oleh rang basako
paluok oleh bako
kalang kaki oleh anak, anak pisang talakin oleh rang tuo

In contrast, Basiocuang consistently employs an alternating rhyme scheme (a-b-a-b) with minimal variation. This consistency conveys a sense of orderliness and simplicity, reflecting the cultural character of the Kampar Malay community. An example of the Basiocuang structure is presented below:

cubodak ditongah laman
ughang juluok jo ompu kaki
la lamo kaki togak di halaman
mano cibuok pembasuo kaki

Diction and Language Style

A significant difference is also observed in the use of diction and language style between Pasambahan and Basiocuang. Pasambahan employs the Minangkabau language, which is rich in customary terms and local philosophy. The diction in Pasambahan tends to be more formal and replete with complex metaphors, often drawing references from the natural environment of West Sumatra, such as mountains, rice fields, or Minangkabau customs. In contrast, Basiocuang uses the Riau Malay language, which is simpler and more direct. The metaphors used in Basiocuang are generally more easily understood and often draw imagery from the daily life of the Kampar community. The diction in Basiocuang tends to be more advisory and devotional, with minimal use of specific customary terms.

Dialogue and Interaction Patterns

One of the most striking differences between Pasambahan and Basiocuang lies in their dialogue and interaction patterns among speakers. Pasambahan has a highly structured and hierarchical dialogue structure. In the context of Minangkabau wedding ceremonies, Pasambahan is performed between the "malin" (ceremony leader) from the bride's side and the "malin" from the groom's side. The dialogue pattern follows strict customary rules, where the bride's side initiates the

Pasambahan first, followed by a response from the groom's side, and so on, in an alternating manner. Basiocuang, on the other hand, has a more flexible dialogue pattern. Although it also involves parties with customary authority (such as "penghulu" or "panglima tua"), the exchange pattern in Basiocuang is not as rigid as in Pasambahan. In some cases, Basiocuang can involve more than two speakers, and the exchange pattern is more dynamic.

The following table summarizes the structural comparison between Pasambahan and Basiocuang:

Aspect	Pasambahan (Minangkabau)	Basiocuang (Kampar)
Number of Lines	4 lines per stanza	4 lines per stanza
Rhyme Scheme	Varied (cross, parallel, combination)	Consistent cross rhyme (a-b-a-b)
Opening	Always begins with customary greetings	Directly to the "pembayang"
Diction	Formal, rich in Minang customary terms	Simple, using common Malay language
Metaphor	Complex, referencing West Sumatra's nature	Simple, based on daily life
Dialogue Pattern	Hierarchical, strictly structured	Flexible, more dynamic
Length	Typically long sequences	Tends to be shorter

Comparative Analysis of Communicative Functions in Traditional Contexts

A functional analysis of Pasambahan and Basiocuang reveals that despite both traditions serving as communication media in traditional ceremonies, there are significant differences in their purposes, mechanisms, and communicative impacts. These differences reflect the distinct social systems and cultural values between the Minangkabau and Kampar Malay communities.

Social Function and Hierarchy

In Minangkabau society, Pasambahan holds a strong social function related to the enforcement of hierarchy and traditional structure. In the context of wedding ceremonies, Pasambahan serves as a negotiation mechanism for status between the bride's and groom's families. Through Pasambahan, the social hierarchy in Minangkabau society, based on the matrilineal system, is upheld and respected.

This hierarchical function is reflected in the highly structured dialogue of Pasambahan. The bride's family, as the party that "gives away" the bride in the matrilineal system, always initiates Pasambahan first. This indicates the superior position of the bride's family in the Minangkabau traditional structure. The content of Pasambahan often includes elements of status affirmation, such as mentioning lineage or family standing within the traditional structure. In contrast, Basiocuang in Kampar society has a more egalitarian and less hierarchical social function. Although it also involves parties with traditional authority, Basiocuang focuses more on unifying and welcoming functions rather than enforcing hierarchy. In the patrilineal social system of Kampar Malay, Basiocuang serves as a medium to strengthen relationships between the two families united through marriage.

