

# **THE USE OF LANGUAGE IN MALAY PANTUN (TRADITIONAL POETRY) OF BANGKA: A STYLISTIC STUDY**

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## **Abstract**

Malay Pantun is one of the cultural works that remain alive on the island of Bangka. Since it uses language as the medium, it can be analyzed using stylistic study. Through stylistic study of the pantun, it can be found the use of language in the pantun, the attitude pantun reader on pantun convention, and the meaning conveyed in the pantun as well. The Malay pantun of Bangka studied has various patterns of sentences. When viewed from the conventions of writing, there is an indication towards the violation of the convention. Malay pantun of Bangka is a reflection of the state Malay community of Bangka.

Key words: pantun, Bangka Malay, stylistic study

## **INTRODUCTION**

Malay Pantun of Bangka is one of the cultural products that remain alive on the island of Bangka (one of the islands in the Province of Bangka Belitung Island). Even Halim (2007) says that Bangka Malays are poets because Malay community of Bangka often use pantun in their daily activities. According to Halim, pantun in the lives of Malay community is only used in formal activities but also in non-formal ones. Malay community of Bangka use pantun not only to show happiness, sadness, but also anger.

Theoretically, the pantun consists of four lines with the following provisions: the first two lines are called sampiran (couplet) and they shows the pantun of the pantun. The second two lines are called isi (content). The content is the core part or the intention of pantun with crossed pantuns. In other words, the pantun of pantun refers to the first two lines of sampiran ( Herfanda, 2008). In addition, the pantun has another characteristic that is the number of syllables in each line is between eight to twelve syllables. Thus, the pantun is a literary work that is bound by sampiran aspect, content, pantun, and number of syllables per line.

Pantun is one of literary works using language as the medium. As the result, it can be studied or observed through the language used in the pantun. Studies that used to see the text language (pantun) is a stylistic study. According to Djatmika (2004:107) "Stylistics is the study of the style of a text." He further states the advantage of applying the stylistic study of the text is that it can produce a systematic analysis of the texts studied. Stylistic study can also be done by involving elements of the context of the text. Becker (Nurhayati, 2008:5) states that stylistics is a meeting point of micro-analysis and macro analysis.

Sudjiman (1993: v-vi) states that the main focus of stylistic study is the use of language and language style in a literary work with the intention of examining the aesthetic effect of the language. Thus, stylistics can be the instrument for better understanding of a literary work. The better understanding will enable the reader to

appreciate and assess the pantun accurately. In addition, Sudjiman also states that the stylistic study also enable the reader to understand writer technique in utilizing language to express meaning. This idea is also expressed also by Leech and Short (1984:74) ... every analysis of style ... is an attempt to find the artistic principles underlying a writer's choice of language. All writers ... have their individual qualities

From the above statements, it can be concluded that the study from the aspects of language contained in the pantun can assist in interpreting the meaning of pantun itself. This is what is meant by the meeting point of micro and macro aspects of stylistic analysis. As noted Spitzer (in Leech and Short, 1984:13), basically, stylistic study aims to provide two skills: the ability to observe the language of literary work and the ability to respond. Studies conducted on Malay Pantun of Bangka uses stylistic approach to find out micro elements (text) and everything related to macro elements (the context).

## METHODOLOGY

### **Instruments for Study**

The theory used to analyze the language found in the Malay Pantuns of Bangka is the language theory found in *Tata Bahasa Baku Indonesia* (grammar of Indonesian language standard). In addition, the theories related to the other stylistic study are also used, such as, diction and rhyme. Since pantun is bound to the number of syllables per lines, the work of analyzing grammatical elements of lines of pantun is also accompanied by the effort of paraphrasing the lines of the pantun. The paraphrasing is done by adding elements (words) lost. Furthermore, since pantun is literary work bound to some a set of convention as stated previously, this study also discuss the relationship.

Below are the types of core sentences of Indonesian language used as the instruments for analyzing Malay pantuns of Bangka. The types of core sentences consist of six types. The six types of core sentences are classified base on the patterns of obliged elements based on functions or categories. In order to understand the six types of core sentences, the following table is presented.

