

Pantun in the text of *Nyanyian Lagu Melayu Asli (NLMA)*

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Received: December 13, 2017. Revised: April 23, 2018. Accepted: June 10, 2018

Abstract

The purpose of this study is to understand the role of pantun in the text of *Nyanyian Lagu Melayu Asli (NLMA)*. By using critical descriptive method accompanied by implementation of content analysis theory, the author conducted literature studies (literature studies), namely activities relating to compilation and critical analysis of literature data, such as books, magazines, documents, historical stories and etc. The results of the study found that Pantun is an old Malay poetry work that is not only full of meaning but also solid with its beauty value. Values of beauty can be perceived if we are sensitive and susceptible with structure and language style a pack of Pantun. The other result of this study found the functionality of the origin creation of Pantun associated with; (1) commoners who created pantun through their own living experiences, (2) wise people who issued wise words from their contemplation and (3) wise verses from the holy book, namely the Qur'an. The most important research results above all of them are: 1). Pantun as a literary art, which has fulfilled the provisions as one of the highest art works of the Malay heritage. 2). Pantun as a culture of the Malay community confirms that the culture of reciprocating pantun is the culture of the Malay people. 3). Therefore, as the 'soul' of NLMA, meaning and aesthetic of a Pantun should be understood and expressed by all NLMA singers.

Keywords: Nyanyian Lagu Melayu Asli (NLMA); Lingua Franca; Pantun; Pantun Functionality; Originality of Pantun

How to Cite: Ritawati, T. (2018). Pantun in The Text of Nyanyian Lagu Melayu Asli (NLMA). *Harmonia: Journal of Arts Research And Education*, 18(1), 97-106. doi:<http://dx.doi.org/10.15294/harmonia.v18i1.15524>

INTRODUCTION

In realizing a form of personal and cultural expression that is fundamental to the field of music, we know one of them in the form of singing. As text and history, songs and musical works use traditional signs and symbols as an alternative both in the offering and in the playing. Through singing, we can appreciate and understand cultural diversity and richness and indeed, indirectly through singing, we can also understand our identity as a cultured nation.

It can be understood in a society, in-

cluding allied Malay people, singing is also a special activity in cultural communication. This is certainly in line with the opinion of Minette Mans (2009) who says: "A song, as well as other human expressions, is a habitual pattern that is learned, as a common thing for a cultured human being. Singing is a special activity of communication."

Besides that, as one of the various cultures that have been learned from generation to generation for centuries, NLMA is a symbolic nature of a musical communication for the Malay people.

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This research, based on the desire to understand the musical culture and singing of the archipelago, which in particular is *Nyanyian Lagu Melayu Asli* (NLMA) as the ultimate wealth of allied Malay culture. NLMA was chosen as the main aspect in this research because this genre is a legacy for allied Malay people around the world with its own history.

In addition, the researcher has also conducted research on NLMA specifically related to the transmission (inheritance) of NLMA through formal education. This research is for a doctoral program dissertation entitled "Development of Curriculum for Teaching and Learning of *Nyanyian Lagu Melayu Asli* (NLMA) for Formal Education Institutions" at University Pendidikan Sultan Idris (UPSI), Malaysia. Even though it is also related to pantun, but the discussion is not very specific, so that the writer intends to study pantun in the context of NLMA specifically in this research.

NLMA is a tradition of singing sounds with a certain rhythm. The variety of sounds is adjusted to the meaning that will be conveyed by the text of the song. For example in the song *Tudung Periuk*. The text or song lyrics conveyed illustrate the attitude of humility of the Malaysians in the perspective of life and relationships among human beings. Other things also show about the manners and elegance of Malayan language in daily life.

There are several types of rhythms in NLMA that are commonly sung by the Malay people, including: *langgam*, *inang*, *zapin* and *joget rhythm*. Every rhythm certainly brings its own atmosphere. For example, the type of *langgam rhythm* is always identical with a sad atmosphere, so the pantun used as lyrics is in sad tones too.

