

## RHYME VARIATIONS OF MALAY PANTUN

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**Abstract:** Basically, the rhyme has a fixed and unchanging standard form. Pantun is an old type of poetry that is bound by abab rhymes, the number of 8-12 syllables per line, the number of 4 lines per stanza, 2 sampiran lines, and 2 content lines. The fixed form of the rhyme turns out to have variations. This study aims to describe the variations of rhyme writing in the anthology of Pantun Melayu published by Balai Pustaka. The research method uses content analysis. The results showed that there were variations in the number of lines, which resulted in variations in rhyme. The variation in the number of lines shows that there are 4 kinds of rhyme variants, namely 6-line rhyme, 8-line rhyme, 10-line rhyme, and 14-line rhyme. This variation in the number of lines gives rise to new variations of rhyme. The variations of the new rhymes are as follows: The 6-line rhyme has two rhymes, abc abc and aba aba. The 8-line rhyme has two rhymes, abcd abcd and abcb abcb. The 10-line rhyme has two rhymes: abcaa abcaa and abcde abcde. The 14-line rhyme has a rhyme abacdef abacdef.

**Keywords:** Lines, Melayu, Patun, Ritme, Variation

**Abstrak:** Pada dasarnya, rima mempunyai bentuk baku yang tetap dan tidak berubah-ubah. Pantun merupakan jenis puisi lama yang terikat oleh rima abab, jumlah suku kata tiap baris 8-12, jumlah baris tiap bait 4, 2 baris sampiran dan 2 baris isi. Bentuk rima yang tetap tersebut ternyata mempunyai variasi-variasi. Penelitian ini bertujuan untuk mendeskripsikan variasi penulisan rima dalam antologi Pantun Melayu terbitan Balai Pustaka. Metode penelitian menggunakan analisis isi. Hasil penelitian menunjukkan bahwa terdapat variasi jumlah baris yang mengakibatkan terjadinya variasi rima. Variasi jumlah baris tersebut menunjukkan terdapat 4 macam varian rima, yaitu rima 6 baris, rima 8 baris, rima 10 baris dan rima 14 baris. Variasi jumlah baris tersebut menimbulkan variasi-variasi rima yang baru. Variasi-variasi rima baru tersebut adalah sebagai berikut; Sajak 6 baris memiliki dua rima abc abc dan aba aba. Sajak 8 baris memiliki dua rima abcd abcd dan abcb abcb. Sajak 10 baris memiliki dua rima abcaa abcaa dan abcde abcde. Sajak 14 baris memiliki rima abacdef abacdef.

**Kata kunci:** Garis, Melayu, Pantun, Rima, Variasi

## INTRODUCTION

Pantun is a traditional Malay oral treasure consisting of four independent lines with an abab rhyme scheme. The first two lines are shadows or samples, while the next two lines contain content. Usually, the imagery part is natural elements, while the content part refers to the human world, which includes human feelings, thoughts, and actions (Andriani, 2012).

There is a form of formal discourse that was originally used as a parable. Pantun is a representation of the rhetorical intelligence of the Malay language and literature. Since the Malays do not know how to write, they are already good at rhyming and are used to reciprocating rhymes. Pantun was born on the sound game, with strict rhyme considerations, and contains local wisdom of the Malay community (Murti, 2017). As a form of oral poetry, pantun was originally composed and transmitted without being written down. Following the disappearance of oral culture, more and more pantun are now composed and transmitted not only in written, but also in printed and even in digital forms (Ming, 2010).

The Riau Malay Customary Institute notes that there are two experts in Malay literature, namely Ding Choo Ming and Harun Mat Piah, who have estimated that rhymes have been known for more than 1500 years. This period is the period before the arrival of the Hindus in Malay. At that time, rhymes were used for magical ritual events; in later times, rhymes developed into social spaces such as traditional events along with gurindam and proverbs (Haninda, 2020). According to two Minangkabau customary experts, namely Alm. Dt. Help Tj. Barulak Batusangkar and Dt. Tumbijo Dirajo Batipuah, in 455 BC, Itsing – a traveler from China – came to Negeri Saruaso and Pariangan Padang Panjang. One of the agendas for Itsing's arrival was to learn approximately 50,000 Minangkabau proverbs, mamang, thimbles, and rhymes (Rajo Penghulu, 1994).