Functions Types	Examples				
	Subjek (S)	Predicate (P)	Object (O)	Agent (Ag.)	Adverb (Adv.)
a. S-P	Orang itu Saya	sedang tidur mahasiswa	- -	- -	- -
b. S-P-O	Ayahnya	membeli	mobil	-	-
c. S-P-Pel	Beliau	menjadi	-	ketua koperasi	- -
d. S-P-K	Kami Kecelakaan itu	tinggal terjadi	- -	- -	di Jakarta minggu lalu
e. S-P-O- Pel	Dia Dian	mengirimi mengambilkan	ibunya adiknya	uang air minum	- -
f. S-P-O-K	Pak Raden Beliau	memasukkan memperlakukan	uang kami	- -	ke bank dengan baik

Quoted from Alwi et.al. (1993:362).

### Data and Source of Data

Even though pantun is presented verbally, the ones analyzed in this study are those written in a book entitled *Bangka Belitung Bercahaya dalam Pantun & Puisi* and *Pelangi Budaya Bangka Tengah* as well as pantun downloaded from internet by Malay Poets of Bangka.

### ANALYSIS AND INTERPRETATION

The stylistic study of a ray of Malay Pantun of Bangka is presented below followed by interpretations of the pantuns.

#### Pantun 1

Gadis melayu berambut panjang  
 Pakai selendang berbaju kurun  
 Walaupun Pulau Bangka penuh lubang  
 Di sini tempat lahir pujangga pantun

Pantun 1 consists of four lines following the principle of pantun, namely, the first two lines are sampiran while the second two lines are content. The first line consists of two elements, namely S+P. *Gadis Melayu* is S while *berambut panjang* is P. The second line consists of two clauses without S. the first clause is *pakai selendang* and the second clause is *berbaju kurun*. When related to the first line, it is

found that the S of the second line is *gadis melayu*. So that, the construction of the lines is P+O+P+Ag. *Pakai* is P, *selendang* is O and *berbaju* is P and *kurun* is Ag. When paraphrased, the second line will be (*gadis melayu itu*) (*me*) *pakai selendang* (*dan*) *berbaju kurun*. Looking at the last rhyme of line 2, it is found that the letter is missing at the end of the word *kurun*. This is done for the sake of similar sounds to line four. So, the poet omits the letter *g* for the sake of rhyme of the last word. Line 3 states: *walaupun Pulau Bangka penuh lubang* is dependent clause begun with conjunction *walaupun* (although) and the independent clause is line 4 saying: *di sini tempat lahir pujangga pantun*. So that, when the two lines are combined, they will become: *walaupun Pulau Bangka penuh lubang, di sini tempat lahir pujangga pantun*. When the grammatical elements are analyzed, the two lines of the pantun, it is found that the dependent clause consist of *Pulau Bangka* (S) + *penuh lubang* (P). While the independent clause consists of *di sini(lah) tempat lahir(nya)* is S and *pujangga pantun* is P.

The lines 1 and 2 of pantun 1 expresses that people of Bangka are included into Malay group. According to Basyarsyah II (2002:17) someone is said to be a Malay if he is a Moslem, using Malay language in his daily communication, and practicing Malay Custom. From the concept, Malay girls should wear costumes reflecting Malay culture, namely, wearing baju kurung and selendang (scarf). Baju kuring and selendang (scarf) is are mainly worn in religious events or marriage ceremony.

Line 3 and 4 content information that Bangka island now a days has lots of holes caused by the exploration of tin or lead. The holes were then left as they were by the explorers. Contradictory to the fact, one thing (to please oneself) is that in the exploited lands, born the Poets of Pantun. One of the famous Poets from Banka island is Kario Kurawa.

Below is presented the paraphrase of pantun 1.

Gadis melayu berambut panjang  
 (Gadis melayu) (me) Pakai selendang (dan) berbaju kurun  
 Walaupun Pulau Bangka penuh lubang  
 Di sini(lah) tempat lahir(nya) pujangga pantun

## Pantun 2

Maen di pantai burung kedidi	Main di pantai burung kedidi
Pata sayap e ketimpak kayu	Patah sayapnya tertimpa kayu
Punye adat kek bebudi	Punya adat serta berbudi
Tula jati diri urang Melayu	Itulah jati diri orang Melayu

