

Tradition of Pacu Jalur in Kuantan Singingi

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Abstract:

Kuantan Singingi is one of the regencies in Riau province. It is rich in cultural arts, languages, customs, traditions, etc. One of them is the tradition of pacu jalur in Kuantan Singingi (a.k.a Rantau Kuantan). This tradition has existed for a long time and it is still exist until now due to the community of Kuantan Singingi still preserve it. As the result, the tradition of pacu jalur has a very high cultural values. Pacu jalur is a rowing regatta with traditional long boat typical of Kuantan Singingi (Kuansing). It held every year to celebrate the Independence day of Republic Indonesia and also includes traditional ceremonies typical of Kuansing. Pacu Jalur festival is a traditional festival emerged from a rich history of Kuantan Singingi and has survived various iterations for more than a century. The purpose of this study is to describe the tradition of Pacu Jalur in Kuantan Singingi, from the history of Pacu Jalur to the celebration of Pacu Jalur Festival, so that the outside community will know more about this tradition. Descriptive qualitative methods were used in this study. Observation, interview, and documentation were used to collect data. From this study, it can be concluded that there is a need to study revitalization of pacu jalur with the result whole processes, activities and arts related to pacu jalur activities are documented and are copyrighted as the tradition of Kuantan Singingi community, because this tradition is the great pride for them.

Keywords:

tradition; pacu jalur; history of pacu jalur

I. Introduction

The tradition of Pacu Jalur is a festival of pacu jalur become a national event (Suwardi, 2007: 126). Pacu Jalur is the largest annual festival for the people of Kuantan Singingi, Teluk Kuantan, especially the people that stay in the area along the Kuantan River. This tradition is one of the proud traditions of the people of Kuantan Singingi Regency in particular and the people of Riau Province in general.

The celebration of Pacu Jalur tradition is highly anticipated by the local communities or outside communities because it is only held once a year. However, due to the situation and conditions of the Covid-19 pandemic that has hit the world for almost three years, the culture of Kuansing, pacu jalur was also affected and stopped for two years. The reason is to prevent the spread of Covid-19 in Riau, especially in Kuansing Regency. With the absence of pacu jalur tradition due to Covid-19 the last two years, it is a new history for the people of Kuansing. Because, from the Dutch era, the pacu jalur has always been held every year.

The tradition of pacu jalur consists of 3 (three) parts, including: (1) Mini Pacu Jalur, which is followed by all sub-districts or villages of Kuantan Singingi, (2) Exhibition of Pacu Jalur, which is followed by all the regencies of Riau Province, Organizations, Agencies and Other Companies, as well as foreign parties who have pacu jalur (3) Traditional of Pacu Jalur,

which is followed by all participants of the existing jalur (Government of Kuantan Singingi Regency: 2003). In this study, researchers focused on the tradition of pacu jalur in Kuantan Singingi, starting from the introduction of pacu jalur, history of pacu jalur to the celebration of pacu jalur. This study is very relevant to the study conducted by Syaiful Bakri, a student of the Out-of-School Education study program, Department of Education, Faculty of Teacher Training and Education, Riau University, in 2012, entitled "A Study of Pacu Jalur Tradition in Banuaran Village, Kuantan Hilir District, Kuantan Singingi Regency." The essence of this study focused on the introduction of pacu jalur found in Banuaran, Kuantan Singingi.

Every village in Kuantan Singingi district has jalur to be raced or contested. The existing jalur in Kuansing is about 150 jalur. In fact, there are some villages that have two or three jalur (Government of Kuantan Singingi, 2011;1-2). It shows that the society love the local culture, the tradition of pacu jalur. However, recently many traditional arts and cultures are almost extinct. It can be see that many young people no longer care about the traditions or culture of their own region. Moreover, there is a lack of knowledge and information about such traditions and cultures. The worrying thing is that certain local arts, cultures or traditions exist that claim to be their regional traditions or arts. An example is the festival of pacu jalur, this can be seen from the similarity of the rowing regatta which is almost similar to pacu jalur in Kuantan Singingi.

Based on the description above, researchers are interested in conducting a study entitled The Tradition of Pacu Jalur in Kuantan Singingi. In this case, the researcher will describe the tradition of pacu jalur so that the outside community will know more about this tradition and can know that it becomes a specific features of Kuantan Singingi. This is an effort to preserve regional arts so that they are not lost in the future.

