

Getting to Know Classical Malay Literary Pantun

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Abstract. Malay Literary Classics Pantun is a pantun who was born during the classical Malay literature period. Pantun has existed since the Malay country has existed, according to the history of Classical Malay Literature. Classical Malay rhymes are rhymes given in a unique fashion that is rich in philosophy and language beauty. This paper introduces the concept of classical Malay literature and its classification, which should be studied so that classic Malay rhymes can become a reference for creating and using rhymes and can always be present in the lives of the digital age community. The critical analysis or content analysis method provided by Harold D. Laswell was employed in this study to address issues such as who, say what, to whom, through what channel, and with what effect on the study of pantun in Classical Malay Literature.

Keywords: Classical Malay Literary Pantun, Classification.

1 Introduction

Literary production is inextricably linked to the social life of a community. Because literary works are developed and appreciated by society. Periodization is used to categorize literary works. As a result, literature varies greatly depending on the period in which it was created. Because distinct kinds of literature were established at different times, the periodization of literature gave birth to them. Whether it's prose or poetry. The period of Classical Malay literature is one of the literary modernizations.

The precise date when the pantun of Classical Malay Literature was founded is unknown. Historically, classical Malay literary works have existed for as long as the Malay language has existed. The year could not be determined. Old Indonesian literature is another name for classical Malay literature. Old Indonesian literature existed before the invention of writing and continued until the printing press was utilized to create literary works, specifically during the Balai Pustaka period in 1920. Because the results of old Indonesian literature did not include the time of production and who created it, it cannot be classed based on period [1].

Classical Malay Literature has a very broad reach. This is because there are many different sorts of Classical Malay Literary works that may still be enjoyed and read in today's digital world. In

all kinds of classical Malay literature, the old society, manner of life, habits, and ideologies in the old society are described [2]. The results of classical Malay literary works are numerous. The existence of manuscript catalogs that register and describe classical literary writings in various major libraries around the world demonstrates this.

Pantun is a well-known literary work in Southeast Asia, particularly in Indonesia and Malaysia. Because pantun is a long-standing literary work in the form of poetry that is written in Malay. From a historical standpoint, the pantun appeared when the Malays existed. As a result, the rhymes of the period were written in Malay. Malay-language rhymes are provided and made.

Classical Malay rhymes are rhymes that are rich in life values and philosophy, with a lot of guidance, religious teachings, and customs that people follow in their daily lives. Furthermore, traditional Malay rhymes have a distinct and intriguing shape that can be applied in everyday situations. Due to changing times and cultural transformations brought about by advances in science and technology, traditional Malay rhymes are rarely used. Even though the Classical Malay Pantun is a literary work that must always be preserved.

2 Research Methods

The critical analysis or content analysis method described by [3] was employed in this writing. The purpose of content analysis is to answer questions such as who said what to whom, through what channel, and with what effect on the Malay pantun hypothesis. Content analysis is an examination of in-depth research on information or written theory and books from the collection of Classical Malay Literary Pantun prepared by the editors of the first edition of Balai Pustaka and a collection of Malay rhymes by Wilkinson and Winsted.

3 Result and Discussion

This paper will explain the notion of classical Malay rhymes, then the classification of classic Malay rhymes, and finally the imagery and meaning of classic Malay rhymes.

3.1 Classical Malay Literary Pantun Concept

Classical Malay rhymes drew special attention from Malay language specialists from both Europe and the Archipelago. Classical Malay pantun is a type of poetry that is peculiar to the Malay people. The rhyme and rhythm, as well as the choice of syllables and phrases, are typical pantun. Classical Malay rhymes existed and lived in Malay society even before people learned to write and read[2]. According to Winsted, during the Malacca Malay period, rhymes were documented in old Malay books or classics, and many were penned in the 17th century.

Concerning Classical Malay Pantun, Overbeck stated that pantun's ancestor is classical Malay pantun. Classic Malay rhymes are only found among the Malay people, the Malayan peninsula, most of Sumatra, and the Riau/Lingga islands. There is no classic Malay rhyme in Javanese literature. Sundanese does have rhymes. These are just words that describe fables or fairy tales based on mythology or history, which are sung or read. There is a Sundanese pantun narrative in this case. Pantun and Sundanese Pantun Stories are thought to be different due to variances in form and content. The Sundanese pantun story is more akin to the Malay consolation story [4].