Educational Function and Preservation of Values

Both traditions have a strong educational function, albeit with different characteristics. Pasambahan serves as a medium for educating specific traditional and moral values within the Minangkabau context. Through Pasambahan, values such as "adat basandi syarak, syarak basandi kitabullah" (custom based on Islamic law, Islamic law based on the Quran), obligations to the "kaum" (extended matrilineal family), and social responsibilities are transmitted to the younger generation.

Example of the educational function in Pasambahan:

tabangnyo masuok samak
jirak sabatang urang antaan
ambo urang baru jolong pandai
alun mangaji tinggi jo randah
alun maukuo panjang jo singkek
disuruoh pulo dek ninik mamak
bana nan indak dapek ambo ilakkan

Basiocuang also possesses an educational function, but it is more focused on universal values in family and societal life. Values such as mutual respect, responsibility, and family harmony are more dominant in Basiocuang compared to specific traditional values. This reflects the more open and universal character of Malay culture.

Example of the educational function in Basiocuang:
Pulai pongkeknyo nanyiok,
Maninggekan uwe joboku
Manusia pokek tughun
Maninggekan soko jo pisoko

Ritual and Symbolic Functions

In a ritual context, both traditions have important but different symbolic functions. Pasambahan serves as a symbol of adat legitimacy in Minangkabau wedding ceremonies. The Pasambahan process, carried out in an orderly manner and following strict adat rules, symbolizes that the marriage has been approved and recognized by the Minangkabau adat structure. Without Pasambahan, a marriage is considered invalid according to adat. In contrast, Basiocuang functions more as a symbol of harmony and unity. In Kampar Malay wedding ceremonies, Basiocuang becomes a symbol of the unification of two families and two communities. The Basiocuang process, filled with prayers and good hopes, symbolizes the beginning of a new, harmonious relationship between both parties.

Communicative and Diplomatic Functions

One of the most interesting functions to analyze is the communicative and diplomatic functions in both traditions. Pasambahan serves as a very subtle and effective tool for adat diplomacy. In the context of Minangkabau society, which is structurally complex, Pasambahan enables sensitive communication (such as dowry negotiations, division of responsibilities, or conflict resolution) to be conducted in a polite and non-offensive manner.

Example of diplomatic function in Pasambahan:
kanari bukan kanari sajo
kanari anak urang padang
bukan ambo kamari kamari sajo
dicari samo rang sumando, mako ambo datang

Basiocuang also has a communicative function, but it is more open and direct. Diplomacy in Basiocuang focuses more on explicitly conveying hopes and expectations while maintaining politeness. This characteristic reflects the open Malay culture that still upholds ethics and politeness.

The following table summarizes the comparison of communicative functions between Pasambahan and Basiocuang:

Communication function	Pasambahan (Minangkabau)	Basiocuang (Kampar)
Social-Hierarchy	Enforcement of matrilineal hierarchy	Family unification, more egalitarian
Educational	Specific Minangkabau traditional values	Universal family values
Ritual-Symbolic	Legitimization of traditional marriage	Symbol of harmony and unity
Diplomacy	Subtle, implicit, complex	Open, direct, simple
Context	Strict traditional structure	More flexible and adaptive

Representation of Cultural Identity in Pasambahan and Basiocuang

The analysis of cultural identity representation in Pasambahan and Basiocuang reveals that both traditions not only function as communication media but also serve as powerful "identity markers" for the Minangkabau and Kampar Malay communities. Through their form, content, and context of implementation, these traditions represent and reinforce the collective identity of their respective communities.

Minangkabau Identity in Pasambahan

Pasambahan stands as one of the most defining cultural expressions of Minangkabau identity, encapsulating the values, social structures, and worldviews of the community. Its textual and performative elements reveal how Minangkabau society articulates and preserves its cultural essence through ritualized oral discourse.

A central aspect of this identity is the matrilineal system, which is prominently reflected in the language and roles embedded within Pasambahan. Key kinship terms such as kamanakan (sister's child), mamak (maternal uncle), and kaum (matrilineal clan) frequently appear, emphasizing the foundational importance of maternal lineage. The dialogic flow of Pasambahan, which often positions women as initiators or holders of authority, further demonstrates the pivotal role of women in the Minangkabau adat structure.

