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Pantun in the classical and Digital Malay Era: A phenomenological study

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Abstract

This study aims to describe the function of Pantun in the Classical Malay era and the digital era in Malay society in Riau Province, Indonesia. This research is descriptive qualitative research using a phenomenological strategy. Data were collected by interview techniques, namely with humanists, chanters, and Pantun maestros, and then through documentation and observation. Pantun data was taken from representatives of the four major rivers in Riau: the Rokan, Siak, Kampar, and Indragiri. The validation of the research data was carried out using source triangulation. Data analysis was done using interactive techniques: data reduction, presentation, analysis, and conclusion. The results of this study indicate that the function of Pantun in Riau in the Classical Malay era was the function of communication in daily life, in traditional wedding processions and conveying feelings of affection, didactic functions, entertainment functions, and Kamal functions. The function of Pantun in Riau in the digital era is only to open and close remarks at an event, such as in traditional wedding processions and performing arts entertainment.

Keywords: Comparison, Classical Era, Digital era, Malay Community, Pantun function,



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Public Interest Statement

This research focused on Pantun in Malay era, especially in Riau, Indonesia. Researchers found that Pantun in Riau was used as function of communication in daily life, in traditional wedding processions and conveying feelings of affection, didactic functions, entertainment functions, and Kamal functions. In digital era, Pantun in Riau is only to open and close remarks at an event, such as in traditional wedding processions and performing arts entertainment.

Introduction

According to Isariyawat, Chomphu, and Intanoo Kampeeraphab (2020), literature is a tool for thought, beautiful art expression, and imaginative communication. It changes in lockstep with scientific and technological breakthroughs. Literature occasionally manages to balance form and purpose. In the current digital world, it can even change swiftly (O'Sullivan, 2019). Poetry is a literary form that has been influential in people's lives for a long time.

One type of poetry is Pantun. Pantun is a traditional Malay poetry still used in the digital era. Even though Pantun is a classic Malay literary work, it still has a tremendous influence on human thought (Silva & Pereira, 2022). Pantun's use in everyday life has grown to the present day. Pantun is a classic (Suprpto, 2018). In the past, it was inseparable from the life of the Malay people, especially the people of Riau. It has become a tradition in the Malay community in Riau (Fatimah et al., 2022). Pantun serves a purpose in the traditional Riau Malay community. It is compatible with the Riau people's way of life. Malay people use the pantun tradition to communicate in everyday life (Yuliansyah, 2019).

The existence of Pantun in the digital era is well-developed. UNESCO has inaugurated Pantun as an Intangible Cultural Heritage in December 2020 (Fachrodji, 2021). This can be proven by the various uses of Pantun on social media, television, YouTube content, and so on. Pantun in the digital era deserves to be studied in more depth because Pantun is a literary work originating from Malay literature which requires values and norms that exist in society. Pantun has functioned as a means of entertainment, teaching, advice, and satire in line with the culture of a society. Indirectly, Pantun can educate society (Nur et al., 2019). As well as with humans, we must live in harmony with neighbours and friends (Junaidi, 2022)

This article focuses on comparing the functions of Pantun in the Classical Malay era and the digital era. The more Pantun's users, the more widespread and better the function of it is because Pantun has a function in society to communicate politely and beautifully, which can be an educational tool. By using and understanding traditional poetry, listeners can arouse interests in classical poetry. Therefore, media is needed to spread traditional poetry (Wang, 2021). Communities can communicate and get along with others politely and foster harmonious relationships. Pantun is expected to be a classic literary work always there and used at any time. Pantun is expected to continue to exist in the world community, not only in the Southeast Asian region but is widely used internationally.

Literature Review

Pantun

Poetry is an art or work of a poet composed of words or several patterned arrangements of sentences to express ideas and feelings that have intensity and use language style and rhythm (O'Donoghue, 2019). This is in line with the opinion of Attridge Attridge (2019), who explains that a poem can exploit the power of language to entertain or encourage, attract someone's feelings, intrigue, bully, and disappoint someone. In addition, poetry is recited to entertain, contribute socially, and provide encouragement with the power of the language it has. Many literary traditions are closely related to nation-building and can help the economy of citizens (Kiely, 2020).

One type of traditional poetry is Pantun. Pantun is a form of poetry or classical Malay literary composition which describes the subtlety of values and sensitivity to nature and its cultural scope. Pantun is

a medium for conveying messages and knowledge to the Malay community. Fitch (2018) explains that poetry is often associated with knowledge as a source of knowledge about the human condition, for example, those who feel love, have goals or ambitions and vice versa. With knowledge, one can create a poem that creates similarities and connections between the two. Poetry is a unique work that combines thoughts connected with emotions, music, and words. Pantun used to be a means of communicating to convey messages to others. The language used in Pantun also looks polite and unique (Junaidi, et al., 2019).

