



Analysis of the Meaning of Denotative in the Lyrics of Baghandu "Kutang Barendo": Philosophy of Language Study

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ABSTRACT

The Baghandu oral literary tradition inherent in the Kampar community, Riau Province, is now facing semantic dynamics that threaten its integrity due to the loss of the younger generation's ability to parse old vocabulary. This study aims to analyze the philosophy of language from the aspect of the denotative meaning of the Baghandu text "Kutang Barendo". The analysis uses a thematic interactive model approach through a qualitative approach. The results of the study: 1) kutang in verse-1 refers to women's underwear, while barendo refers to the decorative edge of the cloth with a decorative hole pattern; the lexicon *tampuong sayak babulu* refers to the part of the coconut shell that still has coconut fiber attached naturally; the word *ati* denotatively refers to internal body organs that are biologically related to human subjects; 2) the word *baghandu* in verse-2 refers to the ritual activity of lulling a child to sleep through a soothing singing rhythm; the lexicon *crib* denotatively refers to a simple tool for lulling a baby to sleep that is designed to be rocked rhythmically; the word *baliuong* has a clear and objective denotation as a carpentry tool that resembles an axe with a transverse blade; 3) the words *boghek* and *ghingan* in verse 3 are absolute physical measurements of the mass of an object that are independent of subjectivity; the lexicon *jauo* and *dokek* precisely refer to the measured distance of geographical space; 4) the word *lolok* in verse 4 refers to a state of total natural rest for the entire body and mental consciousness; the lexicon *jago* indicates a transitional state that marks consciousness from sleep; 5) the word *sicerek* in verse 5 refers to the endemic *Clerodendrum serratum* plant; *lapako* refers to a type of wild plant that grows in damp or swampy environments; the lexicon *ketek* is a physical measurement that contrasts with *besar*, while *lalaku* refers to actions, gestures, or physical action.

Keywords : *denotative, lyrics of baghandu, philosophy of language*

Analisis Makna Denotatif pada Lirik Baghandu "Kutang Barendo": Kajian Filsafat Bahasa

ABSTRAK

Tradisi sastra lisan Baghandu yang melekat di masyarakat Kampar, Provinsi Riau, kini menghadapi dinamika semantik yang mengancam integritasnya karena hilangnya kemampuan generasi muda untuk mengurai kosakata lama. Penelitian ini bertujuan untuk menganalisis filsafat bahasa dari aspek makna denotatif teks Baghandu "Kutang Barendo". Analisis menggunakan pendekatan model interaktif tematik melalui pendekatan kualitatif. Hasil penelitian menunjukkan: 1) kutang dalam bait-1 merujuk pada pakaian dalam wanita, sedangkan barendo merujuk pada pinggiran kain yang bermotif lubang; leksikon *tampuong sayak babulu* merujuk pada bagian tempurung kelapa yang masih memiliki serat kelapa yang melekat secara alami; kata *ati* secara denotatif merujuk pada organ dalam tubuh yang secara biologis berhubungan dengan manusia; 2) kata *baghandu* dalam bait-2 merujuk pada aktivitas ritual menidurkan anak dengan irama nyanyian yang menenangkan; leksikon *buaian* secara denotatif merujuk pada alat sederhana untuk menidurkan bayi yang dirancang untuk diayunkan secara berirama; Kata *baliuong* memiliki denotasi yang jelas dan objektif sebagai alat pertukangan yang menyerupai kapak dengan mata pisau melintang; 3) kata *boghek* dan *ghingan* dalam ayat 3 adalah pengukuran fisik absolut dari massa suatu objek yang independen dari subjektivitas; leksikon *jauo* dan *dokek* secara tepat merujuk pada jarak terukur dari ruang geografis; 4) kata *lolok* dalam ayat 4 merujuk pada keadaan istirahat alami total untuk seluruh tubuh dan kesadaran mental; leksikon *jago* menunjukkan keadaan transisi yang menandai kesadaran dari tidur; 5) kata *sicerek* dalam ayat 5 merujuk pada tanaman endemik *Clerodendrum serratum*; *lapako* merujuk pada jenis tanaman liar yang tumbuh di lingkungan lembap atau rawa; leksikon *ketek* adalah pengukuran fisik yang kontras dengan *besar*, sedangkan *lalaku* merujuk pada tindakan, gerak tubuh, atau aksi fisik.