II. Review of Literature

2.1 Tradition

Tradition comes from the Latin: *traditio*, it means habit or custom. In the simplest sense, it is something that has been done for a long time and is part of the life of a community. Usually it comes from the same country, culture, time, or religion. According to Soerjono Soekanto (2009), a tradition is an activity that is performed repeatedly by a group of people. According to Bastomi (1990), tradition is the spirit of a culture, and with tradition, the cultural system becomes solid. If the tradition is abolished, the culture is finished.

According to the KBBI, tradition is understood as everything inherited from ancestors. In the anthropological dictionary, traditions are the same as customs, namely magico-religious habits from the life of an indigenous people that include cultural values, norms, laws, and rules that are interrelated and then become a system or regulation that is already stable and includes all the ideas of the cultural system of a culture to regulate human actions or acts in social life (Ariyono & Aminuddin, 1985). In the dictionary of sociology, on the other hand, it is interpreted as a belief in a descending manner that can be maintained (Soekanto, 2009). Tradition can also be described as a habit inherited in a society, which can cover all complexes of life due to its broad character, so it is not easy to provide it with appropriate details and treat it similarly, because tradition is not a dead object, but a living tool that also serves living people (Rendra, 2000).

The most essential thing about tradition is the presence of information that is passed from generation to generation, both written and oral, because without this information a

tradition can die out. In another sense, tradition is a custom passed down from generation to generation that is still practised in society, because tradition is the transmission of norms, rules and customs. According to Piotr Sztompka (2011), tradition is a set of material objects and ideas that originated in the past but still exist today, have not been destroyed, damaged or forgotten. According to Van Reusen (1992), tradition is a heritage or norm of customs, rules, treasures. But tradition is not something that cannot be changed. Since it is man who creates traditions, he is also the one who can accept, reject and change them (Peursen, 1976).

2.1 *Jalur*

The word *jalur* in the Malay dialect of Rantau Kuantan, it is difficult to find an exact equivalent in meaning in Indonesian. Nevertheless, the explanations in various Indonesian dictionaries and the Council Dictionary can help to understand the word, for example, W.J.S. Poewadarminta (1966: 227) explains that *jalur* is a long thin object; Sulchan Yasyin (1997: 231) explains that *jalur* is a small canoe made from a tree, a *belongkang* boat; the Council Dictionary (2005: 602) explains that *jalur* is a boat made dredged from wood. It is made from a whole wooden tree without being split or cut and spliced into pieces making of a sailboat, which is also long and large.

The explanations the above dictionaries can explain and describe *jalur* at least from the point of view of the Malays in Kuantan. In the Kuantan Singingi dialect, *jalur* is a boat used as the main means of transportation for villagers in Rantau Kuantan along the Batang Kuantan River in the early 17th century. The *Jalur* consists of a large tree that is hundreds of years old. *Jalur* length ranges from 20 to 30 meters, width 1 to 1.5 meters, *jalur* load 40 to 60 people, with a central space width 1 – 1.25 meters (UU. Hamidy, 2005: 8).

In the social life of the Kuantan community, *jalur* is a form of culture that is passed down from generation to generation. For the people of Rantau Kuantan, *Jalur* has its own meaning, both for themselves and for the villagers. So it is not perfect for a village if its people do not have *jalur*. *Jalur* is cultural work that have their own aesthetic value and also involve creativity and imagination. This can be seen in some of the cultural arts found on *jalur*, such as carving art, painting art, dance art, musical art, and literary art. Therefore, it can be said that *jalur* is an attempt by the people of Rantau Kuantan in the past to satisfy human needs for a sense of beauty while serving as a connoisseur of that beauty.

2.3 *Pacu Jalur*

According to Hamidy, the word *pacu jalur* consists of two words, namely *pacu* and *jalur*. It refers to a spure or rowing race. *Pacu* means a race in Indonesian. The definition of *pacu* in *pacu jalur* is an effort of several *jalur* paddled and removed at the same time, and the winner is the first *jalur* to reach the final stake/finish line, or the regional term called *ulak stake* (Suwardi: 1984 / 1985). *Pacu jalur* is thus a tradition of the Kuantan Singingi people in rowing competition using traditional boats characteristic of the Kuantan Singingi (Kuansing) that have survived to thisday. The rowing race or *Pacu Jalur* Festival is held once a year to celebrate the Independence Day of the Republic of Indonesia and also includes traditional ceremonies typical of the Kuansing area. This race is a rowing team competition in which only men between the ages of 15 and 50 participate. One team competes against another team rowing their own *jalur*.