Pantun is not complicated and requires proper thinking every time in nature. Pantun must be practised daily to produce good Pantun and make the person a rhyming expert (Nur et al., 2019). As a literary work in poetry, Pantun can be defined as old poetry synonymous with ancient Malay literature. Koswara & Budi Hermawan (2021) define Pantun as a literary genre in the form of narrative poetry told by a Pantun interpreter at an art festival. Pantun is an oral tradition performed by a Pantun interpreter all night while playing a musical instrument (Sasaki & Masunah, 2021).

Pantun belongs to traditional poetry, which has developed until now in the digital era. Pantun is part of a song or chant accompanied by music (Surmont, 2017). Fang (2013) concluded that Pantun is a form of folk poetry or old poetry with many similarities with other folk arts worldwide. Each sentence consists of two stanzas that are often symbolically related or use related sound patterns. Pantun may have developed from the use of pleasant language related to imagery. Pantun is a classic poetry genre in the Malay world.

Pantun Function

The classical era is an old civilization that gives the present civilization form and unity (Silva & Pereira, 2022). Even though it has settled, classical literature can still penetrate with the passing of centuries. The influence of classical works and traditions has not been interrupted from time to time. A writer cannot create literary works outside the memory of literature. This literary system is constant between conservation and renovation but always creates an impression of tradition and originality. Classical works have always existed in various forms, and even we know that classical literature exerts a tremendous influence on the art and thinking of humanity through imitation and transition (Silva & Pereira, 2022).

Keating (2020) explains that historically Pantun has been the centre of Austronesian language, civilization, culture and history, used to decorate important events and ceremonies. Pantun is a means of education, entertainment, information, and wisdom. Pantun also crosses over from its primary function, namely as a play for entertainment, used in proverbs, metaphors, proverbs, parables, children's songs, and intermediaries for romantic relationships (Keating, 2020). Nur et al. (2019) said that Pantun has the function of forming the identity of a society, using politeness when interacting, building relationships through marriage, preserving local culture, and forming individual character.

Pantun is used as a form of social education in the Malay community. Pantun can help to strengthen kinship ties by creating *seresam* and *serasi* association. Pantun is also used as a forum for conveying the aspirations of its people (Effendy, 2013). Pantun serves as entertainment. Pantun can be the lyrics in a song. Pantun is part of songs and chants accompanied by music. Surmont (2017) explains that literature plays a role in music—song creation. In the XIII century, musicians used poetic texts created by poets. Based on the explanation above, songs are poems that are sung.

Andari & Suharto (2020) state that the function of Pantun was initially used to communicate but developed as a ritual function, a function of cultural preservation, a function of entertainment, a function of cultural continuity, a means of communication, and a function of emotional expression. Pantun functions in presenting art, one of which is the Batang Hari Nine Batu Urip Solo Guitar, South Sumatra Province, Indonesia. This art uses lyrics or rhyme verses which are conveyed to summon ancestral spirits to attend the earth's alms.

Pantun has functioned as a means of expression. Its function is to express gratitude, joy, sadness, anxiety, and reminders of past events. Saini & Kaur (2020) explain that poetry has a strong relationship with emotion because the primary basis of poetry is emotion. At times one's emotions find thoughts, and

from thoughts, find words. A poet can express his emotions conceptually through appropriate diction, rhyme, imagery, and rhythm. Johnson-Laird & Oatley (2022) explains that in terms of communication, Pantun can be used as a medium for socialization and as an expression of love. Pantun conveys entertaining things, but Pantun can convey serious discourse, such as advice. In addition, at the highest level, poetry can convey noble values to society.

Pantun is known as a Malay cultural heritage which is used for orderly communication with others. Pantun is created to convey a particular message uniquely by using an analogy, choice of words, diction and rhyme. Pantun is a polite communication tool (Junaidi & Ardiya, 2020). This is in line with the opinion (Paiva, 2020) that poetry can be a method of attracting when a poet can align his way of thinking and feeling, meaning that one's senses can integrate their experiences with the world.

Furthermore Andari & Suharto (2020) also explain that Pantun is often present in traditional ceremonies, for example, traditional wedding ceremonies. In this case, the Pantun has a function as starting and closing remarks in a traditional event, one of which is the wedding ceremony. This is in line with Mulyani, Rozanna, Sibarani, Robert, Samosir, Zurni Zahara and Sitinjak (2021) state that creating Pantun is synonymous with the Malay community because the Malay people often use it in every custom and cultural event. Malays often perform chanting at traditional ceremonies, including traditional wedding ceremonies. Pantun is a medium in conveying messages and knowledge to the Malay community as a communication tool that fosters relationships through marriage. Pantun is able to establish a relationship between two families through marriage, then Pantun also functions to preserve local culture and form individuality (Nur et al., 2019).

Fatimah et al., (2022) explained that in the tradition of the Riau Malay community, they always use Pantun as a communication tool in the procession of the wedding ceremony, starting from music to the party or wedding reception. There are several functions of Pantun in Riau Malay traditional ceremonies, namely as a connecting word or tongue, which means Pantun as a means of communication between the bride and groom, as Riau Malay cultural identity, as education about culture for the younger generation because in Pantun, there are Malay teachings, as an explanation of the symbol because in the Malay Community in Riau, there are several words which are symbols of their culture, and as instructions or procedures for marriage ceremonies.