Meanwhile, according to Hendri Purnomo, Malay culture is referred to as the origin of pantun. The spread of pantun followed the dynamics of trade during the 14th to 17th centuries, especially in the Malacca Peninsula region, and then expanded to cover almost the entire archipelago, which at that time used Malay as the lingua franca (Haninda, 2020).

On the other hand, Fang (1993) states that historically, pantun is the most common oral expression used in Southeast Asia. Pantun has been spread for approximately 500 years since the 15th century. At first, the pantun was a form of folk poetry that was sung. R.O. Winstedt stated that Pantun first appeared in the fifteenth-century literary works. It first appeared in the Malay Annals and contemporary popular sagas. Including the Tale of the Kings

of Pasai. Also inserted in poems such as the Additional Ken Poems. Thus, historically, pantun is the most established folk poetry (Fang, 1993).

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Hoesein Djajadiningrat revealed that pantun was recorded as one of the products of Malay culture, which since 1688 has been the object of study by Western researchers. One of them is Francois-Rene Daillie, who later wrote a book entitled *Alam Pantun Melayu: Studies on The Malay Pantun*, which was published by the Language and Pustaka Council, Malaysia (Mahayana, 2016). In 1877 a book was published entitled *Association of Malay Pantuns* written by Haji Ibrahim Datuk Kaya Muda - a friend of the poet Raja Ali Haji. Haji Ibrahim Datuk Kaya Muda was a writer during the Riau-Lingga Kingdom (before it was split in two by the British and the Dutch in 1824 named the Riau-Lingga-Johor-Pahang Kingdom). Haji Ibrahim Datuk Kaya Muda is believed to be the first Malay writer who changed rhymes from an oral tradition to a written tradition (Malik, 2011).

In the nineteenth century, according to Cuddon, pantun was introduced in Western (French) literature by Ernest Fouinet in the 19th century (Ratna, 2018). In this century, Malay rhymes are said to have influenced world literature. Pantun was brought into French literature by Victor Hugo, Th. Gautier, and Leconte de Lisle (Aveling, 2002). The literary sub-genre called pantoun in French and English culture is rooted in the pantun tradition (Haninda, 2020). Until now, in France, there is a website called *Pantun Sayang – Amis Francophones du Pantoun*. This website publishes an e-magazine containing digital reviews of pantun. The digital magazine is called *Pantouns* and is published regularly with a quarterly publication period. *Pantun Sayang – Amis Francophones du Pantoun* also publishes articles, books, and a collection of pantuns in paper and digital form. This website also accepts rhyme submissions and articles about rhymes in various languages. Apart from French being its main language, *Pantun Sayang* also accepts writings from citizens of the world in various

languages, including English, Spanish, German, Malaysian, and, of course, Indonesian. Pantun Sayang – Amis Francophones du Pantoun also organizes annual pantun contests and pantun dance events, such as at Barbezieux in 2015 and Kuala Selangor in 2016.

On December 17, 2020, the pantun tradition was designated as an Intangible Cultural Heritage at the 15th session of the Intergovernmental Committee for the Safeguarding of the Intangible Cultural Heritage at UNESCO Headquarters, Paris, France. Pantun became an intangible cultural heritage at the suggestion of the countries of Indonesia and Malaysia.

Each stanza of the rhyme has an even line and is divided into two. The first part of the array is called sampiran. The second part of the array is called the contents (Rosidi, 2008). Pantun has the characteristics of each stanza consisting of four lines, each line consisting of 8 to 12 syllables, has a-b-a-b rhymes, the first two lines are sampiran, and the last two lines are content (Yuwono, 2007).