Line 1 of pantun 2 has grammatical structure (P+Adv.+S). The word *maen* (play) is P, adverbial phrase *di pantai* is Adv. and noun phrase *burung kedidi* is S. The second line consists of two clauses, namely, *pata sayap e* and *ketimpak kayu*. The first clause *pata sayap e* consists of *pata* as P and *sayap e* as S. on the other

hand, the second clause, namely, *ketimpak kayu* only consists of P without any subject. So that, the second clause can be paraphrased to be *ketimpak kayu (sayap e)*. The phrase *sayap e* is S. the third line consists of two clauses, namely, the clause of *punye adat* and the clause *bebudi*. The two clauses are connected with conjunction *kek* meaning *and*. The clause *punye adat* consists of *punye* as P and *adat* as O. The clause is without S. The clause *bebudi* only consists P without S. In order to have S on the second clause of line 3, this pantun should be referred to line 4 and it can be concluded that the clause is *urang Melayu* (on line 4). So that, the paraphrase of line 3 of pantun 2 is *(Urang Melayu) punye adat kek (urang Melayu) bebudi*. Line 4 consists of P + S, namely, *tula* as P and *jati diri urang Melayu* as S. judging from the structure of line 1 up to line 5, it is found that there similarities of grammatical structure with consistent pattern, namely, begun with the letter P at the beginning of each line. In order to have the similarity, the pantun readers omit the S on line 3.

As an island, Bangka is famous with its beautiful beaches. On holidays, the beautiful beaches are full of people of Bangka. And at the beaches flies the birds, including Kedidi birds (a small size beach birds and usually fly in groups). As found on the sampiran. Furthermore, the content expresses that Malay appreciate their custom and friendliness. The custom meant is the ethic and norms, such as, how to behave to parents or older people, how to be a guest, how to welcome a guest, and how to eat. In addition to that, as part of Malay civilization, a Malay should be *bebudi*. The word *bebudi* may mean to have noble character, such as, well mannered and friendly. Basically, *punye adat* and *bebudi* show the character of Malay to be appreciated and respected. People can use pantun to directly tease someone with now noble character. It is expected that Malay do not forget their characters as part of Malay Civil cosmopolitan (see Nurhayati, 2010).

Below is the paraphrase of pantun 2.

Maen di pantai burung kedidi  
Pata sayap e ketimpak kayu (sayap e)  
(Urang Melayu) Punye adat kek bebudi  
Tula jati diri urang Melayu

### **Pantun 3**

Adat istiadat pula dijunjung  
Adat istiadat seperti nganggung  
Suka duka sama ditanggung  
Itu namanya senasib sepenanggung

Line 1 of pantun 3 has the pattern of S+P, that is *adat istiadat* as S and *dijunjung* as P. Between S and P lies the word *pula* meaning *juga (also)*. Liine 2 consists of S+P, namely, *adat istiadat* as S and *seperti nganggung* as P. Line 3

consists of S+P, namely, *suka duka* as S and *sama ditanggung* as P. likewise, line 4 consists of S+P, namely, *itu namanya* as S and *senasib sepenanggung* as P.

The grammatical elements of pantun 3 are found to be consistent using the pattern of S+P from line 1 to line 4. However, judging from the last rhymes, there is an inconsistency with the convention of the pantun itself. According to technique of writing pantun, the last rhyme of the pantun should be ab-ab rhymes. On the other hand, the rhymes of pantun 3 are aa-aa. So that, the function of sampiran as the support of last rhyme of the content does not apply. In other words, the pantun 3 writer “break” the convention that make the pantun in-conventional.

The break of the convention may happen in literary work. As what is said by Teeuw (quoted Nurhayati, 2008:21), literary work, in one hand is bound to convention but on the other hand, there is a loose and freedom to play with the convention, to make use of it individually, even to violate it although a kind of a bound violation. The violation of the convention, according to Teeuw, is caused by the necessity for the sake of literary work. The violation is often called *de-familiarization* or *de-automatization*, popularized by Victor Shklovsky.

Looking at the pantun 3, especially lines 1 and 2 that should function as the sampiran, it is found that the function is violated. According to Halim (2007), sampiran functions as the opening sentence and serves as the bait of rhyme for the content found in the following sentences. When referred to the idea of Halim, it is found that lines 1 and 2 are not only as the bait but also as the content conveying message.

Line 1 pantun 3 states that Malay people of Bangka respects their custom very much. The terms of custom is related to the habit and tradition conducted continuously from one generation to the next generation. Malay people Bangka still maintain the tradition “nganggungly” (line 2). “Nganggung” ialah the tradition of bringing food consisting of rice together with the dishes. The food and dishes were brought by winnowing tray. The food is the best menu served by a family. The food is put in the tray and brought to the mosque to be served together with other food brought by other family. All citizen of the village do it together and get together at the mosque. The *nganggung* event is conducted at the celebration of Islamic holiday, such as Maulud (the birth of Prophet Muhammad) and Isra’ Mi’raj (Nurhayati, 2010:183).