The digital era is an era of change that uses much digital technology. The digital era has made people dependent on technology or digital products. In the digital era, people are comfortable living with two sides: real-world life and virtual-world life (Elliott & Spence, 2018) teachable, and timely primer on media ethics for users and creators of information in the digital age. Pitched at just the right depth of detail to provide a big picture contextualization of changing media practices grounded in concerns for democracy and the public good, the book explores and reflects the implications of the convergence of the Fourth and Fifth Estates with an open-access, hyper-linked architecture which invites self-reflective practice on the part of its users" Philip Gordon, Utah Valley University The rapid and ongoing evolution of digital technologies has transformed the way the world communicates and digests information. Fueled by a 24-hour news cycle and post-truth politics, media consumption and the technologies that drive it have become more influential in shaping public opinion, and it has become more imperative than ever to examine their social and ethical consequences. Ethics for a Digital Era provides a penetrating analysis of the ethical issues that have emerged as the digital revolution progresses, including journalistic practices that impact on the truth, reliability, and trustworthiness of communicating information. The volume explores new methods and models for ethical inquiry in a digital world, and maps out guidelines for web-based news producers and users to conceptualize ethical issues and analyze ethically questionable acts. In each of three thematic sections, Deni Elliott and Edward H. Spence reflect upon shifts in media ethics as contemporary mass communication combines traditional analog practices with new forms like blogs, vlogs, podcasts, and social media posts, and evolves into an interactive medium with users who both produce and consume the news. Later chapters apply a process of normative decision-making to some of the most important issues which arise in these

interactions, and encourage users to bridge their own thinking between the virtual and physical worlds of information and its communication. Timely and thought-provoking, *Ethics for a Digital Era* is an invaluable resource for undergraduate and graduate students in media and mass communication, applied ethics, and journalism, as well as general readers interested in the ethical impact of their media consumption. (Elliott & Spence, 2018). The rapid development of digital technology can record traces of cultures that existed in the past, and it is not surprising that all existing cultures involve their own space and time, which can be accessed through digital technology (Wigen, 2020).

Literature is also not spared from digital influence (O' Sullivan, 2019). According to him, digital culture gives birth to digital or electronic literature, which sometimes has positive and negative impacts on literary work. The positive impact is that literary creativity can expand and is not limited by space and time so that it can develop, like classical poetry or traditional poetry, which finds new life in the digital era. Traditional poetry published on Instagram has expanded its reach to various groups, namely ethnic groups with different cultures, the younger generation, and the general public with different levels of education. In other words, traditional poetry is not only limited to the elderly (Lotman, 2021). In essence, digital literature can provide space for the development of literature itself and make many people understand more and be able to re-understand literary texts presented on digital platforms (Eve, 2022).

Nugra Heni & Subiyanto (2021) assert that the negative impact is that there are cons caused by a literary work violating the code of ethics so that sometimes it changes the values in a literary work, such as writing poetry in a culture of exploring digital poetry. This is in line with the opinion of Na'Allah (2018) which states that the influence of globalization can affect traditional and cultural values as well as the continuity and order of life in society. As in Africa, the new global era has created a new bourgeoisie in African society. The bourgeoisie, which is the force of the new global era, uses excessive technology which ultimately does not care about the values of the indigenous peoples they profess. Development or modernization has the impact of having to leave their traditional ways, identities and moral perspectives, and traditional poetry. Their child play has been influenced by technology that adopted children as hip-hop dancers, not as singing mode originally from their traditional style. The era of globalization and technology has harmed oral literature for the Ilorin Community in Nigeria called Dadakuada. So, digital culture has its style and requires some ethics in writing.

In addition to the effects of digital humanities, nature significantly influences the creation of Pantun. The less the creation of it, the less it is used and the less its function in society. Since the Classical Malay era, imaginative creativity has arisen in the presence of the natural environment, creating a literary work of the natural environment which has become its inspirational source (Nofrahadi et al, 2022). Poetry exists and is created as something equal to nature, and a poet becomes an instrument for creating a poem (O'Donoghue, 2019). So, nature greatly influences the existence and function of literary work so that it can remain sustainable.

The community uses Pantun for various purposes. As oral literature, it has so many uses that it has become the pride of the Malay people. As for the role of Pantun in Malay custom, as stated by (Effendy, 2016), It is a medium for preaching, traditional media, generating enthusiasm, and conveying the people's voice. Poetry has long existed as a form of protest in society and the literary space (Davis, 2019). Pantun is used to satirize the government that has violated the applicable rules. Apart from allusions to leaders, Pantun is also used to remind members of the public who appear to be depicting deviant behaviour. In the digital era, conveying satire has a greater chance of being conveyed through humour. Humour is very present in internet culture. Shakargy (2021) found that all three studies of internet poetry used humour but tended to use it differently and for various purposes. The function of poetry in the digital era can also convey satire that is conveyed humorously but on the target of satire.