Meanwhile, according to Za'ba (2002), rhymes are proverbs that consist of four parallel pieces, have four lines like other rhymes, namely four pieces, consisting of imagery and meaning embodied by the Malay tradition based on a fairly high level of thought. cultural and intellectual values. This research was inspired by the teacher's question during the implementation of rhyme writing training for junior high school teachers in several districts of the Special Region of Yogyakarta. On several different occasions, the same question arises. Some of these questions are as follows. Is the pantun limited to 4 lines? Can a rhyme of pantun not contain more than 4 lines? Basically, the teachers were asking about the variation of writing the final rhyme and the variation of writing the number of lines in the rhyme. Since this question has been asked repeatedly, it is necessary to conduct research to answer this question.

One of the reference sources that can be used as a standard of poetry is the anthology of *Pantun Melayu* published by Balai Pustaka. This anthology of Pantun Melayu was first published in 1920. Three years after the Commissie voor de Inlansche School en Volkslectuur officially changed its name to Balai Pustaka. This anthology of Malay Pantun is the result of a written recording project of collecting oral Malay pantuns that were written more than 100 years ago. Thus, the rhymes contained in this anthology of Pantun Melayu are rhymes as a result of documentation from rhymes that actually existed and circulated orally in the daily life of the Malay people at that time. Therefore. The purpose of this study was to describe the variations of rhyme writing in the anthology of Pantun Melayu published by Balai Pustaka.

The creation of a rhyme begins with an oral creation, which includes aesthetic elements of sampiran and content. The content in this rhyme suggests the background of the rhyme creator. Experience, science, religion, philosophy of life, customs, and socio-culture cannot be separated from the content of the pantun. Furthermore, from time to time, this oral rhyme is then recorded into a written rhyme. Historically, pantun is the most common oral expression used in Southeast Asia. Pantun has spread for approximately 500 years since the 15th century. At first, rhymes are humming or folk poetry that is sung. R.O. Winstedt stated that Pantun first appeared in the fifteenth-century literary works. It first appeared in Malay History and contemporary popular saga. Including the Tale of the Kings of Pasai. It is also inserted in poems such as Ken Tambuhan's poetry. Thus, historically, pantun is the most established folk poetry (Fang, 1993).

In A History of Malay Literature, R.O. Winstedt explains that the word pantun probably comes from the krama form of the Javanese word pari. The word pari is the same as pari in Sanskrit paribhasya, which was later absorbed into Indonesian as a proverb. Branstaetter said that the word rhyme was used as a form of parodic word manners. The word parik has the root word rik or rit, which means to arrange or arrange (Usman, 1960).

In the Dictionary of Literary Terms (Zaidan et al., 2007), rhymes are defined as follows.

Pantun is an old type of poetry consisting of four lines with the ending rhyme a-b-a-b. Each array usually contains four words. The first two lines are samples; the third and fourth glaring sedans contain content. Basically, there are two types of rhymes in terms of the relationship between sampiran and content. In the first type, sampiran is a phonetic preparation of its contents, and there is no semantic relationship between the two parts. In the second type, which is also called noble pantun, sampiran not only prepares it phonetically, but also implies content semantically.

Writing rhymes cannot be separated from the rhymes and lines that compose them. Rhyme is a sound equivalent. Rhyme appears predominantly in the bound rhyme. In rhyme, the use of rhyme is very strict. Combined with the number of words and syllables in one line (Ratna, 2018). Rhyme, there are six rhyme patterns as follows. 1) Sequential rhymes, namely rhymes with aabb or ccdd pattern. 2) Intermittent rhyme, namely rhyme with the abab or cdcd pattern. 3) Hugging rhyme, this rhyme has an abba or cddc pattern. 4) Continuous rhyme is a rhyme pattern aaa or bbbb. 5) Broken rhyme is a rhyme with an a-b-a-a or bcbb pattern. 6) Free rhyme is rhyme that does not follow the five patterns of rhyme

(Rokhmansyah, 2014). While the typographical characteristics of the number of lines of rhymes consist of four lines. Each line consists of 8-12 syllables. The first two lines contain the sampiran, the last two lines are the content. The four lines have a final rhyme pattern a-b-a-b (Ratna, 2018).