Pacu Jalur is a rowing regatta on traditional routes characteristic of the Kuantan Singingi (Kuansing) area that has survived to this day. It is held every year to celebrate the Independence Day of the Republic of Indonesia and also includes traditional ceremonies

typical of the Kuansing region, usually held every August. *Pacu Jalur* Festival is a traditional festival that originated from the rich history of Kuantan Singingi and has been celebrated in different variations for more than a century. Generally, *Pacu Jalur* means a contest, a race, a struggle to win. *Pacu Jalur* in its form is the result of the culture of the community, which has its own characteristics and values. *Pacu Jalur* is a cultural tradition that continues from colonial times to the present. *Pacu Jalur* is not only on the agenda of cultural tourism in Riau Province, but has also been included in the national agenda of cultural tourism. Originally, *Pacu Jalur* was held by the people of Teluk Kuantan in the villages along the Kuantan River to celebrate Islamic holidays such as the Maulid of Prophet Muhammad SAW, Eid Mubaraq, 1 Muharam and so on. This race was not originally rewarded but was just a way to celebrate these days (Suwardi:1984/1985).

III. Research Method

Qualitative research is the opposite of quantitative research. Qualitative research includes information about the main phenomenon being studied in the research, the research participants, and the location of the research. Qualitative methods refer to research procedures that produce descriptive data, i.e, what people say, both orally and in writing, what people do, which essentially depend on human observation and refer to the person in his or her own language and distillation (Bogdan & Taylor, 1993: 4). The method used in this study is a qualitative method conducted in Kuantan Singingi, Riau, with data collection techniques through literature review and field research using observation, documentation, and interviews. This study is a qualitative research using a descriptive method, which is a method of describing reality or empirical phenomena objectively with data in the form of words, figures, and not numbers (Moleong, 2017). Data analysis is an inductive, ongoing process in which data were abridged, sifted, read, and reread (Creswell, 2014). This qualitative study begins by summarising the data, then arrange information to understand and analyse the data, and then draws the conclusion as an act of the researcher.

IV. Result and Discussion

The result of this study is the description the tradition of *Pacu Jalur* starting with the history, the process of making the *jalur*, the process of celebrating the *Pacu Jalur*. The results of the study were obtained through interviews and observations in several villages in Kuantan Singingi, supporting data were also obtained from literature studies relevant to this study.

4.1 History of *Pacu Jalur*

The history of the *Pacu Jalur* begins in the 17th century, when the *jalur* was the main means of transportation for villagers in Rantau Kuantan, an area along the Kuantan River located between the Hulu Kuantan District upstream and the Cerenti District downstream. At that time, land transportation was not yet developed, so the *jalur* served as an important means of transportation for the villagers. *Pacu Jalur* was already known to the Kuansing since at least 1900. Initially, the *jalur* was used to welcome honorable guests such as kings or sultans, nobles, the leaders (*penghulu*), and *datuk-datuk* who visited the Kuantan area. The *jalur* was engraved with the design of an animal head, such as the head of a snake, crocodile, tiger, etc. It is usually decorated with decorations, such as umbrellas, rigging, cloths and shawls, center poles (*gulang-gulang*), waves (*maonjai*/ruder places), etc. Since 1905 the *jalur* has been held as a race or *dipacu* and has since been known as PACU JALUR, which means *jalur* held as a race was raced or *dipacu*. *Pacu Jalur* activities are held in villages along Batang Kuantan to celebrate various Islamic holidays such as Maulid of Prophet Muhammad, Eid Mubaraq, Islamic New

Year (1st Muharram), etc. The winner of the *pacu jalur* is usually rewarded by the leader (*penghulu*) in the form of a *Marewa*. *Marewa* is a flag in the shape of a triangle made of colorful fabrics with laces on the edges. It is presented to the fourth winner, and the size of the *marewa* is a yardstick to determine winners one, two, three and four. At that time, in some villages, there was no reward for the winner of the *jalur*. However, after the winning *jalur* usually ends with a meal of traditional local foods such as *konji*, *godok*, *lopek*, *paniaram*, *lida kambiang*, *golek fruit*, *malako*, etc (Hasbullah).