NLMA text or lyrics are very open. There are many NLMA whose pantun's text is developed and modified according to the location and condition of the country where the song was popularized. Hasan (2002) notes that Malay music is compatible with the Malay community itself, and most have become the universal property of Malaysians in the world. Malay music

which home is in Riau, or anywhere else has almost the same character. The content contained in music and text certainly gives a certain meaning in people's lives.

This classical Malay literature called pantun has played a very special role in the life of Malay society. Various soul experiences were manifested by Malay people into the pantun. Of course this is related to the way the Malay thinks which tends to express it through the metaphorical way. According to Akmal (2015) it was alleged that there were pantuns that were very classic and popular in the Malay community, namely pantun which was often used in the wedding culture of Malay people, for example in reciprocating 'the Door Opener'. The reciprocating pantun 'Pembuka Pintu' (the door opener) is a replying pantun one another in the door of the bride's house that is carried out by the male guard. Reciprocating The pantun

'Door Opener' is a very exciting activity, spontaneous and contains a lot of metaphorical values, which shows the culture of the Malay community that views an object or problem through inner depth, then reveals the results of the mind, appreciation and desire of the heart by using metaphor, namely symbol and figuration. This condition makes the dimension of language and literature very thick in the life of the Malay world. The language containing symbols and metaphors is like a mirror of the life of the Malay people (Hamidy, 2011). Because of the expansion of Sri Wijaya's kingdom trade activities, in its development of Malay language became a kind of lingua franca throughout the archipelago.

Pantun in the NLMA text can also be said to be the 'Soul' of NLMA. The pantun itself for the Malay community have been used from all sides of life, for example, folk songs based on pantun. Even classical Malay songs that were popular in the past also spread to the archipelago such as: *Dear Musalmah*, *Zapin Kasih and Budi*, *jalak Lenteng*, *Mak Inang Pulau Kampai* and so on. These classical Malay terms refer to the

notion of music genres which are based on classical literature which are used as other sciences such as customs, religion, beliefs, literature, social, politics and general culture (Nicolas, 1994).

In the National Seminar proceedings organized by PS PBSI FKIP Jember University, Murti (2017) noted that "Pantun is a representation of rhetorical intelligence in the language and literature of Malay society that is beautiful with thought, beautiful in rhyme, and graceful in harmony. Pantun is born from the game of sound and strict rhythmic consideration with instruments that are 'in' and 'enlightening'. Pantun includes the values of the wisdom of the local wisdom in reflecting his noble life. This wisdom has attached and symbolizes the identity of the Malay nation."

As a song text, pantun plays a big role in people's lives. The songs that are played will certainly indirectly permeate the hearth and have the impression of the audience. The text or lyrics of this song not only can contribute towards the formation of the mind of a society, but also be a documentation of the socio-cultural history of a nation. Choo Ming's research (2010) shows that pantun contains a lot of content including advice, ideals, philosophy, tasks, loyalty, ethics, family, respect, filial piety, obedience, memory, and many others for the supporting community such as Malay society for centuries. Therefore, the song text must also be considered for its creation so as not to bring negative impressions and as a reflection of identity for the supporting community.

The beauty of the song is determined by the elements that are interrelated between the melody of the song and the lyrics. Song lyrics are part of a song that gives a new dimension to music composition. The new dimension is a language that makes a language like poetry feel beautiful to hear. Poems such as rhymes used for song lyrics will give the beauty of the song in two aspects, the beauty of the musical and the beauty of the literature. The beauty of sound equation in the rhymes is at the end

of the line, according to the poem that is a-b-a-b. At the end of the rhyme, row one is the same as the end of the third row, and the end of the second row is the same as the end of the fourth row (Suharto & Subroto, 2014).

The form of pantun as text or lyrics in NLMA is a part that is inseparable from the noble archipelago's cultural heritage. As the formulation of the discussion above, in the end the aim of this study was to understand the role of pantun in the original text of *Nyanyian Lagu Melayu Asli* (NLMA) text. This study also wants to know how the role of pantun for Malay society is seen from the perspective of literature and Malay culture.