Research on variations in rhyme writing and the number of rhyme lines has been done previously. Among others, by Jayakandi et al (2021) who found 29 types of rhyme in the Rancag Betawi rhyme. Perta et al (2020) show that the spontaneous rhymes of Irwan Prayitno (Governor of West Sumatra) have abab, aaaa, abaa, and abbb patterns. Trisnawati (2019) stated that the rhymes contained in the book "Mantra Poetry and Pantun in the Middle of Modern Life by Korrie Layun Rampan in 2014 have similarities with Indonesian rhymes both in type and in characteristics. Young people's rhymes, old people's poems, riddles, advice poems, and longing poems consist of four lines in a stanza, each line consists of 8-12 syllables, and rhyme a-b-a-b. Maulina (2012) found that Malay, Sundanese, Banjar, and Betawi rhymes in general still maintain the sampiran conception and content with abab rhyme patterns.

Based on these results, relevant research and research have something in common, namely, they both discuss rhyme and the number of lines in the rhyme. The difference is in the object of study. Some discussed Rancag Betawi, Betawi rhymes, Malay rhymes, Sundanese rhymes, Banjar rhymes, Irwan Prayitno's spontaneous rhymes, and Korrie Layun Rampan's rhymes. This research is different because it intends to answer how far there are variations in the writing of rhymes in the anthology of Pantun Melayu published by Balai Pustaka.

## **RESEARCH METHODE**

This research is a qualitative descriptive study. Included in the category of literature review. The population of rhymes includes 1575 rhymes listed in the anthology of Pantun Melayu published by Balai Pustaka. Samples were sorted and selected using purposive sampling. The procedure for collecting data is done by reading notes (data cards). This study utilizes the method of content analysis to analyze the data.

## **RESULT AND DISCUSS**

Pantun has a fixed and unchanging standard form. Pantun is bound by the number of syllables, consisting of 8-12 syllables per line. The rhyme is also tied with a total of 4 lines

per stanza. The rhyme is also tied to the sampiran line and the content line. Pantun is also bound by rhyme abab. This attachment was not fully and fully binding. There are rhymes that have variations in rhyme and variations in the number of lines, but are still included in the pantun category in the anthology of Pantun Melayu published by Balai Pustaka. The results showed that the rhymes contained in the anthology of Pantun Melayu published by Balai Pustaka had variations in the number of lines.

**Table 1. Data of the Research**

No	Line Number Variation	Rhyme Variations	Number of Variations
1	4 lines	aaaa aaaa aabb aabb	2
2	6 lines	abc abc aba aba	2
3	8 lines	abcd abcd abcb abcb	2
4	10 lines	abcaa abcaa abcde abcde	2
5	Pantun 14 baris	abacdef abacdef	1

The variation in the number of lines shows four kinds of rhyme variants, namely 1) 6-line rhyme, 2) 8-line rhyme, 3) 10-line rhyme and 4) 14-line rhyme. This variation in the number of lines gives rise to new variations of rhyme. The variations of the new rhymes are as follows; 1) The 6 line rhyme has two rhymes abc abc and aba aba. 2) The 8-line rhyme has two rhymes abcd abcd and abcb abcb. 3) The 10-line rhyme has two rhymes abcaa abcaa and abcde abcde. 4) The 14-line rhyme has a rhyme abacdef abacdef.

### Variations in Writing 4 Lines of Rhyme

#### *Rhyme a-a-a-a*

*Dibawa itik pulang petang,* (a)  
*Dapat di rumput bilang-bilang.* (a)  
*Melihat ibu sudah datang,* (a)  
*Hati cemas menjadi hilang.* (a)  
 (Pantun Anak-anak, No. 14, hal.20)

*Dapat di rumput bilang-bilang,* (a)  
*Mengisap bunga dengan mayang.* (a)  
*Hati cemas menjadi hilang,* (a)  
*Perut lapar menjadi kenyang.* (a)  
 (Pantun Anak-anak, No. 15, hal. 21)

*Mengambil air dari tepian,* (a)  
*Pembasuh cangkir cawan pinggan.* (a)  
*Anak menanggung perasaan,* (a)  
*Sejak anak bunda tinggalkan.* (a)  
 (Pantun Anak-anak, No. 54, hal. 26)