Pantun is the most ancient Malay literature. Pantun has flourished for generations as the Malay people's most creative poetry. There is no other area in the archipelago that can produce old poetry of the caliber of pantun. The best pantun is classical Malay pantun, which is more than merely juggling words with verbal assonance; it is simple and sensual, yet full of passion and force, with unavoidable physical arousal [5].

Many specialists with differing perspectives have explained the peculiarities of classical Malay rhymes. There are numerous difficulties in the rhymes of classical Malay literature [5]. This is because the rhyme originated as a riddle. The puzzle form evolves into a rhyme form, which is appended to the words and makes four lines in one rhyme stanza [1]. Many different sorts of rhymes in the form of riddles are still utilized today.

The qualities of classical Malay rhymes demonstrate the existence of symbols that have specific meanings included in classical Malay rhymes [6]. These emblems represent a philosophy and the way of life of the old Malay community. These symbols are usually contained in the sampiran, also known as imagery in rhymes, and the Malay society's worldview is ingrained in the substance or meaning of rhymes.

The Malay pantun's classical form contains the following characteristics: the pantun consists of four lines that rhyme in two, namely ab-ab. Each line has four words. The pantun's content is contained in the last two lines, which are conveyed succinctly and eloquently. Traditional Malay pantun has a close association with rhythm, tone, and message, and it creates its unique impression. Furthermore, traditional Malay rhymes contain rhythm. Rhythm is vital in rhymes because it connects thoughts and feelings [7].

Pantun in Malay literature comprises four lines. The first two lines of the pantun contain a concealed beauty, whilst the second two lines express the same notion in all its obvious splendor. That is because the rhyme has beautiful words that incorporate symbols and figures of speech, the beauty of the rhyme will be felt thoroughly if it is presented or read as a whole with proper understanding. Furthermore, pantun has rhyme and assonance [5].

Pantun is a sub-genre of Malay literature with distinct qualities. Classical Malay rhymes have no author; the time when they were produced and used is as old as the Malay country; rhymes existed before the Malacca Malay empire fell into the hands of the Portuguese in 1511. The contents are heartfelt emotions. The pantun is made up of four components, two of which have the image and two of which have the meaning. Furthermore, the word Malay bidalan is employed in classical Malay rhymes [8].

3.2 Classification of Classical Malay Pantun

The classification of Classical Malay Pantun is something that is not easy. Classifying rhymes based on their type is a common problem faced by rhyme connoisseurs or rhyme collectors. This factor is caused by the number of rhymes that are present in the old Malay society. Pantun has indeed been integrated into the life of the Malay community [4]. The most dominant type of Malay rhyme is love rhyme. Ophusen explains that love poetry is the center of all poetry [9]. This is evidenced by the predominance of love poems in the Wilkinson Pantun collection of the thousand and two hundred pantun, about eight hundred love rhymes, and four hundred other types.

Classifying rhymes is a tricky thing. Sometimes one type of rhyme can also be classified into other types. For example as follows.

Pisang emas bawa berlayar

Masak sebiji di atas peti

Hutang emas boleh dibayar.

Hutang budi dibawa mati

The type or categorization of the pantun shown above is difficult to define. The rhymes are classified into two types: rhymes for counsel and rhymes for parents. As a result, dividing [4] can be perplexing at times.

Ophuysen also stated that it is difficult to categorize pantun because there are so many that can be categorized into two or three varieties. Ophuysen, on the other hand, attempts a solution to the pantun categorization challenge by categorizing pantun into five categories. Old rhymes, trade rhymes, happy rhymes, guidance rhymes, and young rhymes are some examples. The five sections are then further subdivided into three basic types: children's rhymes, young people's rhymes, and parents' rhymes [9].

Opyusen's reason for dividing children's rhymes into two is that children only have two feelings in their hearts, namely feelings of joy and sorrow. The rhymes for young people are the dominant rhymes among all rhymes, therefore they are divided into three types, namely commercial or fate rhymes, youthful rhymes, and humorous rhymes. Trade rhymes or fate are rhymes sung by young people who migrate to other countries. young rhymes or rhymes for love can be said to be the center of all rhymes [9]. Therefore, rhymes for youth are divided into four types, namely rhymes for acquaintance, rhymes for compassion, rhymes for divorce, and rhymes with compassion. Pantun parents always contain teaching, namely in the form of advice and parables, allusions and satire, religion and customs. That is why parents' rhymes are divided into three types, namely advice rhymes, religious rhymes, and traditional rhymes [9]. The following is an example of a rhyme in the Balai Pustaka collection which tends to use Ophuysen's opinion:

Pantun anak Suka cita

Elok rupanya kumbang janti

Di bawa itik pulang petang

Tidak berkata bersar hati

Melihat ibu sudah datang

Dibawa itik pulang petang

Dapat di rumput bilang-bilang

Melihat ibu sudah datang

Hati cemas menjadi hilang

Pantun is categorized based on the audience, known as the target rhyme, the form, and the theme. The age or age level at which the rhyme is addressed is classified based on the listener

or target of the rhyme. Children, adults, and the elderly are the most common types of listeners. Children's rhymes are typically chanted by a mother or grandmother while cuddling their child to instill passion in them so that they are more active, and energetic, and may learn to deal with life fluently [4].

