CHAPTER I

INTRODUCTION

1.1 The Background of study

Malay as one of the local languages 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 but this tradition is still used in the cultural event such as Malay wedding ceremony. Every stage in this event uses *pantun* as a means of communication. The traditional ceremony constitutes in stages of (1) pre-wedding, which consists of*merisik*(to spy),j*amu sukut* (announcement for bride's family),*meminang*(to ask for marriage), (2) wedding which is divided into *khatan qur'an* (completion of Qur'an reciting), *berinai* (body painting),*akad nikah*(marriage contract),*tepung tawar* (a ritual where someone strew flower to the bridegroom),*mengarak Pengantin*(bringing the groom to the bride's house by a group of the groom's family), *menyambut pengantin* (hailing the groom), *bersanding* (to sit side by side).

For Malay people communicating and sharing ideas can be expressed in many ways. One of them is *pantun*. The *pantun* of the Malay, in its names and forms, has captured the imagination and scholarship of many people from in and out of the area. It's found to be indigenous and unique and is often considered as a kind of capsule of Malay life, thought and aesthetic. The use of *pantun* in Malay

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people is identical as their tradition. It is used in daily to the specific moment of Malay ceremony.

In Malay wedding ceremony, the use of *pantun* is characteristic of such as ceremony. Almost every single phase of malay wedding ceremony, the *pantun* will be used. Malay wedding ceremony is closely related to religious, moral social and cultural value. According to advice in Malay wedding ceremony is expressed in form of *pantun* loaded rich resources of advice, "many meaning save in *pantun,* many meaning collected *in pantun*".Here are the examples of some *pantun* in wedding ceremony as the following.

Buah dundung bila dimakan

Dondong if being eaten

Rasanya asam sudahlah tentu

It's sour of course

Assalamu'alaukum kami ucapkan

Assalamu'alaikum we say

Mengape puan menutup pintu?

Why do you shut the door ?

Wa'alaikum salam kami nantikan

Wa'alaikum salam we wait for

Selamat sejahtera pada rombongan

Prosperous for the guest

Syarat kuncinya tolong sediakan

The key condition please prepare

Baru hempang batang kami singkirkan

Then *hempang batang* can be taken out

Most experts state that the *pantun* is the traditional 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. Formulation rules of *pantun,* its consist of four lines in each stanza, lines 1 and 2 are quatrain and lines 3 and 4 are the content. In addition,the prosody of the poem must have a catchy sound and orderly. Prosody in *pantun* that deal 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.

The *pantun* is an oral literary form of expression traditionally used among the Malays.*Pantun* is well known in Indonesia as a literature and culture of Malay, moreover Indonesia language 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 Indonesia language archipelago for centuries. Indonesia language 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 1 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.

It is seen today that the *pantun* practice has been disappearing from most of the Indonesian textbook content. And *pantun* is begin to forget by the teenager in langkat that are malay's people itself. " Though the *pantun* has great potential
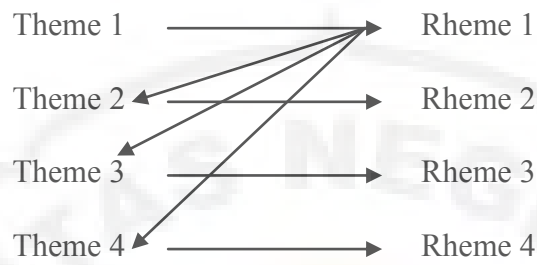
to promote linguistic politeness as well Indonesian users, *Pantun* is one ways to convey the intent or content of the liver to others courteously, politely and not with harsh words. The *pantun* is considered polite because intentions are not addressed directly, but routed through the inclusion quatrain 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.
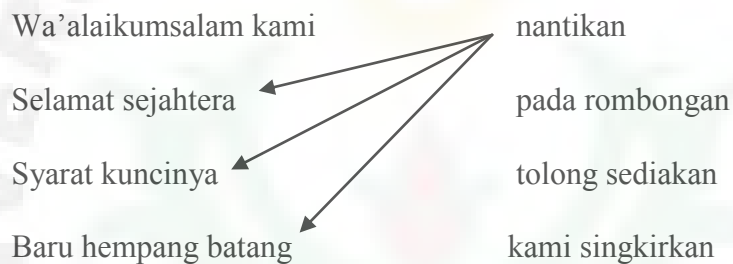
The researcher is interested instudying about *pantun* in the wedding ceremony because *pantun* is not only known as the literature and culture of Malay but it is also as a great potential to build politeness among people in Indonesia. On the other hand the *pantun*is begin to forget by the teenager in langkat that are