*Patah mayang pada kelapa,* (a)  
*Patah didukung beruk tua.* (a)  
*Bukan sayang karena apa,* (a)  
*Salah de untung buruk jua.* (a)  
 (Pantun Anak-anak, No. 65, hal.28)

### **Rhyme a-a-b-b**

*Tanamlah bayam sambil duduk,* (a)  
*Lihatlah ayam bertinduk.* (a)  
*Tanam di dekat pinggir paya,* (b)  
*Begitu macam untung saya.* (b)  
 (Pantun Anak-anak, No. 42, hal. 24)

Based on the explanation of the two rhyme variations, it can be concluded that the rhyme variations in the four-line pantun include aaaa variations and a-a-b-b variations.

## **Variations in Writing 6 Lines of Rhyme**

### **Rhyme: a-b-c a-b-c**

The variations of rhymes with 6 rhymes abc abc include 7 rhymes that fall into the category of 3 rhymes for young people and 4 rhymes for parents. Here is the quote.

*Dari silaing ke sijudah,* (a)  
*Capa melilit tanjung jati,* (b)  
*Buah jerami bergantungan.* (c)  
*Baju digunting kalau tak sudah,* (a)  
*Kata termulai kalau tak jadi,* (b)  
*Siksalah alam menanggungkan.* (c)  
 (Pantun Orang Muda, No. 132, hal. 39)

*Anak orang Padangpanjang,* (a)  
*singgah nan lalu ke Bukti Tinggi,* (b)  
*membawa kain dan baju.* (c)  
*Kalau adik menjelang elang,* (a)  
*kakanda menjadi pohon tinggi,* (b)  
*di udara kita bertemu.* (c)  
 (Pantun Orang Muda, No. 982, hal. 155)

*Selasih di rimba Jambi,* (a)  
*rotan ditarik orang Pauh,* (b)  
*putus akarnya di jerami.* (c)  
*Kasih pun baru dimulai,* (a)  
*dibawa berjalan jauh,* (b)  
*itu mengiba hati kami.* (c)  
 (Pantun Orang Muda, No. 1034, hal. 162)

*Kalau jadi pergi ke pekan,* (a)  
*yu beli belanak beli,* (b)  
*ikan panjang beli dahulu.* (c)  
*Kalau jadi engkau berjalan,* (a)  
*ibu cari sanak pun cari,* (b)  
*induk semang cari dahulu.* (c)



*(Pantun Orang Tua, No. 1474, hal. 225)*

Orang Bagdad bawa teraju, (a)  
orang Mekah membawa telur, (b)  
telur dimakan bulan Puasa. (c)  
Rumah gednag bersendi batu, (a)  
jika adat bersendi alur, (b)  
alur itu akan ganti raja. (c)

*(Pantun Orang Tua, No. 1485, hal. 227)*

Harum baunya bunga pandan, (a)  
kuning rupanya bunga padi, (b)  
angsana bertimbal jalan. (c)  
Kalau ada mudah-mudahan, (a)  
kalau boleh permintaan kami, (b)  
sama jua kita makan. (c)

*(Pantun Orang Tua, No. 1512, hal. 231)*

Putih warnanya bunga tebu, (a)  
bunga cempaka kembang masak, (b)  
tumbuh sepasang tengah medan. (c)  
Minta ampun saya pada penghulu, (a)  
sepatunya hidangan terletak, (b)  
kemudian kami si pangkalan. (c)

*(Pantun Orang Tua, No. 1515, hal. 232)*

### **Rhyme: a-b-a a-b-a**

The 6 lines of aba aba poetry only contain two rhymes. The variation of the 6-line aba-aba rhyme is in the category of parental rhymes (traditional rhymes). The following is a variation of the 6 rhyme rhymes of the a-b-a a-b-a.

*(No. 1034)*

Selasih di rimba Jambi,  
rotan ditarik orang Pauh,  
putus akarnya di jerami.  
Kasih pun baru dimulai,  
dibawa berjalan jauh,  
itu mengiba hati kami.

*(No. 1516)*

Kuning warnanya bunga pandan,  
harum putih bunga melati,  
terletak di dalam cawan.  
Seboleh-boleh permintaan,  
jikalau boleh kehendak kami,  
kemudian jua si pangkalan.