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INTRODUCTION

In a nation's cultural landscape, oral traditions hold a central position in the sustainable transmission of profound cultural values. However, their existence is currently facing a multidimensional risk of degradation. According to data from the Language Development and Fostering Agency (2024), of the 718 regional languages in Indonesia, dozens have reached a status of high to critical vulnerability, due to the increasingly apparent breakdown in the chain of knowledge transmission between generations. This phenomenon is not unheard of in Riau Province, where the Baghandu tradition—a form of lullaby unique to the Kampar people—is experiencing similar existential pressure.

Comprehensive archives and documentation of regional literature show a significant downward trend in the frequency of this tradition's performance within families and community groups, in line with the expansion of digital media exposure that dominates daily life. The alienation experienced by the younger generation from this kind of oral literary manifestation not only has the potential to extinguish a unique artistic product but also systematically erase the rich historical documentation, structured social system, and authentic material reality of the Kampar people of the past, all of which are inherently encrypted in their mother tongue.

Academically and methodologically, this phenomenon of semantic degradation demands a critical and in-depth study through the discipline of philosophy of language, with a particular emphasis on a semantic approach to precisely analyze the main variable, namely the denotative meaning contained in the lyric object of "Kutang Barendo." This lyric is one of a collection of popular works of art within the Baghandu tradition as a whole. The philosophy of language fundamentally views language not as a passive and neutral instrument of communication, but as a mirror that actively represents and shapes perceptions of external reality (Wittgenstein, 1922, in *Tractatus Logico-Philosophicus*).

Through the study of denotation—which by definition refers to conceptual, objective, and literal meaning without the addition of subjective interpretation (Alston, 1964)—this analysis seeks to systematically map the direct correlation between linguistic signs such as words or lyrical verses and their concrete, material referents in the real world, including physical objects, observable actions, or verifiable historical events. A deep philosophical understanding of this denotative meaning provides an absolutely necessary epistemological foundation as a preliminary step before proceeding to decipher the figurative meaning, satire, or other rhetorical elements that encompass and enrich the text as a whole.

The ideal or normative condition (*das sollen*) desired is that the lyrics of the song "Kutang Barendo" can be fully and deeply understood by the community speaking it, especially the younger generation, as a text that explicitly refers to concrete entities in the lives of the Kampar people. These lyrics should serve as a comprehensive oral encyclopedia, preserving not only tangible cultural artifacts but also structured social behavior, as well as the natural and geographical conditions of the local community at the time when this tradition was first formulated. However, the current empirical reality (*das sein*) actually displays a striking anomaly; the lyrics of "Kutang Barendo" are often reproduced and sung again in various contemporary entertainment platforms, even adapted to modern musical rhythms, solely as a commodity of light entertainment, jokes, or humorous songs without any depth of meaning.

This creates a stark gap between the pronunciation and phonetic reproduction of texts and modern society's deep ontological understanding of the physical and material referents they actually refer to. Many young speakers have completely lost knowledge of the concrete forms, precise literal references, or pure, basic meanings of the ancient vocabulary that underpins the lyrical structure, giving rise to the phenomenon of meaning alienation.



What is the essence of the denotative aspect of the philosophy of language in the lyrics of the Kutang Barendo baghandu? That is the sole formulation of this research problem.

This study aims to determine the results of the analysis of the philosophy of language in the lyrics of the Kutang Barendo baghandu. This study is limited to denotative meaning.