In the digital era, Pantun is used as the opening act to start speeches at various events. Fachroji (2021) explains that many company officials and leaders begin their remarks with rhymes to greet attendees and invitees. Pantun makes the atmosphere more fluid and fun. For example, in the case of wedding processions

in various regions, there are many events reciprocating rhymes, such as those in the Betawi custom, namely the “Open Palang Pintu” program. At the traditional wedding ceremony of the Malay community, many Pantun are sung with the stages that are passed in the marriage contract process, which includes the welcoming ceremony before the marriage contract, the ceremony for giving the dowry, during the marriage ceremony procession, to the procession of the two bride and groom side by side in the aisle. Pantun is recited so beautifully at weddings. Without the rhymes sung at traditional weddings, the Malay community feels incomplete. This is aligned with Mulyani, Rozanna, Sibarani, Robert, Samosir, Zurni Zahara, and Sitinjak’s (2021) explanations stating state that creating rhymes is synonymous with the Malay community because the Malay people often use them in every custom and cultural event. Malays often perform chanting at traditional ceremonies, including traditional wedding ceremonies.

Nugra Heni & Subiyanto (2021) also put forward the function of rhymes in wedding ceremonies in the pattern of communication in the Minangkabau customary process, known as the *batambang tando* process, which uses rhymes in Minangkabau culture, West Sumatra, Indonesia. There are three functions of Pantun in the traditional Malay ceremony of Tanjung Hulu, Pontianak, Indonesia. First, the function of education is as advice or messages. Second, Pantun is used to express affection and love for partners. Third, its function is as a gratitude or appreciation to the audience willing to strengthen friendship (Yuliansyah, 2019).

Suprpto (2018) argues that in the digital era, rhymes have several functions, including communicative, educational, and persuasive functions. Pantun, a literary work, has broad echoes or benefits in the art of everyday language in the digital era, even concerning other language arts in society. In addition, Suprpto (2018) also explains that other functions of traditional poetry are used for song lyrics, rhymes are used as performing arts, to beautify speeches or speeches, to convey satire, and to congratulate someone. Isa, Wan Abdul Rahim Wan Mohd, Ahmad Iqbal Hakim Suhaimi, Mudiana Mokhsin Misron, and Laydyawati Roy (2020) concluded that rhymes function as education in the digital era. Pantun is included in a digital educational game application. This application focuses on Malay culture, namely Malay rhymes, Malay traditional clothing, and the Malay language. Because of the development of technology, the values and elements of Malay culture must be preserved for children.

Methods

This research method uses descriptive qualitative research methods. Qualitative data analysis involves analyzing the classification, subject, and certain things that have their characteristics. This research strategy is phenomenology. Phenomenology is a general description of several individuals who have life experiences from a phenomenon (Creswell et al., 2018).

The data in this study consisted of primary and secondary sources. Primary data is in the form of information provided directly by informants regarding the function of Pantun. The secondary data is in the form of Pantun documentation used in Riau. Pantun data in this study were obtained from the area of four principal rivers in Riau, which represent rhymes in Riau, namely Rokan, Kampar, Siak, and Indragiri. This is because the river is the cultural epicentre of the Riau people. All activities of the people of Riau were formerly centred along the four major rivers.

The data collection technique in this article is through direct interviews and observation of several areas in Riau. The data were obtained from eight informants: cultural figures, singers, Pantun maestros, and two academics in Malay literature. Data is collected by recording information provided by informants. The analysis technique is an interactive method that begins with data collection, presentation, and conclusion. The data obtained was analyzed, after which the researchers concluded.

Findings and Discussion

Pantun in Riau can be described and represented by the existence of civilizations or people who spread along the four major rivers in Riau. From its history, the river has been a transportation route used by the people of Riau in ancient times. This is because the river is part of the community's life journey to find and obtain a source of life, so the local community has customary policies regarding river management. Until now, the river still produces natural resources used by the people of Riau. The four rivers in question are the Siak River, Kampar River, Rokan River and Indragiri. The Siak River, named after the Jantan River, is one of the deepest rivers in Indonesia. This river crosses the territory of Kampar Regency, Pekanbaru City and Siak Regency. Previously the Siak River was a trade route that could be passed by large ships. The Kampar River came from a meeting between two major rivers: the Kampar Kant River and the Kampar Kiri River. The Kampar River flows upstream in the Bukit Barisan area and empties into the Riau Coast. The Kampar River is almost a third of Riau's culture, namely Singingi and Langgam, including Kampar culture. Kampar borders the Rokan River. The Indragiri River has upstream in the area of its downstream line on the coast of the island of Sumatra, namely in Indragiri Hilir Regency. Its flow crosses the districts of Kuantan Singingi, Indragiri Hulu and Indragiri Hilir.

This concept is known as the Cultural Expedition of the four major rivers in Riau. That is, collecting cultural treasures in Riau, for example, in this case, rhymes. The northernmost river, the Rokan River, has a koba tradition. In Siak, there is a merisik tradition. In Kampar, there is basiacuong, and in Pelalawan, there is a long song. The river is the epicentre for the people of Riau. Tradition along the customary land rivers, one river meets another of the four rivers. Many rhymes are created from the flora and fauna along the four rivers. Therefore, the words used in most of the rhymes that developed in Riau are almost the same. There may be slight differences in accent and language problems. In general, rhymes in Riau are almost the same in terms of usage and function from the time of the Traditional Malay Society.

