

## CHAPTER I

### INTRODUCTION

#### 1.1 The Background of the Study

One of the oral traditions in the form of literature that exist in almost every region in Indonesia is a *pantun*. Most experts' opinion stating that the *pantun* is the tradition of the Malay language. Therefore, the development of the *pantun* is relatively more advanced in areas with Malay majority language speakers. Based on the categorization of literature types, it includes the type of long poem. *Pantun* is bound by some rules that must be met. Formation rules of *pantun*, it consists of four lines in each stanza, lines 1 and 2 are sampiran and lines 3 and 4 are the content. In addition, the prosody of the poem must have a catchy sound and orderly. Prosody in a *pantun* that deals with rhyme, rhythm, and verse in the poem. In a further development, the *pantun* has penetrated into every aspect of human life if judging by the contents or cargo. From the aspect of words choice or diction, *pantun* today has grown by using words familiar to the public.

*Pantun* is well known in Indonesia as a literature and culture of Malay, moreover Indonesian (*Bahasa Indonesia*) is the official language of [Indonesia](#). It is a [standardized register](#) of [Malay](#), an [Austronesia language](#) which has been used as a [lingua franca](#) in the Indonesian archipelago for centuries. Indonesian is a [standardized register](#) of "Riau Malay", which despite its common name is not the Malay dialect native to [Riau](#), but rather the [Classical Malay](#) of the [Malaccan](#) royal

courts. Originally spoken in Northeast [Sumatra](#), Malay has been used as a [lingua franca](#) in Indonesian archipelago for half a millennium.

The birth of the *pantun* is closely connected with the habits of the old society, which is not expressed forthright intentions, but by thinking or puzzles. Even in those days a lot of people who know and understand the metaphor language clever regarded as knowledgeable or clever person (Hendy, 1990: 48). Relatively long *pantun* rhyme, some special rhyme compared to other forms of poetry that rhymes meaning relatively more easily captured. Thus the poem is one of the most effective tools for expressing feelings.

Relation with the language of identity and character of a nation is a realization relationship. Language of a community or a nation that has been charged ideological, cultural, and social circumstances establish the identity of a nation. When face with actual problems, identity utilized in the form of characters. Indonesian national character can be built or known by the very nature of language or the use of language. One hand the use of Indonesian in the literature that suggests the existence of national character is rhyme. Apart from the issue of the development of the poem which continued until this day, there are some interesting things from an existing poem. It may be said that the old rhyme has said that power can be attributed to the character of the nation. Here are the examples of some *pantun* which are derived from Malay, Tapanuli, Banyuwangi as the following.

*Kalau ada sumur di ladang*  
If there is a well in the field  
*Bolehlah kita menumpang mandi*  
We may take a bath  
*Kalau ada umur yang panjang*  
If there is a long age  
*Bolehlah kita berjumpa lagi*  
Perhaps we can meet again

*Pantun* which is a part of the long form of poetry, almost equally well known in all over the country (Archipelago), although pronounced in the local/ vernacular language. In Tapanuli it is known as Ende – Ende, for example:

*Dongan tu bulan mardalan-dalan*  
Having journey to the moon  
*Iba tu saba sai mangarimbasi*  
I'm in the field to have harvest  
*Dongan dijolo ma patudu dalam*  
A friend forward as guide  
*Halak na parpudi aso mangihuti*  
A friend later to follow

As for the Sundanese and Javanese, it is called the *Paparikan* the example such as the following *Paparikan* in Banten language.

*Jauh teu puguh nu dijugjug*  
It's far no destination  
*Leumpang teu puguhnu diteang*  
Walking along no limit  
*Malipir dina gawir*  
Walking at the edge of cliff  
*Nyalindung dina gunung*  
Hiding behind the mountains  
*Mending keneh lara jeung wiring*  
It's better to be shame and abject  
*Aturan jeung baraya nu masih keneh sa wangatua*  
Rather than fight with family

While in Banyuwangi there *Pantun* gandrung and around Surabaya (East Java) there *Pantun* Ludruk. For example is the following gandrung *Pantun*.

*Mangan tahu dicampur lempur*  
Eating tofu mixed lempur  
*Sego rantangan sayur kecipir*  
I am not container of vegetable  
*Gak perlu ragu nek sampeyan pinter*  
Don't worry if you're clever  
*Kabeh rintangan yo pasti nyingkir*  
The whole troubles can be solved

Basically, a language which is widely used is Indonesian. Deli Malay majority said Indonesian because of its proximity to the Malay language into the mother tongue of Deli society are like the east coast region Serdang, Base Dodek, Batu bara, and Tanjung Balai, wearing Malay dialect "o" as well as in Labuhan Batu with a wide difference. In Langkat and Riau still use Malay dialect "e" which is often called maya-maya language.

Malay as one of the local language is often used in daily life. Usually in conveying message, the Malay people do not directly say but they will use *pantun* as a medium to express their feelings. At present it is difficult to find someone who uses *pantun* as a medium to communicate in this tradition is still used in the cultural event such as Malay wedding ceremony. Every stage in this ceremony uses *pantun* as a means of communication.

