

PANTUN ON 25th LITERARY PRATICUM EVENT OF RIAU UNIVERSITY

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Abstract: Pantun is an oral literature that contains elements of learning. Pantun has become a tradition that cannot be separated in daily routines, especially in Malay culture. Reply to Pantun is a tradition that functions as a media to develop and to distribute of friendship or silaturahmi between people, so it takes logic to think in conveying meaningful meaning. It does not rule out the possibility of a mismatch pattern that is bound by the structure, considering that this Pantun source is a student in a high school who is still in the process of learning. The standard structure is preferred as the aesthetic basis of the work. The formulation of this problem is how is the Pantun pattern in the 25th literary practicum of the University of Riau? The purpose of the study is to describe the pantun pattern in the 25th literary practicum of the University of Riau. The basic theory is the nature of rhymes. This research is qualitative research, the method used is descriptive. The data collection technique used documentation technique. Analyzing data based on literature study. The results showed that the suitability of the stanzas, rows, rhymes, number of words, number of syllables, content and Sampiran in the pantun shifted from structures which were essentially in accordance with the tradition of pantun structure as old literature which was highly bound. Another finding is that the ability to think quickly in pantun response makes the structure unnoticed in doing Pantun, it prefers sounds or rhymes. The conclusions of the study are that the pantun in the literary practicum experiences a discrepancy with the pantun pattern as old literature. The recommendation of this research should be the learning of rhymes in schools emphasizing on the aspect of structure in accordance with the nature of pantun as the old literature.

Keywords: *Pantun, Event, Literary Practicum.*

Malay culture is a form of complexity, perfection, one of the nature of human culture, many of which can be explained as cultural domains, including Malay History which reveals the genealogy of Malay kings, *Gurindam Dua Belas* Raja Ali Haji, which is full of noble advice about life, Serampang Twelve with motion graceful that twists dynamically, *Makyong* which is said to be abandoned by its supporters, or Pantun which is unique, simple, and full of mystery. One of the representations of Malay culture is through oral literature which is very phenomenal, called pantun. Perhaps it can be said that pantun is a representation of Malay culture. There are many reasons behind the choice of the pantun in this study. The following is an expert quote, Mahayana (Elmustian, 2003, p. 23) regarding the philosophy of rhyme in Malay culture.

First, pantun is listed as one of the products of Malay culture which has long been the object of study by researchers from abroad. Hoesein Djajaningrat's speech on the 9th Anniversary The year of the founding of the High Judge School in Betawi, October 28, 1933, revealed how the rhyme had existed since 1688 attracted the attention of Western researchers. At least 20 writings of Western researchers are discussed. Djajaningrat tends to misunderstand pantun simply because the size used is none other than Western poetry. The effort to understand pantun should be based on thought, size, or perspective of the pantun itself which cannot be separated from the social environment

Second, compared to other types of arts born in the Malay world, pantun is relatively not bound by age, gender, social stratification, and blood relations. There is a kind of pantun, there are also teenage rhymes, adult rhymes, and rhymes of elders who are directly divided into certain categories, such as pantun usik-disturbing, rhyming poetry, teaching rhymes, educational rhymes, and various more categories. This shows that pantun can be played, understood, and applies to all ages. Nobles, state officials, and commoners, rich people or poor people, siblings or not, neighbors or guests, even foreigners, are not prohibited from playing or reading rhymes. Anyone can and has

the right to bounce. That way, pantun applies to everyone. He is free from all ties of age, religion, class, gender, and social class. Pantun becomes like something that lives and lives by its people.

Third, pantun can be used in any place, in various situations, or in any activity. When sad or happy, people can sing pantun. A state official in his official speech, may just slip the pantun. A preacher in his religious sermon, is also beautiful if he includes rhymes between the fatwas or religious lectures he conveys. Likewise, in marriage ceremonies, it may be possible for people to express their advice and advice through pantun. That way, pantun has become an inseparable part of the daily life of the Malay community.

The formulation of the problem of this research is how is the rhyme structure in the 25th Literature practicum of the University of Riau? The purpose of this study was to describe the structure of the rhyme in the 25th literary practicum of the University of Riau. The benefits of this research are theoretical, practical and educative. The problem of pantun is the collective problem of knowledge, application and educational values contained in it.