The philosophical foundation of Minangkabau culture—expressed through the principle adat basandi syarak, syarak basandi Kitabullah—is also evident in Pasambahan. Ritual speech consistently intertwines customary guidance with Islamic moral teachings, illustrating the deep integration of religious values into local tradition. This fusion reflects a cultural identity rooted in the mutual reinforcement of adat and Islam.

Local wisdom likewise permeates the imagery and metaphors used in Pasambahan. References to mountains, rice fields, rivers, and native flora and fauna are not merely decorative; they serve as symbolic articulations of the community's intimate relationship with the natural landscape of West Sumatra. Through these ecological metaphors, Minangkabau identity is expressed as one intertwined with its environment.

Finally, the highly organized nature of Pasambahan mirrors the complexity of Minangkabau social structure. Ritual exchanges follow strict rules regarding form, sequencing, and etiquette, reflecting the strongly hierarchical and systematized character of Minangkabau social life. The precision with which Pasambahan is performed underscores a cultural identity deeply embedded in order, hierarchy, and adherence to adat norms.

Example of Minangkabau Identity Representation in Pasambahan:

dicacah mako dicacah, dicacah pinang dilapau
dilacik ujuong jo tampuok mamakan nasi dalam katidiang
rancak ruponyo adat di minangkabau
kok barek samo dipikuo kok ringan samo dijinjiang

Kampar Malay Identity in Basiocuang

Basiocuang serves as a distinctive expression of Kampar Malay identity, reflecting social values, family norms, and cultural aesthetics that differ from the Minangkabau-centered Pasambahan. Its stylistic and thematic elements convey the principles and priorities of the Kampar Malay community in ritual contexts.

A defining feature of Kampar Malay identity is openness and hospitality, which is evident in the accessible and straightforward style of Basiocuang. The metaphors employed are generally universal and easily comprehensible, reflecting a cultural orientation that embraces external influences and promotes social inclusivity. This stylistic simplicity contrasts with the more hierarchical and metaphorically dense nature of Pasambahan, highlighting the egalitarian tendencies within Kampar Malay society.

Family values form the core of the Kampar Malay identity and are central to the content of Basiocuang. Themes commonly revolve around marriage, husband-wife relationships, and broader familial responsibilities, emphasizing the importance of domestic harmony and the sustenance of family institutions. Through these themes, Basiocuang functions as both guidance and reinforcement of social norms tied to family life.

Historical influences of the Malay kingdoms are subtly embedded in Basiocuang through the occasional use of terms such as panglima tua (senior commander) and penghulu (village head), indicating a hierarchical dimension within Kampar society. While this hierarchical element is less pronounced than in Pasambahan, it nonetheless contributes to the broader cultural and social identity of the community.

Finally, the aesthetic dimension of language remains a significant marker of Malay identity. Basiocuang maintains poetic diction and fluid linguistic patterns, demonstrating the Kampar Malay appreciation for linguistic beauty. Although simpler than the elaborate rhetoric of Pasambahan, the elegance of Basiocuang reflects a balance between clarity, accessibility, and stylistic refinement inherent to Malay literary tradition.Example of Kampar Malay Identity Representation in Basiocuang

> *Uma godang batingkek, talotak di kampuong bau, kato panjang dipasingkek, diambiok sodo nan parolu, dipandang kiyi jo kanan, ditengok iliu jo mudiok, dek ala pulo upo nan tampak mandaki ka kampuong taatak, manuun ka Koto Lamo, hidangan nasi nan talotak, manyuwuo kito makan basamo, tumbuo di nasi samo dimakan, tibo di ayu samo diminum, baang ado sodo nan ado sojak di ujuong sampai ka pangke, sadetu kato den antau.*

Comparative Analysis of Identity Representation

A comparative examination of identity representation in Pasambahan and Basiocuang highlights distinct patterns that reflect the social and cultural priorities of their respective communities. Pasambahan embodies a highly specific and localized Minangkabau identity, rich with adat terminology and references unique to Minangkabau society. In contrast, Basiocuang conveys a more universal expression of Kampar Malay identity, emphasizing values and practices that resonate across broader Malay cultural contexts.