METHOD

This research is a qualitative research using critical descriptive method through library research (library research), which is a series of activities related to library data collection methods, such as books, magazines, documents, historical stories (Mahmud, 2011).

In this study the author uses a content analysis approach model which is defined as a theory that is used to analyze all forms of communication both in the text of books, newspapers and other documentation materials. As the implementation of this approach, the research has begun by reading and studying writing material, which is quite significant as a reference especially for the discussion of the study of pantun analysis in the text of *Nyanyian Lagu Melayu Asli* (NLMA), then the data is sorted to be easily analyzed to answer the study problems that exist. The final study provides certainty whether the conclusions are in accordance with the formulated hypothesis if it exists. In summary, research is a genuine and true scientific-contribution to the development of knowledge (Takavoli, 2012).

RESULTS AND DISCUSSION

The researcher wants to note about

the rhymes in the NLMA text specifically the results of the study from the literature review that has been carried out. For this reason, it will also be explained about the background of Malay history so that its relationship with Malay art in general and specifically to the realization and aesthetics of NLMA.

It should be stated that the pantun is the 'soul' of NLMA because of the importance of its role as described below.

Pantun as a literary art

As a literary work, pantun must have met the criteria as one of the culmination of Malay heritage art. Pantun is the work of old Malay poetry which is not only loaded with meaning but also dense with its beauty value. The value of its beauty can be seen if we are sensitive and susceptible to the structure and language of the double style of a pantun. The structure of language is not created arbitrarily but requires attention and sensitivity from all aspects including lexical selection, syllable syllables, and a limited number of lines. "

The expression above gives an idea of the sensitivity of feelings that arise during the creation and selection of the right words to give meaning to the pantun. Not only that, pantun contributes to diversity in Malay art treasures. One of them is of course NLMA. To understand the NLMA text, there are no shortcuts but must understand the deep meanings of the rhymes sung. This is not an easy thing, because according to Idris (2011) "Pantun not only has a profound meaning but its offerings are also interesting with limited syllables and lines, the chosen dictation, and the structured receptions, including the composition of words and phrases."

Furthermore, Ahmad (as stated by Idris, 2011) states that: "The recording of the beauty of feeling is indeed already in every double pantun. In terms of the creation of the pantun, aspects of physical beauty and the beauty of language as illustrated in the first part (intentional imagery) can be perceived as the pantun skin. The goal seems to provide an opportunity

for listeners to understand the content delivered. The second part contains the real intentions about the contents of the rhymes that will be conveyed. Shafii & Introduction Research (2010) even mentions the two parts between shadow (*sampiran*) and intent (content) something that is inseparable, such as body and soul, birth and mind, outside and inside, even bodies and spirits for Malay people. The linking is something nice to sing and hear including from the sound at the end of the line (Braginsky, 1998; Daillie, 1990).

In the rhythm of the final sound in each part of the shadow should be different while the end sound in each part of the contents should be the same as the end sound on the shadow. NLMA singers must understand the description above, because almost all NLMA song texts are in the form of rhymes. Further knowledge must be elaborated with a further understanding of the concept of the structure of a pantun. According to Alisjahbana, pantun is formed of four rows of rhyming and alternating two-two (*rima a-b-a-b*) and sometimes there is a pantun bond which also consists of six or eight lines (Idris, 2011). Pantun has multiple copies and each double consists of lines or slices. Examples of the Malay pantun type are pantun two slices, pantun four slices, pantun six slices, pantun eight slices, pantun ten slices, pantun twelve slices, pantun fourteen slices, and pantun sixteen slices. The number of syllables in each row consists of eight to twelve. Each double pantun has a shadow section and a purpose section: the shadow is called also as *sampiran* or imagined intention and the rhyme scheme is a-b-a-b.