Unfortunately, this semantic and ontological gap has not been adequately addressed or resolved by previous academic research. At least three previous studies have directly or indirectly examined the existence and dynamics of the Baghandu tradition. First, Anggita & Elmustian (2020) study detailed the speakers' linguistic creativity in the form of spontaneous additions of fillers or lyrical improvisation. However, this research focused purely on performative and descriptive linguistics without addressing the philosophical dimension. Second, Susanti's (2016) research exclusively examines the implications of Baghandu singing for the teaching of Social Studies (IPS) at the elementary school level, with a full focus on its sociological function and educational application within the formal curriculum. Third, Utami's (2023) work specifically highlights strategies for preserving ancestral culture in Sungai Liti Village, with the primary focus of analysis being the perspective of cultural anthropology and communal practices.

A critical and comparative review of these three studies consistently reveals a fundamental methodological and theoretical limitation: the Baghandu text "Kutang Barendo" has never been subjected to an ontological and referential structural analysis through the lens of systematic language philosophy. Therefore, there is a very urgent and strategic research gap that needs to be filled, namely through an in-depth philosophical analysis of denotative meaning, to save this text from the risk of permanent semantic distortion due to the loss of traces of its authentic and historical material references.

This research bears high urgency from both academic and practical perspectives, with the

potential for broad and measurable impact. Academically, this study will fundamentally shift the research paradigm on oral traditions in Riau, moving from an approach initially limited to descriptive preservation to a more incisive and in-depth critical philosophical analysis. It will also significantly enrich the literature on applied philosophy of language, particularly on the diverse objects of Nusantara oral literature. Practically, this research will produce a comprehensive and reliable inventory of literal meanings, which can serve as a theoretical and methodological foundation for all ongoing regional literary archiving efforts.

The most substantial measurable impact of this research is the preservation of material artifacts and sociocultural realities of the Kampar community from a bygone era from the threat of total extinction. This will provide a strong and solid theoretical foundation for future researchers who intend to examine more complex aspects of connotation, subtle satirical elements, or processes of structural deconstruction in the same or similar manuscripts.

Based on the logical arguments and rationale carefully presented above, this study precisely focuses on answering the main research question: "How does the structure of denotative meaning in the lyrics of Baghandu "Kutang Barendo" represent the material and sociocultural realities of the Kampar Riau community from a philosophy of language perspective?" This research question aligns with the stated research objective, namely to identify and classify the variables of denotative meaning in the object text of the lyrics of Baghandu "Kutang Barendo," which establishes a strong philosophical correlation between language as a symbolic system and empirical external reality. This is thus useful for compiling documentation of meaning that is precise, accurate, and appropriate to its historical context. Furthermore, this philosophical context can be enriched by references to Wittgenstein, who emphasized language as a logical picture of the world, where denotation forms atomic propositions that are true if they correspond to the facts.

METHOD

This study uses a qualitative research approach. Fraenkel et al. (2012), Balaka (2021), Razak (2017), Afifuddin & Saebani (2002) state that a qualitative approach is appropriate for social research.

The qualitative approach is fully oriented towards the discipline of philosophy of language as its primary and integrative framework. Specifically and operationally, a philosophical semantic approach is applied in depth to dissect the architecture of denotative meaning in Baghandu's lyrics "Kutang Barendo," with the primary goal of discovering and mapping the precise ontological relationship between linguistic expressions and their material referents in the observable and verifiable real world. Through this holistic approach, language is no longer viewed merely as an arbitrary sign system, but as an authentic representation of the concrete material reality and structured social order of Kampar society (Kaelan, 2002), emphasizing the ontology of language within the context of local culture.

The data in this study are verbal and consist of words, phrases, and clauses contained in the Baghandu lyrics "Kutang Barendo," which inherently contain strong referential content to tangible physical objects or observable social behavior. The primary data sources, which serve as primary references, are transcribed manuscripts and documentation of Riau regional literature that have been officially and authentically archived at the Riau Provincial Language Center from 2024 to 2025, ensuring reliability and contemporaneity. As additional reinforcement and validation, this study also utilizes rich secondary data sources, including a comprehensive dictionary of the Kampar regional language, detailed ethnographic records of Kampar culture from a historical perspective, and authoritative and canonical literature on the philosophy of language to support and validate the interpretation of the literal meaning found empirically.