Pantun functions in the Classical Era for the Riau Malay Community have several functions, namely the function of communication, entertainment function, didactic function, and kamal function. The function of entertainment in Malay society is that it has the lowest function in traditional Malay society in Riau. Pantun is used for satire in joking. The didactical function of Pantun for the Malay community is used as a means of conveying advice in the form of demonstrations. The kamal function is the highest function in rhymes with magical or magical powers used in spells. However, in the classical era, the function of Pantun was more numerous, namely the didactic function to make people understand the values and function of entertainment.

The Riau people have two behaviours, namely carrying out sacred and profat activities. Sacred are activities such as sea seedlings and forest seedlings with rhymes. Furthermore, Profat is a behaviour of the people of Riau with no religious elements and also contains rhymes. Profat is only related to tradition or custom. For example, there is a tradition of basiacuung ulu jambau of the Kampar people, namely the custom of inviting people to eat, which is delivered at traditional events. Before the basiacuung was conveyed, the dish should not be eaten. The fragment of the Basiacuung stanza is below.

*Mandaki ka kabukik taatak
manuwun ka koto lamo
Idangan nasi nan talotak
Manyuo kito makan basamo*

*Mudiok ayu bondau kilangan
pandan sa umpun di muagho
Iko ayu basuolah tangan
Iko idangan kito makan basamo*

The first function, in the Classical Malay era, Pantun served as a communication tool in the farming process for the Malay community in Riau. This communication function includes various moments or situations. For example, planting rice involves a series of activities starting from *manugal* or *batobo*. In *Batobo's* activities, sometimes there are rhymes, namely religious rhymes. *Ugam* Pantun is used as a means of communication when working in the fields. Farming is the livelihood of the people of mainland Riau, one of which is planting rice. In the process of planting rice, there is a term that is *batobo*. It has the meaning of a group that works together to work on the fields until the rice is harvested. *Batobo* is also interpreted as cooperation. In its process, *Ugam* rhymes are usually present. *Ugam* rhymes are also called social rhymes. So its function is to communicate the feelings felt by a young man or another person to a young woman participating in *batobo*. Another person delivered the rhymes, the intermediary of the *batobo* chairman, who was called *tuo tobo*. Through the rhymes sung by *Tuo Tobo*, he conveys the intentions of the people he represents. After knowing the person's feelings being addressed, *Tuo Tobo* immediately replied with rhymes. Apart from *tuo tobo*, the person concerned can also directly convey the rhymes. One of the stanzas of the *Ugam* rhyme is as follows.

*Ndak ado kato ndak ado ongaknyo
Ta joyek lida onok sandiyi
Monuong jawuo ndak ta ontikan
Yang di monuong makin ndak mangaroti*

This religious rhyme exists and is used because, in ancient times, the association of men and women was minimal, as well as during *batobo*. Men and women are separated. Separating men and women makes young people interested in the opposite sex. Young people have difficulty conveying their feelings to the intended girl.

In Siak district, Pantun is also used to communicate between men and women when they want to apply for and carry out traditional marriage processions. Siak Regency has a long history of traditional ceremonies that use rhymes. The people in Siak have customary rules that govern their socio-cultural activities. In this case, rhyme is the most dominant element in a series of traditional wedding ceremonies in Siak Regency, starting from making noise (asking the woman) to the day the wedding takes place. Pantun is a communication tool for the bride and groom. In ancient times, if an incorrect rhyme response was considered inappropriate, it could cause the marriage or arranged marriage to be cancelled. The Pantun

tradition inherited from the ancestors is carried out in accordance with the customs that apply in the Siak community.

In terms of communication, poetry also functions to express or convey feelings. Pantun also functions to express the feelings of someone who is in love. Feelings buried for a long time cannot be expressed directly to loved ones in the traditional Malay community in Riau, a rhyme developed in Kampar called Pantun Atui. Previously, the association of men and women was minimal. Pantun atui is known as a hundred-stanza rhyme. Pantun atui expresses feelings to someone addressed from night to night until the one-hundredth night. So there are a hundred verses of rhymes. However, the data obtained is only available until the forty-fifth night. Pantun atui delivered not directly delivered face to face with the intended person. These atui rhymes are known as magical rhymes. The rhyme atui is only enough to be chanted remotely by reciting the rhyme, the person to whom it is addressed is immediately anxious and feels that someone wants him to be his lover. When a rhyme is read intended for the target, even though he is far away, the person concerned will feel directly the feelings of the person conveying the rhyme atui, like a fragment of the rhyme atui below.

*Talintang pawuo di tajau
Tatambek di muaro polam
Bukan nyo bintang yang mangasau
Sibonsu babilang malam*

Malam ko malam yang ka oso

*Babua si tampui badak
Dimakan anak bughuong daun
Adiok managhuo padi masak
Kami nak makan juluong taun*

Second, didactical function. The community used Pantun in the past to convey advice. For example, there is nandung in Siak, baghandu in Kampar, and onduo in Rokan. These four terms are bedtime rhyme, which contains advice and moral messages. This rhyme is used by singing. The following is a quote from the baghandu used by the people of Kampar to put their children to sleep.