The complexity of Pasambahan mirrors the intricate social hierarchy and codified structure of Minangkabau society. Its multilayered metaphors, hierarchical dialogue, and structured ceremonial protocols reflect an identity deeply rooted in adat and social stratification. Basiocuang, by contrast, manifests a simpler and more straightforward identity, consistent with the egalitarian and accessible nature of Kampar Malay culture. Its direct expressions and adaptable style underscore a communal orientation that privileges family relations and social harmony over formal hierarchy.

Another dimension of difference lies in the cultural focus of each tradition. Pasambahan emphasizes an adat-centered identity, with ceremonial exchanges reinforcing adherence to customary rules and social order. Meanwhile, Basiocuang prioritizes family-centered values, centering on domestic responsibilities, marital guidance, and intergenerational harmony. This divergence illustrates how collective identity is negotiated differently in the two communities, reflecting their distinct social structures and cultural imperatives.

The comparison reveals a contrast in terms of cultural preservation and adaptation. Pasambahan tends to maintain traditional forms and resist external influence, reinforcing the

continuity of Minangkabau adat over generations. Basiocuang, conversely, demonstrates greater openness and flexibility, accommodating external influences while preserving core Malay values. Together, these patterns underscore the diversity of identity representation within ritual pantun traditions in Sumatra and highlight the dynamic ways in which oral literature functions as both a repository and an active expression of cultural identity.

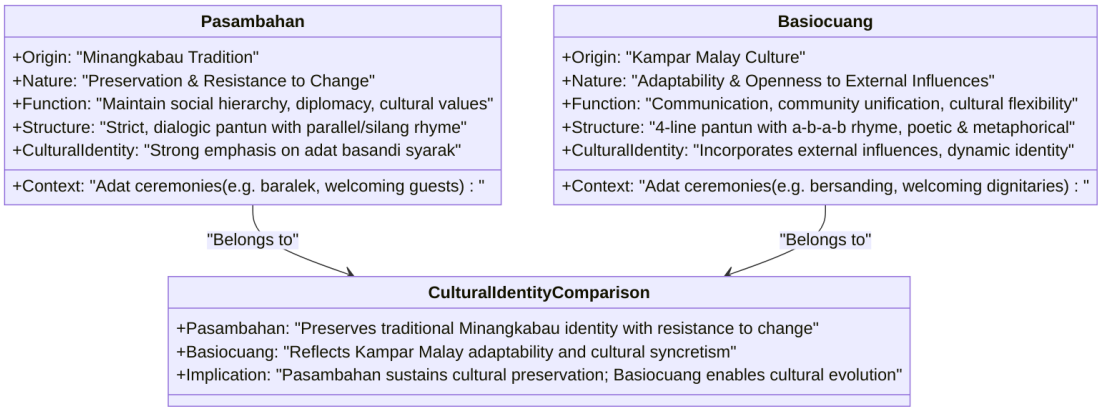

Diagram of Comparative Identity Representation in Pasambahan and Basiocuang

Implications for Cultural Preservation

The analysis of identity representation in Pasambahan and Basiocuang has significant implications for cultural preservation efforts. Both traditions, with their distinct characteristics, require preservation approaches tailored to their respective cultural contexts. For Pasambahan, preservation must focus on maintaining the integrity of the Minangkabau adat system as the context that gives meaning to this tradition. Without a deep understanding of the Minangkabau adat system, Pasambahan loses its meaning and function. Therefore, efforts to preserve Pasambahan must be integrated with the preservation of the Minangkabau adat system as a whole. For Basiocuang, preservation focuses more on maintaining family values and Malay linguistic aesthetics. Due to its more universal and adaptive nature, Basiocuang has the potential to be developed as part of character education curricula or as a medium for teaching Malay language and literature in schools.