In between, we can find various kinds of rhymes that are only used by teenagers and adults. so a classification like for children" for adults and parents will ultimately be useless. because it's difficult to determine whether someone stops being a child -and becomes a teenager, or a teenager becomes an adult so it's hard to determine where the limits are, considering a person's way of thinking and the stage of personal intellectual development, between these categories, where can rhymes like the following be classified according to such a system [4].

Based on this, another approach for classifying pantun is required, namely classifying it based on its quatrains or shape. Rhymes are categorized as four-line rhymes, rhymes with fewer than four lines, and rhymes with more than four lines. Independent quatrain rhymes and hooked rhymes are two types of four-line rhymes. While the others are known as pantun two, six, and so on, up to sixteen pieces rhyme [4].

Furthermore, the classification is theme-based. The theme cannot be directly translated; it must be read as a whole and properly understood. There is ambiguity at points, and the theme is intermingled with the same pantun. As a result, the word theme must represent a broader concept for rhymes in huge collections. Based on the description above, it can be deduced that Dalilie prefers to categorize rhymes based on the theme because direct polls on the subject are more in-depth and difficult to do. The following reasons demonstrate this:

First, the rhymes about traditions and customs (adat and human traditions) when seen from the example of the rhymes in Wilkinson's book, the theme of the pantun adat and traditions also contains the theme of advice. Second, rhymes about religion and belief. There are many examples of religious rhymes that are related to adat. However, in Hamilton's collection of Malay rhymes, religious rhymes are also associated with romantic rhymes. The third group is rhymed that Hamilton associates with love rhymes. The four limericks and games. This pantun is very easy to recognize. But sometimes in limericks, there are also themes of education and love. Fifth namely rhymes riddles. Sixth, poetry with the theme of heroism. The seven educational and ethical rhymes (educational and advice rhymes). The eight rhymes are proverbs and numbers that contain moral teachings and proverbs. Ninth, similes, and metaphors. Simplistic and simplistic parables there are no rhymes that do not contain proverbs or parables, either implied or implied. The meaning of this proverb is difficult to interpret. Each person will be different to give an interpretation. Tenth, traveling or adventure (wandering and overseas). Namely rhymes related to trade, luck, or the fate of someone overseas and also contain separation. The theme of romance is the most common and is subdivided into rhymes for meetings and the beginning of romance, successful love, failed romance, and separation and divorce.

4 Conclusion

Malay Literary Classics Pantun is a pantun that existed throughout the Classical Malay literature period. Its distinguishing trait is the use of the Malay language, which is the origin of Indonesian. Classical Malay rhymes have lovely forms, and the language utilized is in the form of symbols that use similes, figures of speech, and metaphors to bring the rhyme to life in both the sampiran

and its content. There are numerous principles or philosophies of life of the old Malay community, which adhere to Islamic customs and religion, in the classic Malay poems.

Several Malay scholars disagreed on the classification of the forms of Classical Malay rhymes. Because there are so many traditional Malay rhymes. Classical Malay rhymes can be broadly classified based on the audience, form, and theme. Rhymes are classified into three categories based on their intended audience: children's rhymes, youth rhymes, and parent rhymes. Meanwhile, rhymes are divided into two, four, six, eight, and sixteen pieces based on the form. As well as the related rhymes penned by Balai Pustaka. Furthermore, there are religious rhymes, traditional rhymes, and counseling rhymes based on the theme.

This essay is intended to be helpful to others. Pantun is an essential literary work to study since it is unique in comparison to other ancient Malay literary works such as poetry and saga. Unlike poetry and narrative, Pantun is always physically present, useful, and sustaining in the life of a digital civilization. As a result, because the language is good and rich in beautiful vocabulary, Classical Malay rhymes are very good as a reference in transmitting and making rhymes in the digital era. Aside from that, the rhymes in Classical Malay literature are rich in the old Malay community's living philosophy, which promotes moral ethics, philosophy, and Islam.

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