Looking at a large number of rhymes, there is a kind of tendency that typically marks the appearance. There are at least five trends, namely: (1) Sampiran usually uses imagery language of nature and concrete objects, (2) inter-language relationships in syntactic and semantic units, often illogical, (3) as a consequence of the second item, the sentence is not easy to understand, (4) sentence units in sampiran appear more complex, and (5) remember sampiran emphasizes sound, not meaning, then there is a kind of poetica licentia that is used by pemantun, namely the freedom to deviate from reality, from conventional forms or rules for produce the desired effect.

The tendency that appears in the sampiran turns out not to be seen in the contents or in the next two arrays. The content of pantun mostly reveals (1) cases of behavior, morals, ethics, all of which are left to the individual, (2) inter-language relationships in units of syntax and semantic, can be metaphorical and logical, (3) relatively understandable sentence, (4) using simple sentences, and (5) observing applicable conventions.

Pantun according to Nursalim (2007, p. 177) is an old form of poetry that is bound by the number of rows in one verse, the final rhyme, the number of syllables, and the presence of content. According to Sumiyadi and Memen Durachman (2014, p.12) pantun is a variety of old poems. the verse consists of four lines with the final rhyme of a-b-a-b. Each array usually consists of four words or eight to 12 syllables and provided that the first two lines are always figurative or sampiran, while the actual contents or intentions are in the third and fourth arrays. Another opinion, in general, rhymes consist of four lines (or four lines when written), each row consists of 8-12 syllables, ending with a-a-b-b, or a-b-a-b (Indriawan, 2013. p. 85)

So, pantun is an old poem which generally consists of four lines in each stanza. The first two lines are sampiran, while the last two lines are contents. Each row usually consists of four words or eight to 12 syllables.

Pantun characteristics

Pantun characteristics according to Nursalim (2007, p.177) are as follows:

1. Each row consists of four lines or arrays.
2. In one verse, the first row is the final rhyming with the third row. The second row is the final rhyming with the fourth row.
3. Each line, the number of syllables eight to twelve syllables.
4. The lines in each verse have no or less logical connection.
5. The first and second lines are sampiran, while the third and fourth rows are the contents of the pantun.

According to Santoso (2013, p. 121) the pantun characteristics are as follows:

1. Each verse consists of 4 lines
2. Lines 1 and 2 as a cover
3. Lines 3 and 4 are contents
4. Invite a-b-a-b
5. Each row consists of 8-12 syllables
6. One line consists of 4-5 words
7. Coming from Malay (Indonesia)

The time of this research was carried out from July 2018 to August 2018. This type of research was qualitative. This research uses a descriptive method. This research method is used by describing the results obtained by researchers in the study, then describing the existing data by analyzing and describing the data.

Sources of data in this study are students as contest participants reciprocated at the level of high school / MA level equivalent in the pantun reciprocal competition held by the Student Association of the Indonesian Language and Literature Education Study Program of the University of Riau which consists of eight groups namely As-Shofa B Islamic High School, SMA 8 Pekanbaru, SMA As-Shofa B, SMA Plus Pekanbaru A, SMA 1 Bangko, SMA 1 Mandau, SMA Plus Pekanbaru B, and SMA 1 Pangkalan Kerinci. Each group consists of three people. The data used were obtained from pantun which was verbally conveyed by each participant in the rhyme-backed contest at the University of Riau's 25th literary program. The pantun data obtained in this pantun reciprocal competition is 153 data. Data collection techniques that the author uses in this study are documentation techniques.

Results

The following is a presentation of the results of the research through a recapitulation table of research results.

Tabel 1.Recapitulation of research results

Rekapitulasi Hasil Penelitian Pantun Pada Lomba Berbalas Pantun Praktikum Sastra ke-25																
No.	Nama Sekolah	Instrumen														
		Jumlah Pantun	Jumlah Bait	Jumlah Pantun Bermasalah	Jumlah Baris	Jumlah Pantun Bermasalah	Jumlah Kata	Jumlah Pantun Bermasalah	Jumlah Suku Kata	Jumlah Pantun Bermasalah	Rima	Jumlah Pantun Bermasalah	Sampiran	Jumlah Pantun Bermasalah	Isi	Jumlah Pantun Bermasalah
1.	SMA As-Shofa A	10	0	0	0	0	1	1	3	2	0	0	0	0	1	1
2.	SMAN Plus A	30	0	0	0	0	8	7	2	2	4	4	9	9	7	7
3.	SMA As-Shofa B	3	0	0	0	0	1	1	1	1	1	1	0	0	1	1
4.	SMAN 8 Pekanbaru	26	0	0	0	0	5	2	3	3	2	2	5	5	5	5
5.	SMAN 1 Mandau	35	0	0	0	0	7	5	13	8	3	3	5	5	4	4
6.	SMAN 1 Bangko	12	0	0	0	0	3	2	4	4	1	1	5	5	0	0
7.	SMAN 1 Pangkalan Kerinci	27	1	1	1	1	35	18	31	19	7	7	2	2	1	1
8.	SMAN Plus B	10	0	0	0	0	1	1	1	1	2	2	2	2	0	0
	Jumlah	153	1	1	1	1	61	37	60	40	20	20	19	19	19	19