The *nganggung* tradition indicates that Malay people of Bangka basically realize that they are individuals that cannot be separated from others. According to Krech (Nurhayati, 2010:183), human being is an individual in society. People of Bangka think that they are brothers each other. They will face everything (happiness and sadness) together. Anything related to happiness and sadness will be the business of all people in the kampong. The feeling of togetherness is felt solidly in the villages (kampongs).

#### Pantun 4

Derite laen ade pule	Derita lain ada juga
Kalok sahang jatu harge	Jika lada jatuh harga
Harte bende kek sirne	Harta benda akan sirna
Dijual nek buat belanje	Dijual untuk uang belanja

Line 1 of pantun 4 consists of S+P. *Derita laen* is S and *ade pule* is P. Line 2 that says *kalok sahang jatu harge* is dependent clause related to line 3, namely, *harte bende kek sirne*. The clause *kalok sahang jatu harge* consists of the element of S+P. The element of S is *sahang* and the element of P is *jatu harge* and proceeded by conjunction of *kalok*. The clause *harte bende kek sirne* consists of elements of S+P. the S is *harte bende* while the P *kek sirne*. Line 4 consists of P+Adv. The P is *dijual* and the Adv. is *nek buat belanje*. Since line 4 is closely related to line 3 indicated by the fact that the element of S on line 4 is *harte bende*. So that, line 4 fully says (*harte bende*) *dijual nek buat belanje*. The omission of S on line 4 can be understood because when S is not omitted, the number of syllables on the last line will be more than the convention that is 12 syllables. The writing of S on the line will lead to the de-harmonization in form and rhyme.

In addition to that, pantun 4 “violate” the convention of pantun on sampiran. Line 1 and 2 of pantun 4 contents sampiran. Line 1 and 2 on pantun 4 has the content related to line 3 and 4. The violation of convention as happening in the pantun 4 is like what is said by Sudjiman (1993:19-20), the process of poets’ creativity (in this case the pantun writer), may violate the available convention.

Pantun 4 expresses the economic situation of Malay people of Bangka. Bangka is well known for its white pepper (*sahang*). Before local government allows the people to mine the tin (unconventionally), the people of Bangka were the farmer of white pepper. Long time ago, white pepper was the main commodity of Bangka Island. Even though growing white pepper was not easy for it requires serious attention, the people of Bangka depended his economy on the produce. The price was often instable. The prices was often ups and downs. The highest price was Rp 100.000,00 per kilogram but now the price is about Rp 20.000,00. The people of Bangka cannot save especially those who live in villages. During the harvest time, people were in competition to buy consumptive items, such as, TV, refrigerator, and motorcycle. Even every child has one motorcycle. When the price of white pepper is low, they have to resell all the furniture cheaply to meet their daily needs.

Below is the paraphrase of pantun 4

Derite laen ade pule  
Kalok sahang jatu harge  
Harte bende kek sirne  
(Harte bende) dijual nek buat belanje

## CONCLUSION

Using stylistic study on the 4 Malay pantuns of Bangka, it can be found out that the grammatical structure of pantun. Pantun 1 has the pattern of S+P; P+O+P+Ag; conjunction +S+P; S+P. Judging from the existence of sampiran, pantun 1 has sampiran followed by the content. However, there is an omission of last sound (letter) of line 1 for the sake of rhyme. Pantun 2 has the pattern of P+Adv.+S; P+S+P+Ag.; P+O+P; P+S. Pantun 2 has the similarity in pattern, namely, begun with the element of P. In addition, there is sampiran and content of line 2 and it has the rhyme of ab, ab. Pantun 3 has the pattern of S+P; S+P; S+P; S+P. So that, there is inconsistency of sentence pattern found. But pantun 3 does not have sampiran and has sampiran of aa, aa. Pantun 4 has the pattern of S+P; S+P; S+P; P+Adv.. Pantun 4 does not have sampiran and has the rhyme of aa,aa.

Judging the pattern of pantuns studied, there are variations of sentence pattern of pantun. Judging from the convention of writing Malay pantun of Bangka, there is an effort to violate the convention. From the study of Malay pantun of Bangka, it can be found out the situation of Malay people of Bangka.

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