Discussion

Reconstruction of the Historical Relationship between Pasambahan and Basiocuang

Based on the results of the comparative analysis, it can be concluded that although Pasambahan (Minangkabau) and Basiocuang (Kampar) developed in two different cultural systems, there is a possible historical relationship connecting both traditions. Geographically, Minangkabau and Kampar are located on the same island of Sumatra and have had a long historical interaction, primarily through trade and migration routes. The similarity in basic structure (four lines with a cross-rhyme pattern) and ritual function (as a medium of communication in traditional ceremonies) indicates that both traditions may have originated from the same root, namely the ancient Malay pantun tradition, which later developed differently according to the cultural context of each region. The differences that emerged, such as structural complexity, diction, and hierarchical function, were influenced by differences in social systems (matrilineal vs. patrilineal) and the historical background of each community.

This hypothesis is supported by the fact that both regions were once part of ancient Malay kingdoms and had intensive cultural interactions. The migration of Minangkabau people to Riau (including Kampar), which occurred centuries ago, may have also brought cultural influences, including the pantun tradition, which was later adapted to the local context.

Theoretical Implications for Comparative Literature Studies

The results of this study make a significant contribution to the development of comparative literature theory, particularly in the study of oral literature. The findings of this study indicate that:

1. **Structural-Functional Approach**: The approach that combines structural and functional analysis has proven effective in comparing oral literary traditions that develop in different cultures. Structural analysis alone is insufficient to understand the essence of oral traditions, as their meaning and social function lie in their context of use.
2. **Cultural Context as a Determinant of Form**: This study confirms that cultural context, including social systems, values, and history, plays a crucial role in determining the form and development of oral literary traditions. The differences between Pasambahan and Basiocuang cannot be adequately understood without considering the differences in the social systems of Minangkabau (matrilineal) and Kampar Malay (patrilineal).
3. **Oral Literature as a Living System**: This study reinforces the view that oral literature is not a static text but a dynamic system that continues to evolve according to the social and cultural needs of its supporting community. Pasambahan and Basiocuang continue to adapt to social changes while maintaining their functional essence.
4. **Multidimensional Comparative Methodology**: This study shows that the comparative method in oral literature studies must be multidimensional, encompassing not only textual comparison but also comparison of context, function, and socio-Semantic aspects.

Practical Implications for Oral Literature Preservation

The findings of this study have important practical implications for efforts to preserve oral literature in Indonesia, particularly the Pasambahan and Basiocuang traditions:

1. **Contextual Approach in Preservation**: Oral literature preservation efforts must adopt a contextual approach that considers the cultural system in which the tradition lives. For Pasambahan, preservation must be integrated with the maintenance of the Minangkabau adat system, while for Basiocuang, preservation must focus on family values and Malay linguistic aesthetics.
2. **Holistic Documentation**: The documentation process of oral literature should not be limited to text recording alone but should also include the context of performance, social interaction processes, and the cultural meanings contained therein. Video documentation and ethnographic notes are essential for capturing the holistic dimensions of oral traditions.
3. **Inter-generational Transmission**: Preservation efforts must prioritize effective inter-generational transmission mechanisms. This can be done through the integration of oral literature in formal and non-formal education curricula, as well as creating spaces for young people to be directly involved in oral tradition practices.
4. **Creative Adaptation**: Preserving oral literature does not mean fossilizing traditions in their most authentic form but allowing creative adaptations that are relevant to contemporary contexts without losing their cultural essence. Pasambahan and Basiocuang can be developed into various creative forms that suit the needs of young people.
5. **Multi-stakeholder Collaboration**: Preservation efforts require collaboration between government, academics, adat practitioners, local communities, and the private sector. This collaboration is essential to ensure the sustainability and relevance of oral literature in modern society.

Challenges and Opportunities in Preserving Pasambahan and Basiocuang

This study identifies several challenges and opportunities in preserving Pasambahan and Basiocuang:
Challenges:

1. **Modernization and Globalization**: The flow of modernization and globalization brings changes in values and lifestyles that threaten the existence of oral traditions. Young people tend to be more interested in global popular culture than local oral traditions.