Based on the recapitulation of the results of the research above, the pantun structure which is not in accordance with the rules lies in the use of the number of words in a row of rhymes. This problem is because in one row the rhymes consist of 6 to 8 words in a row, thus affecting the number of syllables used. Seen here, SMA N 1 Pangkalan Kerinci is the most widely delivered in retrospect, so that the risk of errors is large.

Furthermore, the next stage of this article is the description of research data. The author lists data from each pantun structure that experiences a shift from the rhyme rules.

1. Number of Lines and Lines

SMAN 1 Pangkalan Kerinci

Assalamualaikum Wr.Wb.

This verse only contains one line as the contents of a temple. This clearly violates the rules of rhymes which consist of four lines in each stanza. In addition, in this closing verse, it can also not be found by the elements and also the contents of the pantun itself.

2. Number of Words

SMAN Plus A

Pergi ke siak pakai perahu

Sampai ke siak langsung ke sawah

Oi cik adek abang nak tahu

Apa tanda melayu bermarwah

Pantun has four lines, each row consisting of four to five words. However, the second and third rows in the pantun above have six words that clearly violate the rule of the number of words in a rhyme.

SMAN 1 Pangkalan Kerinci

Jikalau tuan pergi melihat orang meninggal

Janganlah lupe mendoakan

Sudahlah pasti kami orang berintelektual

Karena kami berada di babak sekarang

This verse has an error in the number of words in the first and fourth lines. The first line has six words and the fourth row has six words.

3. Number of syllables

SMAN 1 Mandau

Pergi ke surau belajar bahasa arab

Belajar bahasa arab bersama pak amat

Jike abang tak bisa menjawab

Ingatlah kiamat sudah dekat

Pantun has lines of eight to twelve syllables in each row. In the pantun above, the first row and the second row number thirteen syllables so that it does not meet the line rules in a rhyme.

SMAN 1 Pangkalan Kerinci

Si anak dara bermain sampan

Sambil mengayuh menjala udang

Sekarang giliran kami beri pertanyaan

Apa makna habis manis sepah dibuang

In the pantun above, the third row has fourteen syllables and the fourth row has thirteen syllables.

4. Rima

SMAN Plus A

Berjalan kaki ke pulau dedap

Ditengah jalan bertanye-tanye

Oh cik adek abang nak jawab

Kenakalan remaja jawabannya

Rhyme of pantun consists of rhyme a-b-a-b and rima a-a-a-a. However, the pantun above the rima used is not in accordance with the rules because it uses the rima p-e-b-e suffix

SMAN 1 Pangkalan Kerinci

Jikalau tuan mengacau kelamai

Janganlah mengacau dalam tempayang

Kami bukan sok-sok memandai

Tapi gulai belanlanlah salah satunye

This rhyme has a rhyme error in the second and fourth rows so it has rima i-g-i-e.

5. Session

SMA 1 Mandau

Jikalau hendak pergi ke hutan

Sampai di hutan bertemu buaye

Jikalau itu yang tuan tanyekan

Berkarakter baiklah jawabnye

Sambahan *Jikalau hendak pergi ke hutan/Sampai di hutan bertemu buaye*, it tends to only show oral discourse rather than written discourse. Syntactically, the first and second arrays are indeed acceptable. However, how to explain the relationship *Jikalau hendak pergi ke hutan/Sampai di hutan bertemu buaye*. If these two *larik* sounds, *Jikalau hendak pergi ke sungai/ Sampai di sungai bertemu buaye*, it can be said to be acceptable as a written discourse. Semantically it is not acceptable because crocodiles are not living in the forest, but in rivers or sea.