Each double or pantun stanza has (1) complete and perfect unity of mind, (2) has symbols that are in accordance with the norms and values of the local community: (3) and there is a meaning relationship between the shadow and the intent.

The essence of the beauty of this rhymes is the rhythm in the lines, the sound of words that form the heart, and the contents of the next two lines (Idris, 2011; Alisjahbana, 2009)

Pantun as a Malay culture

Apart from being one of the tops of Malay literary works, pantun is also part of the culture of Malay society. Appropriately describe this by saying that old poems such as pantun are part of the culture emitted by the Malay community (Alisjahbana, 2009).

Idris (2011) revealed that Pantun is a container used by the Malay community to express their thoughts and feelings about the meaning of life, about human behavior and its relationship with the surrounding environment. Pantun is also one of the main aspects in understanding Malay civilization because pantun usually describes the unique character of nature, environment, thought and subtlety of the Malays. Shafii's research (2010) even found that there was a love of nature in Malay culture through poetry in his contemporary life. The following is the poetry example.

Tonight the maize for roasting's set,
Tomorrow it is a lemon grass,
Tonight we are together met,
Tomorrow on the ways we pass.

Maulina (2015) states that «... pantun seems to originate from the Malay tradition which has been so firmly rooted and becomes an inseparable part of the daily lives of its people. Pantun may spread along with the development of Malay language which became the lingua franca in the archipelago. It might be because of that, compared to people in other regions, pantun for the Malay community has been so firmly integrated and as an important medium in delivering advice regarding social relations in social life. “

Piah (1989), asserts that rhyme is not only a communication tool to express emotions of love and affection. Pantun also has educational elements, which contain teachings about social life, advice, religious studies and affirming the oneness of God.

Andriani (2012) also emphasized: “Pantun plays a very important role in the life of the Malay community because in the pantun many values of life are in accor-

dance with Islam based on the Qur'an and Sunnah. Pantun plays a very vital role in the life of the Malay people. Through pantun, teaching points were disseminated, inherited and developed. Through rhymes also noble values are perpetuated and conveyed to members of the community

There is a problem about how to interpret pantun values in the context of Malay language and culture. First, pantun interpretation should be based on words, phrases, lines or couplet. There is also a pantun in the form of a story called pantun cohesion (for example there is in '*dadendante*', namely the art of traditional music of the people of Palu, South Sulawesi, Indonesia). This pantun genre interpretation needs to be done in the whole couplet to work on themes, problems, and teaching that might be revealed through dual continuity (Idris, 2011).

Then Idris further explained how to assess the order of a pantun. According to him, the order of a pantun does not lie in one part but is related to the whole. There are rhymes that are rich with sounds and rhymes that are melodious (poetic) and others are thick with the comparison. Even so, the whole becomes strong and steady because of its cohesion and is not due to sound aspects or comparative aspects separately. The melodious rhymes, but the raw contents will not be considered quality. The rhymes are rich in comparison but the meaning of comparison is cheap, the nature of it will also be pinned down.

The source related to the origin of the creation of rhymes in the Malay community is divided into three sources, namely; 1) commoners who create rhymes through their life experiences, 2) wise people who express phrases of results rather than their reflections and 3) holy book, namely Al-Qur'an. Then the question also arises about the authenticity of pantun art, whether it is genuine or has other cultural influences. To answer that problem, Idris (2011) asserts that the culture of acting is Malay culture. Pantun is favored by the Malay community because pantun is a poem that does not have elements of foreign influen-

ce. This is due to the fact that pantun is a product of true Malays who can describe the thinking of the people.

With regard to Malay culture, NLMA is one form of Malay identity. Pantun which is the most important idiom in the NLMA text has great values as the identity of the Malay community. The pantun text in NLMA is formed by the laws contained in the repertoire including the musical theories that frame it. The aesthetic has contextual values related to the musical behavior of the community formed by the community who want to express cultural characteristics (cultural identity), and make it a social identity (Hanks, 1989). In the Malay republic, various types of literary works can be found, but why is the pantun used as an identity of the Malay identity. In addition, pantun can become a means to convey noble values including the Islamic values of the Malay community.