### **Variations in Writing 8 Lines of Rhyme**

There are two variations in writing the 8-line pantun, namely variations abcd abcd and abcb abcb. Pantun 8 rhyme lines abcd abcd contains 7 rhymes which fall into the category of 5 rhymes for young people and 2 rhymes for parents. Meanwhile, variations of the rhymes

have 8 lines abcb abcb which includes 2 rhymes consisting of rhymes for young people (trade rhymes or rhymes for fate, rhymes for youth), rhymes for parents (rhymes for customs). Here's an explanation.

**Rhyme: a-b-c-d a-b-c-d**

Pantun 8 rhyme lines abcd abcd contains 7 rhymes which fall into the category of 5 rhymes for young people and 2 rhymes for parents.

*Rumpun kota di kota alam, (a)*  
*Ditebang dibelah empat, (b)*  
*Tumbuh serumpun di seberang, (c)*  
*Selasih muara sungkai. (d)*  
*Pengelihatan usah diperdalam, (a)*  
*Pandang yang usah dipertepat, (b)*  
*Adik di dalam tangan orang, (c)*  
*Maksud rasa takkan sampai. (d)*  
 (Pantun Orang Muda, No. 274, hal. 59)

*Anak buaya di Citarum, (a)*  
*Hilir kuala batu haji, (b)*  
*Singgah ke Pulau Siantokan, (c)*  
*Seru berseru suara tabib. (d)*  
*Sungguh berkendak kami belum, (a)*  
*Tapi terniat dalam hati, (b)*  
*Segan sedikit mengatakan, (c)*  
*Pikirkan baik di dalam raib. (d)*  
 (Pantun Orang Muda, No. 278, hal. 60)

*Permata jatuh ke rumput, (a)*  
*Jatuh ke rumput bilang-bilang, (b)*  
*Ditempuh dilanda ujang, (c)*  
*Rumput pahit sela-bersela. (d)*  
*Dari mata tidaklah luput, (a)*  
*Di hati tidak mau hilang, (b)*  
*Siang menjadi angan-angan, (c)*  
*Malam jadi mimpian pula. (d)*  
 (Pantun Orang Muda, No. 288, hal. 61)

*Tuan menembak Gunung Sumpu, (a)*  
*saya menembak Gunung Ransan, (b)*  
*cerana Manggung jatuh terletak, (c)*  
*ambil, letakkan atas peran (d)*  
*Tuan membuhul jangan membuku (a)*  
*mengulas, jangan mengasan, (b)*  
*usah dikembang di muka orang banyak, (c)*  
*kembang di bantal ketiduran. (d)*  
 (Pantun Orang Muda, No. 1103, hal. 171)

*Pasir bulan dalam perahu, (a)*  
*berlabuh tentang batu bara, (b)*  
*bercimat lalu ke tepian, (c)*  
*ke Tiku menghadap muaranya. (d)*

*Kasih tuan hamba Allah tahu, (a)*  
*sebagai orang mengandung bara, (b)*  
*terasa angat dilepaskan, (c)*  
*begitu benar malah kiranya. (d)*  
*(Pantun Orang Muda, No. 1121, hal. 174)*

*Naik gunung rimba Kelibut, (a)*  
*ke rimba kayu jati, (b)*  
*kayu gedang banyak berbuah, (c)*  
*bercampur dengan kayu kamat. (d)*  
*Gegap gentar hamba menyebut, (a)*  
*penghulu banyak yang sakti, (b)*  
*tuanku banyak yang bertuah, (c)*  
*alim ulama banyak keramat. (d)*  
*(Pantun Orang Tua, No. 1478, hal. 226)*

*Bagus rupanya bunga melur, (a)*  
*putih rupanya bunga pinang, (b)*  
*berukir bertangkai perak, (c)*  
*permainan raja perempuan. (d)*  
*Pahar, cerek sudah teratur, (a)*  
*cawan, mangkuk sudah terhidang, (b)*  
*panganan mulia sudah terletak, (c)*  
*samalah duduk kita makan. (d)*  
*(Pantun Orang Tua, No. 1511, hal. 231)*

### **Rhyme: a-b-c-b a-b-c-b**

Variations Writing rhymes 8 lines rhyming abcb abcb contains 2 rhymes. Both fall into the category of parental rhymes (pantun adat).