malay's people itself. And the government is not involve *pantun* in the textbook to use in the school especially in bahasa Indonesia subject. *Pantun* 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, (2) the meaning of the norm layers (units of meaning) and the layers are 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 theme and rheme which involve the textual development in Malay *pantun* is rare because the other researcher focus on the printed media or textbook student however the use *pantun* in wedding ceremony 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 Textual development are discussed to see the pattern of making *pantun,* the analysis of this is rarely happen because some other researchers 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. Here are one of the textual development of split rheme can be seen below.

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Theme 1  ──────────►  Rheme 1
Theme 2  ◄──────────  Rheme 2
Theme 3  ──────────►  Rheme 3
Theme 4  ◄──────────  Rheme 4
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Pantun that employs this type

Wa'alaikumsalam kami   nantikan

Selamat sejahtera   pada rombongan

Syarat kuncinya   tolong sediakan

Baru hempang batang   kami singkirkan

Thus, the present study focuses on the analysis of theme and rhemewhich involve textual development and markedness and simplicity in Malay *pantun* especially in hailing the groom to be further analysis.   Relating to the event above namely: hailing the groom, this event is chosen to be analyzed in this research since it is the most unique and interesting event within the wedding ceremony in Melayu culture. Moreover, this event is usually crowded by many people who are invited to the ceremony and only this moment (mediator) from the groom and bride are arguing with *pantun*. In hailing the groom there are three steps that must be   throughout, namely: *hempang batang* (the situation where two of society holding a trunk as obstructer to obstruct the grooms' group goes to the door), *hempang pintu* (the situation where two of brides' family holding a scarf as obstructer to obstruct the grooms' group goes to the doorand *hempang kipas* (a situation where two of brides' family holding a scarf as obstructer to obstruct the grooms' group goes to bridal dais). The writer assumes that during the event of

menyambut pengantin (hailing the groom), there are many quatrain existences to be observed.

In line with the description above this study will deal with theme and rheme of Malay *Pantun* used in wedding ceremony in Langkat, particularly focused on *pantun* in Melayu wedding ceremony especially in hailing the groom.

1.2 The Problems of Study

The problem of study deal with textual development as realized in Malay *pantun* in Langkat wedding ceremony. Base on the background of problems are formulated operationally as the following.

1. What kinds of textual developments are used in the Malay *pantun* in the wedding ceremony in Langkat?

2. How are textual developmentsused in the Malay *pantun* in the wedding ceremony in Langkat?

3. Why are the textual developments used in the the Malay *pantun* in the wedding ceremony in Langkat ?

1.3 The Object of the Study

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

1. to investigate the kinds of textual developments are used in the Malay *pantun* in the wedding ceremony in Langkat,

2. to describe the process of textual developmentsused in the Malay *pantun* in the wedding ceremony in Langkat,

3. to explain the use of textual developments of the Malay *pantun* in the wedding ceremony in Langkat,

1.4 The Scope of the Study

This research investigations and discussions in Malay *pantun*in the wedding ceremony in langkat , especially in the event of *menyambut pengantin* (hailing the groom): the pantun which is connected to types textual development, markedness and simplicity.

1.5 The Significances of the Study

The findings of this study are expected to be useful in giving contributions theoretically and practically to the needs of those who are interested in the findings. Theoretically, the findings of the study are supposed to be useful to the government and local education office to involve *pantun* in textbook. And for who are interested in observing the heritage of Melayu Langkat language art and culture.

Practically, the findings are expected to be the guidance for learners to observe the types of textual development, markedness and simplicity in *pantun* of the Langkat Malay wedding ceremony. Moreover, this study could be helped for those who want to be the performer of *menyambut pengantin* (hailing the groom) event.