Pantun as 'Soul' NLMA

As noted before this pantun is a 'soul' which shows that NLMA art depends entirely on the beauty of pantun art. Likewise, because of that, as a first step, an NLMA singer needs to understand with certainty the meaning of pantun and second, it must be clever to make rhymes when desired at the time of offering. Andriani (2012) asserted: "Pantun is very close to Malay life.

Pantun is considered as a form of art that was born from the Malay cultural instinct itself. Even pantun survives its use until now in Malay life. The rhymes are often made by song lyrics or even used as new expressions."

Andriani (2012) also stated: "For most Malays, especially Riau Malays, they already know the terms of the rhymes, so that only one name is mentioned, they can understand the meaning. Because of its variety, the term for the rhymes that contain the teaching and religious teachings, the Malay elders enter the rhymes into various forms of presentation so that the designation follows the intended form. For example, pantun which is used as a song or rhyming

song, is no longer called pantun teaching or *tunjuk ajar*, but is called '*pantun nyanyian*' or '*pantun lagu*.' If the song is a song to put the child to sleep, it is called '*pantun lulling a child*' or pantun '*singing to lulling a child*' or *chid hum*"

Besides that, in different NLMA pantun offerings are always sung with the same melody repeated, depending on the atmosphere experienced. Below are some examples of rhymes that are always used in the NLMA and the meaning of the text within.

Example 1: Lyric of '*Si Hitam Manis*'

Kiri jalan kanan pun jalan, Ditengah-tengah pohon kenari Kirim jangan pesan pun jangan Kalaulah rindu datang sendiri

Hitam-hitam si tampuk manggis, Walaupun hitam kupandang manis Hitam-hitam si gula jawa, Walaupun hitam manis tertawa

Kalau tinggi-tinggi selasih, Walau tinggi berdaun jangan Kalau pergi pergilah kasih, Walaupun pergi bertahun jangan

Hitam-hitam si tampuk manggis, Walaupun hitam kupandang manis Hitam-hitam siberas pulut, Walaupun hitam hati terpaut

Translated in English:

The Sweet Black
The left goes, so does the right
In the middle of a walnut tree
Sending not allowed neither do order
Whenever missing coming by itself

Black and black mangosteen
Even though black is considered sweet
Black and black the Javanese sugar
Although sweet black laughs

If the basil is high
Even high leaves do not
If you go away
Despite going many years do not
The black, black mangosteen
Although black, it is sweet
Black, black the glutinous rice
Although black hearts are linked

This rhyme on *Joget 'Hitam Manis'* is very popular, especially among teenagers and young people, even more so for those who are loving. This song is a song that is well known to this day and listeners really enjoy the song, rhythm and lyrics. Revealing the meaning contained in the lyrics of this song, it is a mercy verse that contains expressions addressed to loved ones.

Example 2: Lyric of '*Jalak Lenteng*'

*Pukul gendang kulit biawak, Sedikit tidak berdentum lagi
Kemana untung hendak kubawa, Sedikit tidak beruntung lagi*

*Jalak lenteng ayam sabungan Hatiku rindu mengenangkan tuan
Sakit sungguh kena jelatang, Sakit tak boleh kubawa mandi*

*Sakitlah sungguh hidup menumpang, Sakit tak boleh kehendak hati
Jalak lenteng Melayu lagu Melayu Hatiku sedih bertambah pilu*

Translated in English: **Jalak Lenteng**

Hit the monitor lizard skin drum,
A little bit no more
Where to go I want to bring,
A little unlucky again

Jalak lenteng chicken brook
My heart to remember your master
Pain really hit nettles,
I can't take a bath

It hurts to live a ride,
Pain should not be hearted
Malay *Jalak lenteng* Malay song
My heart saddened

The rhymes in the song '*Jalak Lenteng*' are very popular and are often sung in the NLMA genre in areas that still practice Malay culture, especially in Indonesia and Malaysia. The first pantun is a symbol of a woman's overflowing feeling towards someone who no longer gives attention to her.