Since the arrival of the Dutch in Taluk Kuantan in 1905, the Dutch continued the *Pacu Jalur* activities and exchanged the purpose and date of the celebration on August 31 to celebrate the birthday of Queen Wilhelmina. *Pacu Jalur* activities in the Dutch era began on August 31 to September 1 or 2. The celebration of *pacu jalur* lasts is contested for two or three days depending on the number of *jalur*, as explained by Datuk Juhar (93 y.o). In the Dutch era, the number of *jalur* was not as big as today where there are hundreds of *jalur*, while the number of *jalur* was only between 20 and 30 *jalur* at that time. He added that the activity of *pacu jalur* was performed by the students who came from the nearby village along the Kuantan River and performed a ceremony by singing *wilhelmus*, the national anthem of the Netherlands at that time. Until 1950, *pacu jalur* had not returned to the cultural life of the Kuantan Singingi people, and in 1951 and 1952, after the Japanese era and Dutch aggression, *jalur* returned to the life of the Kuantan Singingi community where the celebration times and purpose of *pacu jalur* are performed to commemorate Indonesian Independence Day. Teluk kuantan and Baserah are two sub-districts that always hold *Pacu Jalur* Festival every anniversary of Independence Day.

After Independence Day, a *Pacu Jalur* was held once a year to celebrate Independence Day on August 17. *Pacu Jalur* activities last three to four days and usually begin on August 4. However, if Indonesian Independence Day falls in the month of Ramadhan, the *Pacu Jalur* event is brought forward to early August or July. Nowadays, *pacu jalur* is a national tourist calendar event held every year from August 23 to 26, except in 2011, the anniversary of the Republic of Indonesia, where *pacu jalur* used to be celebrated earlier because it coincided with the fasting month of Ramadhan. This is to avoid disturbing the Moslem population in the performance of their duties (Kuantan Singingi Government, 2011;10-11).

4.2 Tradition of *Pacu Jalur*

The tradition of *pacu jalur* is one of the national cultures in the municipality of Rantau Kuantan which is still maintained by the residents of the Rantau Kuantan area. This tradition is an existing tradition of Rantau Kuantan municipality, which has a very high cultural values and has been preserved by the people of Rantau Kuantan for a long time. *Pacu jalur* is not only a rowing regatta with the traditional long boat typical of Kuantan Singingi (Kuansing) between one boat and another, but also a tradition and custom deeply rooted in the people of Rantau Kuantan. *Pacu jalur* is driven by about 60 people and is as old as the traditions of other Rantau Kuantan such as *Silat*, *Batobo*, *Randai*, *Rarak*, and *Kayat* (Hamidy, 1982:56).

This tradition, typical of the Kuansing region is held once a year to celebrate the Independence Day of the Republic of Indonesia, from August 23 to 26. Hundreds of boats and thousands of rowers participate in this festival, and it is attended by hundreds of thousands of visitors and tourists from home and abroad. The summit of *pacu jalur* activities was held in Tepian Narosa, Kuantan Tengah District, Teluk Kuantan, Kuantan Singingi. Before the *pacu jalur* festival was held at the national level, it was first held at the rajon level. Each rajon consists of 2 to 4 sub-districts.

There are many cultural elements in *pacu jalur* tradition. It is found from carving art, painting art, dance art, musical art and literary art.

1. Carving Art

The carving art contained in the tradition of *pacu jalur* can be seen in the miniature making of the *jalur*. Miniature *jalur* are carved and sculpted works of art made of wood with a size of 30 to 50 cm. These miniature *jalur* are often seen at the *pacu jalur* festival. This miniature can serve as a decoration in the home.

2. Painting Art

The painting art in the tradition of *pacu jalur* can be seen in the paintings on the *jalur*, which are controversial, for example in the form of dragon head paintings, centipede paintings, crocodile paintings and other paintings depicting the Malay customs in Riau.

3. Dancing art

The dancing art found in this tradition of *pacu jalur* is the *sombah carano* dance. This dance is a welcoming dance and ceremony for the honored guests. The *sombah carano* is danced by male and female dancers, with the male dancers dancing the sword dance, which is a symbol of the fence of the land as the protector of the community and the guests. Meanwhile, the female dancers carry a *carano* containing a betel leaf with lime (*kapur sirih*) to be consecrated to the guests. This dance offering is a symbol of openness, brotherhood, and acceptance with a sacred and sincere heart. (Kuantan Singingi Department of Arts, Culture and Tourism, 2007). The *Sombah Carano* dance is performed on certain occasions. For example, at the opening ceremony of *Pacu Jalur* Festival, school farewells, etc.