*Hek lola nak utang barendo
Tampuong sayak babulu
Kadang-kadang oti den ibo
Mangonang maso daolu*

In the Indragiri River area, there is a nandung in the form of a rhyme sung, which functions as advice and conveys the message of the Islamic religion. The words in nandung have sampiran and content. Nandung is used by parents whose function is to put their children to sleep. The contents are quality advice and essential tips for dealing with life. Usually, nandung is sung while lulling children in their cradles. Buai is a swing made of split bamboo or rattan to put children to sleep at night or night. The following is a fragment of the nandung verse using the Batu Rijal Indragiri Hulu Malay dialect.

*Nandung la dinandung Nak, nandung dinandung
Pejamkan mato, cepatlah tidua
Asam kandek asam galugua
Katigo asam nak, si ghiang-ghiang
Manengeh mayat nak dipintu kunua*

Mengenangkan badan ndak idak sembahyang

*La illaahailallah muhamad
Muhamad itu utusan Allah
Luwak lah si luwak luai
Ma alau lah pipit pakai galaga
Tidu lah anak di dalam buai
Jagolah saying diwaktu paja*

Third, rhymes function for entertainment. Several traditions of the Riau Malay people use rhymes—a tradition in Petalangan Pelalawan Riau known as long singing. Long songs are often started and ended by rhymes. For example, each episode is separated by rhymes because rhymes are also sung as for the rhymes in the long chant with the rhyme bebalam. Pantun Bebalam comes from the philosophical balam bird, which says and answers. Bebalam is a term given to people who like to reciprocate rhymes. In Bebalam rhymes, it is known as selling and buying rhyme lines and rhyme verses. For example, A makes the first line, and B buys the second line. There are also some new baits on sale just bought. The meaning of selling here is reciprocating rhymes. Bebalam rhyme is dynamic and extraordinary, which is now rarely done by people. The entertainment function also exists in the Rokan Community, namely koba performances. In the Koba, songs are included in the Rokan area of entertainment, which is broad and informal. The songs are in the form of rhymes sung by the chanter himself. The verses of Koba's rhymes are as follows.

*Budontang bunyinyo guruh
Munyuik gagak di lautan
Kito bodontong kito guguh gonang kito guguh
Muiriangkan kisah lo Awang ti nun di lautan*

*Oooooii nak mudo tatak nipah bungu nun lo komang
Bang komang bupaga kawek nun buduri
Kito lo bukak kini ko si tambo Panglimu Awang
Duo lo dengan Mai Bonsu Anggun Cik lo Suri*

*Nak budontong bunyinyo lo guruh
Mai munyuik gagak di lautan
Nak budotk budontong bano diguguh
Muiriangkan kisah lo Awang ti nun di lautan*

*Oooooi padi sudulang duo dulang
Abih dek Balam lo dengan burung murpoti
Lah lauik-lauik ko tongah lo malam
Beko baru koba jadi sumakin lo jadi*

In Rokan, rhymes are also used to amuse themselves and make jokes in the rice fields, which differs from the people of Kampar, who use rhyme as a communication tool when planting rice. The Rokan people use Pantun because the Rokan people believe that if you are working in the rice fields, you speak badly, or there are enemies or fights in the fields, it will impact the rice you plant. The 'rice spirit' will be lost. Rice spirit is a term used by the Rokan people. Therefore, rhyme is used with polite language that is entertaining.

Fourth, the kamal function. During the Classical Malay period, Pantun could occupy the function of kamal. Pantun in Riau is inseparable from magical elements. Pantun is used at certain times that contain

suggestions. For example, there is a rhyme for taking sialang honey bees in Kampar. Honey is made more accessible to collect thanks to an incantation in a rhyme that is recited before collecting the bees begins.

Furthermore, there are rhymes atui and rhymes in Kampar which can convey one's feelings to those they adore. Pantun atui contains suggestions that can identify the feelings of the person being addressed. Without the person concerned answering by speaking directly, this is conveyed through rhymes. Pantun atui is believed to contain suggestions where a person can immediately feel that someone is coveting him. The following is a fragment of the atui rhyme, which contains someone who conveys his feelings through the rhyme he recites.