SMA Negeri 1 Bangko

Ambil madu di sarang tawon

Tawon dijual dengan pak Gusdur

Untuk kepade para penonton

Saye Muhammad Azhari Asnur

An attachment *ambil madu di sarang tawon/tawon dijual dengan Pak Gusdur* tends to only show oral discourse rather than written discourse. Syntactically, the first and second arrays are indeed acceptable. However, how to explain the *ambil madu di sarang tawon/tawon dijual dengan pak Gusdur*. If the two arrays sound, take honey in the nest. *ambil madu di sarang Lebah/madu dijual dengan Pak Gusdur* can be said to be acceptable as a written discourse, but rather the aesthetic impression of natural images does not appear. Semantically it is not acceptable because honey is not produced by Wasps, but Bees.

6. Fill in

SMA 8 Pekanbaru

Mengambil madu niat nak minum

Baru setegunk terdengung-dengung

Tige tuan tampan siape yang punye

Izinkan hambe memberi bunge

The contents of the *Tige tuan tampan siape yang punye/Izinkan hambe memberi bunge* a form of written discourse. The content of the semantic relation is not accepted as the contents of the pantun. The two lines of content only show the unity of meaning that stands alone, open the contents of the pantun. There is no correlative clear meaning of the two lines. But in the aspect of structure it has fulfilled the requirements as the existence of the content itself because it is positioned in the last two lines.

Discussion

Based on the analysis of pantun structures that are part of this study, the existence of pantun shows that the first two lines (*sampiran*) and the two second arrays (contents) pantun, indicate that the pantun is actually a symbol of the Malay thinking realm. Therefore, the creation of pantun is not solely based on the aspect of the existence of the structure which is the characteristic of the rhyme. After all, humans should merge themselves, understand and even be friends with nature as the first indicator in creating the poem itself. The message of pantun is not through the explicit one, more than that figuratively also coloring the contents of the pantun itself.

Mahayana (in Elmustian, 2003; 28) emphasizes that the dominant rhymes utilize natural objects. These images of nature are not only representations of human closeness (Malay) with nature, and at the same time also imply their inability to understand natural phenomena. Therefore, *sampiran* which often uses complex sentences, is illogical, difficult to understand, and overrides from the convention may also be a representation of the form of the audience's unconsciousness. It should also be noted that the contents of the pantun are mostly likely to raise ethical, ethical, moral, or behavioral issues. There, the *pemantun* often melts and almost does not want to reveal himself with a certain identity. He seems to feel safer to be part of nature or take refuge in a circle of nature. So, if van Peursen¹⁴ calls the mystical world marked by fear in humans of ancient forces in life and the universe, then the mentor (Malays) prefers to make friendships with nature. Nature is a part of him that must be treated as humans carry out the norms, ethics, morals, and courtesy that apply in human relations and in relation to the universe. That is how the connection between *sampiran* and content in pantun becomes an important part in the effort to understand the Malay world mind.

Other structures such as words and rhymes are aesthetic elements that cannot be avoided in the process of creating pantun. Pantun as oral literature has shown its identity as representative of Malay people and culture itself. Choosing the right words with logic and facts is very important in bouncing. This objective element is an indisputable fact as a true phenomenon of nature. In addition, the rhyme element in pantun is essential to creating sense values as part of old literature.

The pantun that is the source of this data is the rhyme in the pantun event in the high school level in Riau. The rhymes that are conveyed contain three stages in the process, namely the rhythm of self-introduction, the buying and selling pantun or the question and answer session. The three types of rhymes are seen in this pantun reciprocal race. In general, the language instruments used contain a lot of natural, religious and social elements.

Conclusion and Suggestions

Based on the results of the study can be concluded:

1. The pantun conveyed in the pantun reciprocal competition only pays attention to the structure as an aesthetic identity, without regard to the actual rules of the pantun itself, especially in the rules of words and rhymes.
2. The attachment and the contents of the pantun do not reveal logical elements as part of the element of truth. Sumpul only pay attention to the element of its existence, while the content reveals the question and answer aspect and does not pay attention to the elements of educational values in it.
3. Because of its spontaneity, the rhymes in the creation process are only based on the same sound.

Suggestion

Based on the conclusions, the research suggestions are:

1. It is better to learn pantun in high school more to pay attention to the elements of objectivity, both aspects of structure and meaning.
2. Pantun as an old literature, should always be applied in aspects of human culture that are not only viewed on textual basis, more than that reveals the educational value in it.

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