4. Musical art

The musical art contained in the tradition of *pacu jalur* can be seen in the musical instruments used in the *pacu jalur* festival, including accordion, violin, *jedor*, *jimbe*, *kotuk-kotuk*, gong, tambourin, *calempong*, a musical instrument used for dance accompaniment. The musical instrument that has become prevalent in the *Pacu Jalur* tradition is the *calempong* or *talempong*. The *calempong* is a percussion instrument made of metal, bronze or iron with a round shape. It is hollow at the bottom while at the top there is a protruding round mallet with a diameter of about five centimeters. *Calempong* has different tones. The sound of *calempong* is produced by a pair of wood struck on the surface. At the *Pacu Jalur* Festival, this *Calempong* music will be a special background in itself.

5. Literary art

The literary arts contained in this tradition of *pacu jalur* include rhymes or poems, traditional poetry, mantras used by *jalur* shamans (*dukun jalur*) in making *jalur*, and so on.

a. Process of Making the *Jalur*

The *jalur* is made by various processes. It is a lengthy process and takes a lot of time to become a *jalur* that can be raced or *dipacukan*. The process involves labor, cost and other things. Everything must be discussed when making the *jalur* to achieve the goals. From the results of an interview with the informants, Mr. Zul (54 y.o) and Mr. Taufiq (39 y.o), it can be concluded that the process of making the *jalur* is as follows:

1. *Rapek Banjar* (Meeting of villager)

The meeting of the committee to make the *jalur* began with the presence of *canang banjar* beaten by a person appointed by the village headman (*kades*), the *canang* man. *Canang* is a musical instrument in the form of a single *calempong* that is beaten by a *canang* man at night when delivering several announcements in the village. The *canang* man's job is to inform and announce the meeting to make the *jalur*. The *canang* man would go around the village and beat the *canang* who was about ten houses away, and so on to the border of the village. Over time the *canang* man used invitation letters or, more modernly, means of communication (cell phone) through social media to inform the announcement. In *rapek*

- banjar*, a *jalur* committee (formerly called *partuo/patua*) is elected to take care everything necessary in making the *jalur*. The committees involved are: 1) *Partuo/Patua*, a committee or organisation consisting of a community figure in a *banjar* or a village. 2) *Dukun jalur* or the shaman of the *jalur*, a person appointed by the *partuo* as the supervisor of the *jalur*. 3) *Anak pacu* or paddler, which is a group of people who are on the *jalur* and paddle the *jalur*. This includes: the dancer, the *congang* man, the paddler/rower, the *timbo* man, the helmsman, and the *onjai* man. This committee is, of course supported by the villagers as tradition dictates that togetherness and teamwork are paramount in order to strengthen kinship. At this meeting, the entire process of the *pacu jalur* was discussed, both in terms of manpower, procurement of timber for the *jalur*, the cost and the necessary equipment.
2. *Mancari Kayu* (Finding the timber)
After the *banjar* assembly made a decision, the timber for the *jalur* was sought in the forest. The timber used for the *jalur* is not only choosy, it is usually waterproof and does not split easily. On the other hand, it is important that the timber has a large diameter and is long. The types of timber that are selected and are good and in good condition include: *Kure, Kayuung, Banio, Tonam, Meranti Sogar*, etc.
 3. *Manobang Kayu* (Cutting down the timber)
After the timber was found, the role of the shaman of *jalur* is very necessary in cutting the timber. The shaman of *jalur* will begin the ceremony by giving *semah* (ritual offerings) to *mambang* (kind of the spirit) as the requirement to cutting down the timber without any obstacles from the *mambang*.
 4. *Mangabung Kayu* (Cutting the timber)
Mangabung means cutting the top of the timber after measuring the required length for the *jalur* when it has fallen. In this process, other activities are also performed to clean the entire timber to be shape and the timber around it to speed up the other process.
 5. *Malopeh Benang* (Removing the thread)
Removing the thread means performing measuring activities with thread. With this thread, the handyman can estimate the size ratio on each section of the *jalur* to be made. Each handyman has his own section.
 6. *Pendadaan* (Making the *jalur* body)
Pendadaan is defined as a work to make the body part of the *jalur*. It is made from the upper part of the timber. This process is done by leveling the top of timber from the base to the end. It took three days.
 7. *Mancaruk* (Dredging the timber)
Dredging means to dredge the flattened part of timber. In this process, the timber was perforated so that it was of equal thickness in each of its parts. This process usually took 3-7 days.
 8. *Manggiliang* (Grinding the *jalur*)
Grinding consists of bringing the outside or edge of the *jalur* into a slender shape like a boat. This process should be done extra carefully and slowly.
 9. *Manggaliak/Menelungkup* (Inverting the *jalur*)
It means to invert the *jalur*. Usually it is relatively heavy and requires a lot of manpower. In this process the handyman not only invert the *jalur*, but also removes the second rope, which is to measure and straighten the shape of the *jalur*.
 10. *Mambuek Poruik* (Making the belly)
This process is usually performed after the *jalur* has been inverted. It is quite complicated and requires special skills, as the belly of the *jalur* must be shaped curved in balanced from the prow to the steering wheel. Both sides or edges of the *jalur* must also be made in balanced.
 11. *Mambuek Lubang Kakok* (Making the *kakok*'s holes)