*(No. 1513)*  
*Ditenun kain berukir,*  
*berjambul kelindan sutera,*  
*kiriman raja dari Bantan,*  
*benang emas buatan Cina.*  
*Minta kami segala yang hadir,*  
*kepada jenang dan juara,*  
*baiklah kita sama makan,*  
*karena hendak bersuka-suka.*

*(No. 1514)*  
*Berdestar salu bersemat,*  
*bertutup berjambul sutera,*  
*pakaian sultan di Petani,*  
*raja arif bijaksana.*  
*Sepanjang pinta segala alat,*  
*kami terima dengan suka,*  
*tidaklah kami kecil hati,*  
*silaturahmi selamanya.*

### **Variations in Writing 10 Lines of Rhyme**

The 10-line pantun variation has two rhymes, namely the abcaa abcea rhyme and the abcde abcde rhyme. Rima abcaa abcaa contains 1 rhyme for young people (rhymes for trade or rhymes for fate). The rhyme variation of 10 rhyming lines abcde abcde includes 1 rhyme of rhymes consisting of parent rhymes (custom rhymes).

**Rhyme: abcaa abcaa**

(No.276)

*Baju jas destar kesumba,  
Seluar gunting Petani,  
Jahitan nyonya kampung Erak,  
Di hilir pasar kampung Melaka,  
Singgah ke rumah nakodanya.  
Batang emas dahan suasa,  
Buahnya intan dengan pudi,  
bunga diisap burung borak,  
Pipit 'ndak hinggap di rantingnya,  
Adakah boleh oleh yang punya?*

**Rhyme: abcde abcde**

(No. 1518)

*Kain selendang tenun Kampar,  
putus sehelai atas kasur,  
diulas dengan empu tangan,  
dibungkus dengan kain kasap,  
diikat dengan benang sutera.  
Hidangan sudah terhantar,  
pahar dan cerek sudah teratur,  
jawat air basulah tangan,  
tambuhkan nasi akan disantap,  
kami si pangkalan bersama-sama.*

**Variations in Writing 14 Lines of Rhyme a-b-a-c-d-e-f a-b-a-c-d-e-f**

The 14-line rhyme variation has abacdef abacdef rhymes containing one youth rhyme. Here's the quote.

(No.1102)

*Rotan sepatah dua patah,  
tarik kerakap batang padi,  
dibawa Sultan dari Judah,  
padi yang jangan digempakan,  
kalau gempa antara gugur,  
bila gugur masuk perigi,  
di situ ditanam pula.  
Tuan di Mekah di Medinah,  
naik akhirat batu haji,  
tegak berdiri rasul ullah,  
kami yang jangan dilupakan,  
kalau lupa antara tidur,  
dalam tidur menjadi mimpi,  
jika terbangun diingat pula.*

## CONCLUSSION

Based on the results of the research that has been done, it can be concluded that the pantun, which was published more than 100 years ago in the Pantun Melayu anthology, which was first published in 1920 by Balai Pustaka, has two kinds of variations. The two variations include 1) rhyme variations and 2) line number variations. The rhyme variations in the 4-line rhyme have two kinds of variations, namely 1) aaaa rhymes and 2) aabb rhymes. Variations in the number of lines show four types of rhyme variants, namely 1) 6-line rhymes, 2) 8-line rhymes, 3) 10-line rhymes, and 4) 14-line rhymes. Variations in the number of lines give rise to new rhyme variations. The new rhyme variations are as follows: 1) a 6-line rhyme has two rhymes, abc abc and aba aba. 2) Pantun 8 lines has two rhymes, abcd abcd and abcb abcb. 3) Pantun 10 lines has two rhymes: abcaa abcaa and abcde abcde. 4) Pantun 14 lines have abacdef abacdef rhymes. Based on the results of this study, rhymes that have variations in rhyme and variations in the number of lines are still included in the rhyme category.

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