RESULTS

Before data analysis is conducted, the research data is presented. The research data in question is the lyrics of Baghandu Kutang Barendo itself.

Baghandu Kutang Barendo Lyrics

Eklola kutang barendo

Tampuong sayak babulu

Kadang-kadang ati amak ibo

Takonang maso daholu

Eklola lace bra

Hairy coconut shell

Sometimes a mother's heart

becomes pity

Remembering the past

Amak baghandu manyuo lolok

Lolokla sayang dalam buaian

Hek lahek nak baliuong pahek

Baladang nak ka ghimbo jauo

Dapek padi nak saghibu gonok

Untuk pananti nak sayang kau godang

Baghandu's mother told him to sleep

Sleep darling in a swing

Hek lahek nak baliuong pahek

Go farming in a distant forest

Get even a thousand rice

To prepare you for when you grow up

Godangla nak kau doghe

Godang nak bulio kan tompek manyuo

Amak manyuo jo sughayo

Suo panatong nak boghek jo ghingan

Juo panjopuik jauo jo dokek

Kan kawan panompuo ghimbo nan longang

Hurry up, my son grows up

So that mother has a place to give orders

Mother told me to lift heavy and light weights

Which can pick up from near and far

And as a friend through a quiet forest



Lolok la sayang nak amak ondukan
Amak baghandu manyuo kau lolok
Lolok baiko jago la baliok
Jago katiko litak nak makan
Jago katiko awi nak minum
Go to sleep, darling, mother sings right
Baghandu mother so that you sleep
Later, after sleeping, wake up again
Wake up hungry and want to eat
Wake up when you are thirsty and want to drink

Lolok la nak sayang lolok
Lolok la kau nak dalam buaian
Sicerek nak lambah lapako
Awak ketek nak ubah lalaku
Nak bulio sayang ughang di awak
Sleep, dear child, sleep
Sleep, child, in a swing
Just a little bit more hungry
I'm still small enough to change my behavior
To be loved by everyone

1. Denotative Meaning of Verse 1

The denotative meaning of verse 1 begins with the mapping of the word "Kutang Barendo." Denotatively, "kutang" refers to underwear worn by women, while "barendo" (or "berenda") literally refers to the decorative edge of the fabric patterned with decorative holes. The lexicon "tampuong sayak babulu" literally and precisely refers to the part of a coconut shell that still naturally retains its coconut fiber. In the context of these lyrics, the word "ati" (heart) denotatively refers to an internal organ biologically related to a human subject, such as "amak" or "mother." Although in modern Indonesian it also carries metaphorical spiritual overtones, the priority remains on the literal, physical meaning. The lexicon "daholu" (formerly) functions as an objective and neutral time descriptor, referring precisely to a past period that has passed.

2. Denotative Meaning of Verse 2

The word "baghandu" technically and functionally refers to the ritual activity of lulling a child to sleep through the rhythm of a soothing song. The word "cradle" denotatively refers to a simple tool for lulling babies to sleep, designed to be rocked rhythmically. The word "baliuong" (adze) has a clear and objective denotation, referring to a carpentry or woodworking tool shaped like an axe with a transverse blade. The word "padi" biologically refers to the *Oryza sativa* plant, the primary source of rice, while "saghibu" (thousand) represents a factual number with a value of ten to the third power. The word "godang" (large) denotatively refers to a dominant physical size or the biological growth process of humans from infancy to adulthood.