The second pantun, illustrates the distress of the heart and the feeling of sadness when remembering the fate that befell.

A heart that wants to live a ride becomes increasingly painful when disappointed. That is the feeling of a Malay woman who is hurt in love matters.

Example 3: Lyric of (*Mak Inang*)

'Pulau Kampai'
*Sungguh(lah) indah si Pulau Kampai, Tempat memancing ikan tenggiri
Sungguh(lah) sedih kasih tak sampai, Rindu kutanggung seorang diri*

*Lama(lah) sudah tidak ke ladang, Tinggi(lah) rumput dari(lah) lalang
Apa(lah) saja dapat dibilang, Karena lidah tidak bertulang*

*Gadis(lah) desa pandai mengukir, Pandai(lah) juga bertenun kain
Kasihannya bunga menghadap air, Embun menitik di tempat lain*

*Anak(lah) dara duduk termenung, Sambil menyusun sibunga rampai
Maksud(lah) hati nak meluk gunung, Apalah daya tangan tak sampai*

Translated in English:

Kampai Island
Really beautiful Kampai Island,
Mackerel fishing spot
Really sad, sad not to arrive,
Miss the guilt alone

Old is not in the fields, Height of grass from weeds
Anything can be said, Because the tongue is not boned

The village girl is good at carving, She is good at woven cloth too,
Poor flower facing the water, Dew drops elsewhere

Daughter's child is sitting pensive, While arranging the lofty place
I mean my heart is hugging a mountain, What's the power of the hand does not arrive

The song (*Mak Inang*) '*Kampai Island*' is also one of the songs that are also very popular in the Malay Archipelago. The song text (lyric) is the rhymes that

are simple and easy to understand. This song is also often used to accompany Traditional Malay dance, namely 'Tari Mak Inang Pulau Kampai'. If analyzed, the whole meaning of pantun above illustrates a person's disappointment because his sincere love does not get a reply. The lyrics or text of this song can sometimes be composed in such a way as to maintain its rhythm, because what is prioritized is not only the text but the rhythm that can satisfy the listeners.

Example 4: Lyric of 'Sayang Musalmah'

Ahai ... sayang Musalmah memakai sanggul
 Ahai... turun kesawah menanam padi
 Emas sekoyan dapat kupikul
 Aku tak sanggup menanggung budi

Ahai ... turun kesawah menanam padi Ahai
 ... hendak dijual ke pekan lama Jangan se-
 lalu menanggung budi Keraplah kali jadi
 bencana

Translated in English: Dear Musalmah

Ahai ... dear Musalmah wearing a bun
 Ahai ...down the field to plant rice
 Sekoyan gold can be carried
 I can't bear the thought

Ahai ...down the field to plant rice
 Ahai ... want to be sold to the old week
 Don't always bear your heart
 It's often a disaster

'Sayang Musalmah' is also one of the most popular songs in Riau, North Sumatra and Peninsular Malaysia. Pantun from this song reflects the day-to-day life of a Malay woman named 'Musalmah' who always wears a bun going down to grow rice. Here there is advice about the importance for someone so that they are not always consumed with anyone because it will lead to disaster. This shows how everything that has been done can be used as an initiative in the future. This provides an illustration of how a Malay woman who is in accordance with her traditional customs must always think before accepting a person's favor so that she will not be remo-

se in the future.