In this process, the hole on the *jalur* is made with a drill. This hole as a control tool for the handyman to measure the thickness of the *jalur* belly. It is also to prevent the *jalur* from splitting when is curing lead. These holes are made on the belly part of the *jalur* at a distance of 50 cm in the longitudinal direction and 15 cm in the transverse direction. These holes are later covered again with hardtimber corresponding to the size of the holes. The cover timber is called *kekok*.

12. *Manggaliak/Meneleantang* (Sprawling the *jalur*)
It means to sprawl the slender and light *jalur*.
13. *Manggantuang Timbuku* (Hanging the *timbuku*)
Timbuku is the bump as the seat. It is made parallel between the two sides of the *jalur* belly lengthwise with a distance of about 60 cm each *timbuku*. In this process, the handymen also clean or smooth the *jalur* belly evenly and balanced.
14. *Mambontuak Haluan Kemudi* (Forming the prow of steering)
In this process the prow to be made is accurately measured. The size of prow ranges from 1-1.5 meters. Then the steering is made with a size of about 2 meters.
15. *Maelo Jalur* (Pulling the *jalur*)
After the prow and steering are formed, the *jalur* is considered half finished and can be taken to the village. This process requires a lot of manpower and a long time enough, i.e., it may take five or six weeks. Because the semi-finished *jalur* will be pulled manually and will be done a ceremony, it is called *Maelo Jalur* ceremony. Before the *maelo jalur* process, the *canang* man announces the *Maelo Jalur* event to pull the *jalur* from the forest to the village. Nowadays, however, the villagers perform the *maelo jalur* with construction machinery to be more practical and efficient. In the past, all villagers participated in the process of *maelo jalur*. In this event, it became a place to find a mate and even infidelity occurred, because people were together for more than a month.
16. *Manghaluibkan* (Smoothing the *jalur*)
After the *jalur* arrived in the village, the *jalur* was smoothed then. In this process, there are two tasks, namely smoothing the rough parts of the *jalur* and fixing the inappropriate size of the *jalur*.
17. *Melayur Jalur* (Curing the *jalur*)
This process is curing the *jalur* is done for 5 hours in inverted position and for 3 hours in sprawl position after lifting the *jalur* onto *rampaian* (fumigation place) 1.20 meters high.
18. *Mambori Namu* (Naming the *jalur*)
The naming of *jalur* is important and usually has a specific meaning. The name is usually given by the decision of the villagers or the shaman based on the result of the meeting. The name of the *jalur* is varied, such as: the name from *mambang* or its place (e.g. *Tuah Kori*, *Siluman Buayo Danau*, *Dewa Ruci*, etc.), from the beast or venomous animals (e.g. *Mantiko Limbek Putiab*, *Siposan Rimbo*, *Harimau Paing Tuah Nagori*, etc.), from the sacred community figure (e.g. *Keramat Jubah Merah*, *Pendekar Sati Rantau Kuantan*, *Datuak lebar dado*, etc.), from the sponsor (i.e. Linggar Jati RAPP, Siguntuang Sati Riau Pos, Garuda Putih RZ-MM).
19. *Mengbias Jalur* (Decorating the *jalur*)
In this process is the *jalur* is decorated beautifully. In decorating the *jalur*, it is necessary to paint the name of the *jalur* or carve with a design related to the *jalur*.
20. *Penurunan Jalur* (Sending down the *jalur*)
The final process is the finished *jalur* is sent down into the river to lower the *jalur* into the water. The sending down of the *jalur* is called “*Jalur Turun mandi*”.