3. Denotative Meaning of Verse 3

Verse 3 is predominantly filled with words with denotative meanings related to dynamic physical action and mass measurement. The word "doghe" (rapid or fast) refers to the intense flow of time or measurable speed of movement. The words "boghek" (heavy) and "ghingan" (light) are physical measures of mass that are absolute and independent of subjectivity. The lexicons *jauo* (far) and *dokek* (near) precisely refer to spatial distances measured geographically and empirically. The word *panjopuik* (picker) literally refers to an individual who goes to fetch or bring someone or something. Meanwhile, *ghimbo* (jungle or forest) objectively refers to a vast area of land dominated by wild trees that have not experienced human intervention.

4. Denotative Meaning of Stanza 4

The analysis focuses on the fundamental physiological domain. The word *lolok* (sleep) denotatively refers to a state of complete natural rest for the entire body and mental consciousness. The lexicon *jago* (wake) indicates a transitional state that marks the end of sleep or the process of

regaining consciousness. The word *litak* (hunger) has the denotation of a physical sensation arising from an empty stomach and an urgent need for food, while *awi* (thirst) is a physiological condition that specifically requires replenishment of bodily fluids. The words *eat* and *drink* directly refer to the act of inserting solid or liquid objects into the oral cavity to maintain biological survival.

5. Denotative Meaning of Verse 5

Verse 5 reveals distinctive local flora words: *sicerek*, which denotatively refers to the endemic *Clerodendrum serratum* plant, and *lapako*, which refers to a type of wild plant that thrives in damp or swampy environments (*lambah*). The word *awak* literally refers to oneself or the subject speaking in the narrative context. The lexicon *ketek* (small) refers to physical size in contrast to *godang*, while *lalaku* (behavior) refers to actions, gestures, or physical actions that are fully observable by the sense of sight empirically. The entire lexicon in this manuscript collectively demonstrates a strong and factual correspondence between linguistic sound symbols and the material reality of the *Kampar* region, forming an ontological naming system.

DISCUSSION

In verse 1, line 1 contains the phrase "*Eklola kutang barendo*." This line functions as a pointer. The word "*Eklola*" means "this is" (look at this), which is used to point to an object or also serves as a sweetener at the beginning of the song. Meanwhile, "*kutang barendo*" is the object being pointed to, namely women's underwear decorated with lace. Denotatively, this line indicates the existence of a physical object, namely women's underwear, namely a bra decorated with lace. In *Kampar Malay* culture, the word "*kutang barendo*" is considered vulgar/taboo to say, let alone sing. In line 2, there is the phrase "*Tampuong sayak babulu*" (hairy coconut shell). This line is a noun phrase meaning coconut shell, and "*babulu*" meaning having hair or coarse fibers. This line

refers to a real natural object, namely a coconut shell. Line 3, "*Kakal-kadang ati amak ibo*" (Sometimes a mother's heart feels sorry for her) is a declarative sentence about feelings. The word "sometimes" indicates a time period, not always. The subject is "*ati amak*" (a mother's heart/feelings), and the predicate or condition is "*ibo*" (feeling sad or sorry). This sentence states a concrete fact about the psychological condition or feelings of a mother, who at certain times repeatedly experiences sadness, sorrow, or pity in her heart.

Meanwhile, line 4, "*Takonang maso daholu*" (Remembering the past) functions as a cause-and-effect sentence that explains the third line. The word "*takonang*" means spontaneously or accidentally remembered (reflexive). The object being remembered is "*maso daholu*," namely the past or a time that has passed. This line shows the process of the mother's brain or mind automatically replaying memories of events or incidents she experienced in her youth or in the past.

Overall, when sorted by their linguistic function, the verses This text moves from what is visible to the eye to what is felt by the mind. Lines 1 and 2 depict tangible inanimate objects (a lacy bra and a coconut shell). The presence of these objects then becomes the driving force behind the linguistic function in lines 3 and 4, depicting a tangible change in a mother's feelings (sadness) due to her sudden return to the past.