Example 5: Lyric of 'Kasih dan Budi'

Kalau menebang, kalau menebang si pohon
 jati, Papan di Jawa, aduhai sayang, papan di
 Jawa dibelah-belah
 Kalaulah hidup, kalaulah hidup tidak berbu-
 di, Umpama pokok, aduhai sayang, umpama po-
 kok tidak berbuah

Bunga selasih, bunga selasih si bunga
 padi, Kembang mekar, aduhai sayang,
 kembang(lah) mekar di dalam taman
 Pertama kasih, pertama kasih kedua budi,
 Yang mana satu, aduhai sayang, yang mana
 satu nak diturutkan

Datuk Laksmana, Datuk Laksmana ke Bang-
 ka Hulu,
 Berlayar kapal, aduhai sayang, berlayar ka-
 pal membawa dagang
 Bagailah mana, bagailah mana kapal nak
 lalu,
 Kuala sudah, aduhai sayang, kuala sudah di-
 lekong karam

Translated in English:

Love and Right-minded

If you cut down, if you cut down the teak
 tree,
 Board on Java, what a pity, the boards in
 Java are divided
 Even if life, if life is not right-minded,
 For example, it is a pity, dear, for exam-
 ple the principal does not bear fruit
 Basil flowers, the flower of the rice flo-
 wer,
 Flowers bloom, it's a pity, baby, blooms
 bloom inside the garden
 First love, first give the two minds,
 Which one is one, what a pity, which one
 kid is sorted

Datuk Laksmana, Datuk Laksmana to
 Bangka Hulu,
 Sailing ship, wonderful baby, a sailing
 ship carrying trade
 Tell me where, where did the boat last,
 Kuala already, it's a pity, my wife has
 been wrecked

The song (Zapin) 'Love and Budi' is a

song that still gets a place in the heart of NLMA activists and listeners up to now especially in the Malay community. Overall the meaning contained in the above text contains the instructions, invites, prohibitions and examples of good and true-behaviors. This pantun also gives a lot of teaching about good manners and does not deviate from Malay customs. Messages delivered are very useful for our lives to become a better human being.

An in-depth analysis of some of the pantun examples in the NLMA above explains that the aspects and values of the Malay community can be described. Examples of some pantun above although short of the bait but contain a solid and brilliant meaning.

The Malay community in the past but today still makes pantun as one of the entertainment media. NLMA-shaped songs, *jogets*, *zapins* and hostages for example still use pantun as the main text to the present, despite the ability to express new pantun as a process of imagination open to a NLMA singer.

What cannot be ignored is its beauty of the literary. Literary elements add to the beauty of song lyrics if sung in a song (Suharto & Subroto (2014). Repetition of the word (repetition) and the equation of sound in the repetition and at the end of the line (rhyme) add to the beauty of the song. The distinctive beauty of this song is because of the shape of the pantun which also has elements of beauty such as musical, literary and cultural inherent in the pantun itself.

Pantun consists of two elements: the first two lines as *sampiran* and the last two lines as contents. These two parts, according to Shafii (2010) and Dailie (1990) are inseparable souls and bodies of the Malay community. *The sampiran* in pantun generally reflects the character and culture of Malay people.

CONCLUSION

The results of the analysis of content from various data as described above show

that *Nyanyian Lagu Melayu Asli* (NLMA) is a tradition of singing sounds with a certain rhythm. The variety of sounds is adjusted to the meaning that will be conveyed by the text of the song, for example in the song *Tudung Periuk* delivered to describe the attitude of humility of the Malays in the perspective of human life and relationships.

Pantun literary art as the text or lyrics of NLMA is an inseparable part of the realization of NLMA. As the art of Malay literature, pantun also has cultural values and symbols and communication media of the Malay community. This study has found results from the literature study of pantun in the NLMA text on the realization and aesthetics of NLMA. Pantun is said to be the 'soul' of NLMA and has an important role such as: 1) Pantun as a literary art, which has fulfilled the criteria as one of the culmination of Malay heritage. 2) Pantun as a Malay culture, which confirms that the culture of acting is the culture of the Malay community. Popular rhymes are caused by the creation of true Malays who can describe the thoughts of the people. 3) Pantun as the 'soul' of NLMA, which shows that NLMA art depends entirely on the beauty of pantun art. Therefore, it is important for an NLMA singer to understand the meaning of pantun and express new rhymes as a process of imagination.

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