*Si anik kombangla bolun
Kombang di dalam lipek pandan
Talang disoghiok ala juo
Dek buluoh batungkek awugh
Kini kok pandan nan ka ladang
Salasiob mintak di uraikan
Langik olun bumipun bolun
Nyawuo di dalam sifat tuhan
Sayang diadiok ala juo
Kini koq badan nan la godang
Sayang nan minta disampaikan*

Pantun also has a kamal function when catching fish. In the process of catching fish, there are rhymes used by the people of Riau. For example, there is a lukah gilo rhyme that the people in the Rokan River area use. According to the source of the rhyme, the gilo and losong bolagi rhymes can make the lake run. In the past, playing Sikusang was also a speciality of the Bonai people in Rokan and Sakai in the Siak River area. The rhymes are as follows:

*Sang sikusang,
sikusang bungo lado
datang induk musang
ayam sikuo pun tak ado*

*ilie lurah mudiek lurah
dapek boban sikotari
Mau lukah kupumurah
nyuruh lukah ku monari*

The Malay community in Riau still uses Pantun in the digital era. Pantun in the digital age in Riau still exists and develops even though its function has begun to decrease. At weddings in various regions in Riau, rhymes still function as a means of communication in traditional events or events. Pantun in Riau society in the digital era has a different function from Pantun in the Classical Malay era. This is because there are factors that influence it. Among them are natural conditions that have changed, changes in tradition and culture, and technological advances.

Changing natural conditions caused by the logging of forests and made into oil palm plantations. Nearly 85 per cent of Malay Pantun uses nature as sampiran, namely the flora and fauna that exist along the areas that are flowed by the four major rivers in Riau. Many customary lands or protected forests were cut down and then turned into oil palm plantations so that the existing flora and fauna gradually became extinct, and many of them were no longer recognized by the younger generation. Thus the culture of chanting

has begun to diminish. The younger generation is much influenced and carried away by technological developments, so rhymes are rarely used in daily communication but only in greeting an event.

The function of Pantun in the digital era in Riau is only to start and end speeches in an event and entertainment. For the people of Riau, It is used in the digital age to initiate remarks at official events and to be used in traditional wedding ceremonies. Almost every occasion in Riau uses rhymes as an opening and closing speech. Usually, officials or speakers in Riau have rhymes in stock and use them to start and close remarks at various events. In addition, there is no limit to the use of Pantun in Riau society. Traditional leaders and officials use it in Riau, and everyone in Riau can use rhymes in various events. In the digital era, rhymes are widely used to deliver remarks at multiple official and unofficial events in Riau. At official events, rhymes are used to start or open speeches and end them with rhymes. In this case, rhymes are used by several layers of society, for example, regional officials, creating from governors, regents, and other government agencies.

Pantun is still used and functions as a series of events in a wedding procession. Pantun is presented by exchanging rhymes between the bride and groom's family in sending the groom to the bride's house. It should be noted the people of Riau adhere to a matrilineal system. So the groom is escorted and paraded to the bride's home. In Siak, some rhymes are used at weddings until now, for example, rhymes for shopping delivery, rhymes for opening doors and rhymes for opening the fan, offering flour events, in addition to ceremonial occasions, government events, private events, speeches, or speeches using rhymes. There is a name Pantun shopping delivery. In Rokan, women who like rhyming people who are married and married are greeted at the gate using rhymes, still today with rhymes which are answered using a different way of reciting. The following are the rhymes delivered at the wedding.

*Godanglah langsek dari Lomukuik
Tumbuh monjulai di petak padi
Bosa hajat kami monjopuik
untuk monyampaikan kohondak hati*

*Kapal berlayar ke Indragiri
Singgah semalam di Kampar Kiri
Bapak-bapak dan Ibu-ibu yang kami hormati
Acara akad Nikah dan Berinai sudah kita lalui*

In daily communication, the people of Riau rarely use rhymes in the digital era. However, Pantun still functions as satire in the digital age. The rhyme creates content to satirize an institution or party it addresses with rhyme. For example, a rhyme turns off the lights in Siak on the Zulkarnaini Al-Idrus channel. Pantun can pinch without causing pain which is the privilege of poetry, conveying thoughts and suggestions without offending others. It's like a rhyme with a blackout that insinuates PLN. Because it was raining, the lights went out. If the lights go out during the fasting month, it has become a tradition, one of the satirical rhymes.

They still use it as entertainment or poetry performances in Riau at this time. Several performing arts used to be used by classical Malay society and are still used in the digital era, for example, koba, which is well-known in the Rokan community, lukah gilo in the Sabak Awu Siak community, tali tabek singing in the Anarawa tribe, badike Siak and Rokan, bebalam Pantun in long song in the Petalang community, antau kopa, randai, all of which contain Pantun in them, and many other performing arts in Riau. Apart from that, they are still used as performing arts, such as the bebalam Pantun found in long songs of the Pelalawan Pelalawan tribe in Riau.

The people of Riau have used Pantun from the past until now. Therefore, it still performs some of its functions in society. Indeed, there are differences in the function of Pantun in the classical Malay era and

the digital era. As a communication tool, It has differences in carrying out its operations. In classical Malay, Pantun were tied to society, especially daily communication. The older people used rhymes, for example, in their daily interactions to joke, satirize someone, and give advice. However, in the digital era, this function can be said to no longer exist in the digital age, Pantun is rarely used in social life.