The results of this text analysis align with Gottlob Frege's theory of reference (*Bedeutung*), which states that a word's denotative meaning is determined by its relationship to a real object in the physical world (Frege, 1948). The presence of concrete objects such as "lacy bra" and "coconut shell" in the first two lines serves as a concrete empirical reference. According to Bertrand Russell, direct observation of these physical objects provides a logical foundation for humans to recognize and construct knowledge about their own mental experiences (Russell, 1910).



Operationally, the shift in focus from the inanimate objects at the beginning of the line to the mother's sadness at the end demonstrates that grammatical structure functions to stimulate psychological awareness. This pattern aligns with the study of Alwi et al. (2010), that the denotative descriptive structure in traditional literature is used to build a real setting before expressing the mental condition of the character. When the mother's memory returns to the past, the language here is operating a mental fact that has logical truth because it is triggered by *realitas indrawi di sekitarnya* (Searle, 1969).

Philosophy of Language, Stanza 2. Based on Gottlob Frege's (1948) theory of reference, a word's denotative meaning is considered valid if it directly refers to a real object or action in the physical world. In Stanza 2, the grammatical analysis of line 4 ("*Berladang lah nak ke hutan yang jauh*") precisely uses the words *ghimbo* (forest) and *jauo* (far) to refer to empirically measurable geographic space and physical distance. Furthermore, in line 5 ("*Mengdapatkan padi even a thousand*"), the words *padi* and *saghibu gonok* (even a thousand) function as precise measures of physical quantity. According to Bertrand Russell's (1910) view, the use of a concrete lexicon and absolute mass measurements provides a logical foundation for language to objectively describe the reality of the external world without the influence of human subjectivity.

Operationally, the relationship between these lines operates using a clear cause-and-effect logic. The physical act of farming in line 4 is carried out to produce quantifiable material in line 5, which then becomes concrete capital in line 6 ("*For provisions when you grow up later*"). According to John Searle (1969), descriptive clause structures that use straightforward words like this function to establish real facts in life. This pattern aligns with the grammatical study of Alwi et al. (2010), which shows that the placement of words with denotative meaning (such as space, distance, and

quantity of material) in traditional literary structures aims to anchor the text's message in the certainty of rational and logical reality.

Philosophy of Language, Stanza 3. The analysis of denotative meaning in Stanza 3 consistently uses a physical lexicon that refers to objective measurements of mass, speed, and space. In line 1 ("*Hurry up, my child grows up*"), the word *doghe* (rapid/fast) grammatically functions as an adverb indicating the measurable rate of time and intensity of physical growth. Furthermore, the clause in line 4 (lifting heavy and light loads) uses the words *boghek* (heavy) and *ghingan* (light), which denotatively refer to absolute mass measurements in physics. According to Gottlob Frege's (1948) theory of reference, these words have logical truth value because their referent (*Bedeutung*) is empirical and free from human subjectivity. This affirmation of material reality forms the basis for language to convey messages clearly and rationally.

Operationally, this text builds spatial logic (space) and concrete action in the following lines. Line 5 (*Yang bisajemput dari tempat dekat dan jauh*) uses the words *jauo* (far) and *dokek* (near) as indicators of definite geographical distance, and the word *panjopuik* (picker) as the subject performing the act of physical mobility. This relationship is completed in line 6 with the word *ghimbo* (forest), which refers to a vast, concrete natural object. Based on John Searle's (1969) theory of speech acts, this series of descriptive clauses serves to establish the word-to-world direction of fit. This traditional literary pattern, as examined by Alwi et al. (2010), deliberately places words with measurable denotative meanings to anchor a child's future hopes in the logical certainty of the material world.

Philosophy of Language, Stanza 4. The analysis of denotative meaning in Stanza 4 focuses on the universal and absolute human physiological lexicon for survival. In lines 1 and 2, the word "*lolok*" (sleep) grammatically functions as an

action verb referring to the body's biological state of rest and a pause in mental consciousness. Conversely, in line 3, the word "jago" (waking) signifies a real transitional state of physical consciousness. According to Gottlob Frege (1948), this biological lexicon has a clear empirical reference (*Bedeutung*) in the real world, so the statements in the clauses contain objective truth values free from subjective interpretation.