2. **Decline in the Number of Practitioners**: The number of skilled practitioners of Pasambahan and Basiocuang continues to decline, especially among young people. Many senior practitioners have passed away without sufficient successors.
3. **Difficulty in Contextualization**: Pasambahan and Basiocuang are closely related to the context of traditional ceremonies, which are increasingly rarely performed completely. Without adequate traditional contexts, these traditions lose their meaning and relevance.
4. **Limited Documentation**: Although some documentation efforts have been made, many variants of Pasambahan and Basiocuang remain poorly documented, especially those developing in rural areas.

Opportunities:

1. **Revival of Cultural Awareness**: There is a resurgence of awareness of the importance of cultural preservation among the community, especially educated young people. This phenomenon can be utilized to mobilize support for oral literature preservation.
2. **Digital Technology**: Advances in digital technology open up new opportunities for documentation, dissemination, and learning of oral literature. Digital platforms can reach a wider and younger audience.
3. **Cultural Preservation Policies**: The government has issued various cultural preservation policies and programs that can be utilized to support efforts to preserve Pasambahan and Basiocuang.
4. **Cultural Tourism**: Pasambahan and Basiocuang have the potential to be developed as cultural tourism attractions that can provide economic value to local communities while preserving traditions.
5. **Academic Collaboration**: This study opens up opportunities for further academic collaboration between universities in West Sumatra and Riau in the study of oral literature and cultural preservation.

Recommendations for Further Research

Based on the findings of this study, several recommendations for further research can be proposed:

1. **In-depth Ethnographic Studies**: In-depth ethnographic studies are needed on the practice of Pasambahan and Basiocuang in the context of contemporary community life. Such research can provide a richer understanding of the dynamics of change and adaptation of oral traditions in the face of modernization.
2. **Linguistic Analysis**: Further research can focus on linguistic analysis of Pasambahan and Basiocuang, including phonological, morphological, and syntactic studies that can reveal more about the unique aspects of each tradition.
3. **Broader Comparative Studies**: This research can be expanded by comparing Pasambahan and Basiocuang with other ritual pantun traditions in the Nusantara region, such as pantun traditions in other parts of Indonesia and Malaysia.

CONCLUSIONS

This comparative study of Pasambahan (Minangkabau) and Basiocuang (Kampar) reveals several key insights regarding their structural characteristics, communicative functions, and cultural significance. Although both forms share a fundamental four-line structure with cross-rhyme patterns, the analysis demonstrates clear structural divergence. Pasambahan embodies a more elaborate and hierarchical composition, closely aligned with the stratified and adat-centered Minangkabau sociocultural system. In contrast, Basiocuang maintains a simpler and more flexible structure, reflecting the egalitarian and family-oriented values of the Kampar Malay community. Functionally, the two traditions operate within distinct communicative domains. Pasambahan serves as a medium of adat diplomacy, reinforcing social hierarchy and matrilineal values. Basiocuang, on the other hand, functions primarily as a unifying tool that transmits moral and familial values in everyday social interactions. These differences illustrate the adaptive nature of oral traditions in responding to the

social needs of their respective cultural environments. Both traditions also act as markers of cultural identity. Pasambahan embodies a highly specific, ritualized, and culturally bounded Minangkabau identity, whereas Basiocuang represents a more universal and accessible expression of Kampar Malay identity. The findings underscore that oral literature not only conveys aesthetic expression but also preserves systems of meaning, values, and identity.

This study also highlights a notable gap in comparative research on ritual pantun traditions across Sumatran ethnic groups. The results emphasize the need for broader cross-ethnic comparative studies to deepen our understanding of Nusantara's oral literature landscape.

Despite contemporary pressures from modernization, Pasambahan and Basiocuang remain culturally relevant due to the universal values they embody—polite communication, respect for tradition, and the maintenance of social harmony. Their preservation is therefore not limited to safeguarding textual or performative forms, but also to sustaining the cultural worldviews embedded within them. In the context of globalization, protecting these oral traditions becomes essential for strengthening cultural identity and ensuring continuity of local wisdom for future generations.

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