It is seen today that the *pantun practice* has been disappearing from most of the Indonesian textbook content." Though the *pantun* has great potential to promote linguistic politeness as well Indonesian users, *Pantun* is one ways to convey the intent or content of the liver to others courteously, politely and not

with harsh words. The *pantun* is considered polite because intentions are not addressed directly, but routed through the inclusion sampiran often unrelated to the content of the *pantun* contained in subsequent rows. "That is the *pantun*, people are taught to point across in a polite way, smooth and polite despite what would it actually convey a form of protest or criticism, when a rhyme creator sat brooding or figures out how to link the words contained in these lines sampiran with words that are in the next lines.

Then it implies that the maker of the rhymes has selected or chosen words that are used where appropriate, which is not feasible. Moreover makers also have to think rhyme or sound harmonization of the last words of two rows and two rows sampiran letters that make up rhymes. Often the rhymes maker were forced to change one of the words found in the rows and rows sampiran content so that when pronounced sounds and harmony is achieved when assessed indirectly train maker will be polite rhymes using words. "If someone just as lovers of *pantun* recorded in his mind for not carelessly use words to convey meaning. If the *pantun* is taught in schools, it will make students be courteous in language.

The researcher was really interested to study about *pantun* in the Deli Malay because *pantun* is not only known as the literature and culture of Malay but it is also as a great potential to build politeness among people in Indonesia. It does not work just on one in system of norms, but is composed of several strata (layers) norm. Each norm is composed of several layers underneath norm (Wellek. 1968: 151) Das Literarische Kunstwerk (1931) analysis of these norms are divided as follows; (1) norm layered sound (sound stratrum), (2) the meaning



of the norm layers (units of meaning) and the layers are to (3) is divided as follows: (a) layers of the world, which is considered part of a particular point that needs to be stated but contained inside or implied. (b) that is sublime metaphysical layer (tragic, horrible, scary or even sacred).

The analysis of thematic elements which involve the markedness and simplicity is rare because the other researcher focus on the printed media or textbook of students however the use *pantun* in society actually can create the harmonious and togetherness, the point of making *pantun* is not the grammatical forms of the clause but the main word in the clause should be replaced at the beginning of the clause. The types of thematic developments are discussed to see the pattern of making *pantun*, the analysis of this is rarely happen because some other reseachers may focus on the novel, newspaper, articles which easy to be found in everywhere, but the arguing of *pantun* is only take place in Malay tradition means this is very limited action be happened therefore the findings could be very different, these are the other reasons why researcher study about this topic.

According to the passage of time the *pantun* is also experiencing renewal in many ways, the example just about the formulation of this *pantun*, the number of lines in a verse, rhythm and mandate inclusion delivered. This makes us who want to learn to do the *pantun* as a whole do not need awkward. This research aimed to enrich the linguistic study of systemic functional linguistic because the use of *pantun* in wedding ceremony is rarely being discussed by people through the thematic structures and their developments.

Based on some researches this study is not only concern to the existence of markedness and simplicity but also thematic developments types analysis in Malay *pantun* of wedding ceremony, then approach it by cursorily considering the relationship between a thematic developments with *pantun* of Malay in wedding ceremony in Medan Labuhan, particularly focused on *pantun* in Malay wedding ceremony especially in *menyambut pengantin* (hailing the groom) which consists of three stages (*hempang batang*, *hempang pintu* and *hempang kipas*). This is necessary to be studied because the developing of *pantun* can be seen clearly and reformed the newest pattern of thematic developments.

### **1.2 The Problems of the Study**

The problems of study deal with thematic structures and developments as realized in Malay *pantun* in Medan Labuhan wedding ceremony. Based on the background of problems are formulated operationally as the following.

- 1) What are elements of thematic structures used in *pantun* of the Deli Malay wedding ceremony?
- 2) What types of thematic developments are used in *pantun* of the Deli Malay wedding ceremony?
- 3) How are the thematic structures and developments realized in *pantun* of the Deli Malay wedding ceremony?

### **1.3 The Objectives of the Study**

In relation to the problems, the objectives of the study are:

- 1) to investigate the elements of thematic structures used in *pantun* of the Deli Malay wedding ceremony,
- 2) to investigate the types of thematic developments used in *pantun* of the Deli Malay wedding ceremony, and
- 3) to describe the way of thematic structures and developments used in *pantun* of the Deli Malay wedding ceremony.

#### **1.4 The Scope of the Study**

This research covered investigations and discussions on *pantun* which were uttered by the mediators in the Deli Malay wedding ceremony especially in hailing the groom, the *pantun* which were analyzed through thematic structures and developments: textual which is connected to types, markedness and simplicity.

#### **1.5 The Significances of the Study**

Findings of this study are expected to be useful and relevant theoretically and practically. Theoretically, these findings of the study are expected to add more horizons to theories of mainly systemic functional linguistics which deals with thematic structures and developments in *pantun*, the theory of Saragih (2008) and Paldrige (2000) as references. The findings of the study are also expected to be useful for those who are interested in conducting further studies on the heritage of Deli Malay language art and culture.

Practically, the findings are expected to be the guidance for learners to study and appreciate *pantun* in terms of textual function which is concerned with



mode namely thematic structures and developments in *pantun* of the Deli Malay wedding ceremony and hoped to be useful for Deli Malay community.



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