The finished *jalur* consists of the following parts: 1) *Luan / baluan* (prow, it serve as a seat and dance place for the dancer of the *jalur*, 2) *Talingo dopan* (it serves as a place for a rope to anchor the *jalur* in the river so that it does not drift, and as a decoration), 3) *Panggar* (it serves as a seat the paddlers), *Tembuku* (it is a place for *panggar*), *Timbo ruang* (it is the middle of the *jalur* to scoop and throw water), *Talingo belakang* (it is as decoration), *Kamudi* (steering/control, it is for the *onjai* man), *Lambai-lambai* (it is for the handle of the *onjai* man and as decoration), *Pinggiran badan jalur* (it is the edges of the *jalur* as decoration).

b. Process Pacu Jalur Festival

From various sources, especially from the results of interviewing Mr. Rusli (60 y.o) and Mr. Awan (42 y.o), it appears that there are the process of *pacu jalur* festival from the beginning to end. Before starting *pacu jalur*, the opening ceremony of *Pacu Jalur* Festival in Kuansing Riau was first held in *Lapangan Limuno*, Taluk Kuantan. In this ceremony, Malay cultural attractions are presented, including the dance of *Sombah Carano* as the opening of this ceremony. The dance is a welcome guest. Another performance is the *Manyokok* dance, which tells about the villagers' fishing activities, as well as traditional poems. The ceremony was then closed with a colossal folk dance. This dance tells about everyday life. Interestingly, at the end of the performance, all guests were invited to dance together on the *Lapangan Limuno* as a satge.

After the opening ceremony in *Limuno* is over, all the guests of honor proceed to *Tepian Narosa* to open the festival of *pacu jalur* event. It is officially opened with a unique sign by sounding the *Cagak/Meriam* three times. On the first bang, the *jalur* teams line up on the starting line with their bibs. On the second bang, they are in a ready position to paddle. And the last bang, each *jalur* teams paddle the *jalur* to the finishing line in a competitive lane. The size, quantity and capacity of the *jalur* do not matter in this race, as it is believed that the magical power of the *mambang* and the power of the *jalur* shaman (*dukun jalur*) who controls the *jalur* determine the *jalur*'s victory.

A knockout system is used in this race. Thus, the losing *jalur* team is should not allowed to compete again. In the meantime, the winners are voted back to determine the first winner. This event lasted for 4 days. The winner will be announced on the evening of the last day. Before the announcement of the winner, a folk performance and *Randai* Kuansing will be shown first, then the winner will be announced by the regent of Kuansing. After the winner is announced, the winner of the *jalur* will be paraded around the city and around the winner's village. The winner receives a *Marema* or flag that is hoisted in the winning village for one year, and is taken back to the next edition of the *Pacu Jalur* Festival. This is an honor for the villagers as the winner in *pacu jalur* event.

V. Conclusion

Based on the results of the study conducted, it can be concluded that the tradition of *pacu jalur* is a tradition and custom deeply rooted in the people of Rantau Kuantan, Kuantan Singingi. But not all societies are of this view including young people. This study described the tradition of *pacu jalur* in Kuansing, so that the community knows more about this tradition, both the local community and the outside community, especially the young generation. In addition the tradition of *pacu jalur* has a very high cultural value, and there are many processes that occur in this tradition. Starting from making the *jalur* until the competition takes place. And this requires a lot of time and costs a lot of money. This procession is very significant for the local community, and it is hoped that this tradition will not be lost for Kuansing culture.

In addition, it can be noted that there are many kinds of activities in other areas, even though this pacu jalur is a characteristic of Kuansing culture. Therefore, a copyright should be created for this tradition of pacu jalur so that it can be preserved and can be still enjoyed by the next generation because it is part of the hard work of the Kuansing community and a pride for the Kuansing community.

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