Pantun has begun to diminish in Riau society as a didactic delivery in the digital era. It's rare to hear Pantun to advise children by parents and rhymes sung while putting children to sleep, known as onduo, baghandu, nandung, and dodoi, which people rarely use in the digital era. Whereas in the past Pantun were often used by the Riau Malay community to put their children to sleep. Pantun also functions as a creative economy in Riau. Chanters use Pantun as one of the activities that make money. Chanters and chanters are still in Riau, especially in Siak Regency. Chanters are often invited to weddings at weddings and processions in Riau, for example, in Siak, Dumai, and Rokan. The similarities and differences in the function of Pantun in traditional or classical Riau Malay society and the digital era can be seen in the following table.

Table 1. Functions of Pantun in the Classical and Digital Malay Era in Malay Society in Riau

Pantun function	Classical Era	Digital Era
Communication Function	Almost every daily activity of the Riau people communicates, jokes, expresses feelings and satire, traditional processions	It is only limited to starting and ending the ceremonial and customary greetings as well as part of the wedding procession
Didactic Function	Pantun is present in nandung or bagahndu to deliver advice	The didactical function has begun to diminish, there is no longer any advising to use Pantun in everyday life
Entertainment Function	Pantun is used to make jokes in society and as a performance art	Pantun is only limited to performing arts and is a creative economic activity
Camal Function	Pantun is widely used as a encouragement/ suggestion in community activities	The function has begun to decrease, the rituals that exist in society are rare.

Research that examines Pantun as a literary work in the form of traditional poetry is nothing new. Several previous studies related to the literature are also relevant to this research. Junaidi and Ardiya (2020) found and concluded that literary works were created and grew because of the creativity of the Malay people, who are very concerned about language that contains ethics, passion, justice, politeness, emotion, and choice of words in Malay Pantun. The existence of Pantun in the Malay community proves that the Malay community uses rhymes to convey and express advice, ideas, thoughts and instructions. Pantun Melayu is the identity of the Malay people. To understand the Malay language, you can see and understand the Malay rhymes because they contain politeness in language and Malay principles. Likewise, with the function of Pantun in the Classical Malay era, someone's pantun will communicate to convey something and advice to people politely and not offend others.

Andari & Suharto (2020) also researched Pantun. The results of his research show that it has a comprehensive function, including functioning as a communication tool and then developing its function into a performing art, ritual function, cultural preservation function, entertainment function, and expression function for the people of Batu Urip, South Sumatra. Similarities with this research also found a comprehensive function in the life of Classical Malay society, Pantun is used as a performing art, such as

Koba dari Rokan, and Bebalam Pantun performances in the Petalangan tribe. Furthermore, the function of the rhyme ritual in Riau was also used as a sea and land seed. The function of preserving Pantun culture in Riau is to function as part of traditional processions such as wedding ceremonies, from making music, applications, and shopping delivery, to the day the wedding procession is carried out. All these processes and stages are passed through Pantun.

Research conducted by Mulyani, Rozanna. Sibarani, Robert. Samosir, Zurni Zahara, and Sitinjak (2021) showed that Pantun is essential in traditional Malay wedding ceremonies because the bride and guests who are present can be guided through rhymes in living married life that will be lived because the Pantun that is delivered contain a lot of educational value. Pantun is a deductive tool for the Malay community in the Batu Bara district. As something important in a Pantun event, the Riau Community plays a significant role. As is the case with the Siak community, rhymes are an urgent matter where if there is one chanter on the part of the prospective bridegroom or bride in terms of answering the rhyme, then the match or marriage cannot proceed.

Nofrahadi, Suyitno, dan Nugraheni Eko Wardani (2022) researched Kaba Minang Kabau, which contains many rhymes. The kaba has good and bad feelings and thoughts so that one can judge whether a person's relationship with God is good or bad. Kaba is one of the famous literary works in Minangkabau, West Sumatra Province, which functions as solace or entertainment. The Riau people also have types of Pantun, like the Kaba. In Riau, it is called Koba, a long song in the Petalang tribe with Pantun. In this case, It also functions as an entertainer and a story of solace. Such Pantun performances in Riau still exist today.

The discussion above shows that Pantun has a comprehensive function in the Classical Malay era in Riau. This happened because almost every life cycle of the Riau Malay community used to use Pantun. Starting from communicating daily in association, earning a living or working in the fields, catching fish and even speaking in every traditional procession or event in the community. Pantun is no stranger to the people and integrates with those who use it. The function of Pantun in the digital era also has similarities with the Classical Malay era, although its function has been reduced. This research has differences from previous studies. The novelty of this research is in the comparison of two different periods. Of course, the natural environment and culture of the people are also different. In this case, the function of Pantun and its existence in society also experience shifts and differences.

Conclusion

Pantun has diverse functions in the Classical Malay Era society because the community's life cycle uses Pantun a lot. Pantun is used as a daily communication tool at work and socializing. It has a didactic function for the people who use it. Besides that, It also functions as part of a traditional procession or event from the traditions and culture of the Malay people. Along with the times and technology, Pantun is still used in the digital era. However, its function is reduced and thinner than the Pantun function in the classical Malay era. Pantun rarely appears in daily communication and social situations. It is no longer used as a means of expressing affection. However, in reality, Pantun in the digital era is back with a different function. Pantun is functioned as starting and ending speech. It is still present in society's wedding processions and performing arts in the digital era.

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