Operationally, lines 4 and 5 establish a logical causal relationship between bodily sensations and the act of fulfilling them. The clauses *jago katiko litak nak makan* (wake up when hungry and want to eat) and *jago katiko awi nak minum* (wake up when thirsty and want to drink) place the words *litak* (hunger) and *awi* (thirst) as signs of the body's need for fluids and energy, which are immediately followed by the physical actions of eating and drinking. According to John Searle's theory (1969), this straightforward language structure functions to operationalize institutional facts about basic human biological needs. The placement of this denotative lexicon of physical needs, as noted by Alwi et al. (2010), serves to anchor the literary text to the most fundamental and rational realities of life.

Philosophy of Language, verse 5. The analysis of denotative meaning in verse 5 focuses on the environmental lexicon and physical behavior observed in the real world. In line 3 (*Sicerek nak lambah lapako*), the word *sicerek* grammatically acts as a noun referring to a local plant (*Clerodendrum serratum*), and *lapako* refers to wild plants in the *lambah* (valley/swamp) area. Based on Gottlob Frege's (1948) theory of reference, these local flora names have valid empirical references (*Bedeutung*) in concrete geographic space. The direct relationship between linguistic symbols and material reality in the Kampar region demonstrates the existence of a logical and objective correspondence theory of truth.

Operationally, this text connects physical conditions with social demands in the following lines. The clause in line 4 (*Masih kecil nak ubahlah*

behavioral) uses the word *ketek* (small) as an objective indicator of physical size-age, and the word *lalaku* (behavior) has a denotative meaning of physical actions that can be observed through the senses. According to John Searle (1969), this instruction to change behavior functions as a directive speech act aimed at changing real-world conditions in accordance with words (word-to-world). This pattern aligns with the view of Alwi et al. (2010), where physical lexicon and concrete behavior in traditional literature are used denotatively to build a rational moral foundation so that the subject can be accepted by his social environment in line 5.

CONCLUSION

Based on a philosophical semantic analysis of the Baghandu manuscript "Kutang Barendo," it can be concluded that the denotative meaning in this text does not operate lexically (the meaning of a word is detached), but rather is proven through grammatical and operational functions that have logical truth value.

Grammatically, empirical evidence of truth is constructed through the structure of object-indicating clauses and precise indicators of physical size. For example, the deictic construction in verse 1 (*Eklola kutang barendo*) grammatically directly presents a real physical object, reinforced by the adjective phrase of absolute mass in Stanza 3 (*boghek jo ghingan*) and the indicator of geographical space in verse 2 (*ghimbo jauo*). Operationally, these stanzas function using causal logic (cause and effect) that drives the speaker's psychological awareness and biological actions. This is evident in the operational meaning of Stanza 1, where the visual observation of an inanimate object in lines 1 and 2 directly triggers the mental reaction of sadness in lines 3 and 4 (*takonang maso daholu*). This operational logic also underlies the biological needs system in verse 4, where the transition of physical condition (*jago*) becomes an absolute requirement for the body's energy-



fulfilling actions (litak nak makan / awi nak minum).

This novel finding from this philosophical study of language proves that these grammatical and operational functions collectively construct an authentic "material and physiological encyclopedia." This manuscript successfully connects linguistic symbols directly with physical referents in the real world (naming theory), ranging from the domestic realm (kutang, sayak, buaian), local flora (paddy, sicerek, lapako), to concrete behavior observable by the senses in verse 5 (ubah lalaku). This study successfully fills a gap in the philosophical scholarship on Riau oral literature, which has previously been dominated by aesthetic approaches. Thus, the Baghandu manuscript "Kutang Barendo" proves to be an ontological document that records traces of material civilization and the logical consciousness of the Kampar people.

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