

Analysis Of The Message Of The Community's Traditional Marriage Pantun

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Abstract

This study aims to describe the types of messages, namely explicit messages and implicit messages contained in the traditional wedding pantun of the Lopak Alai Village community, Kumpeh Ulu District, Muaro Jambi Regency. This study uses a qualitative descriptive method, data collection techniques carried out by documentation, observation, interviews, and recording wiretaps. In this study, the data are in the form of types of messages, namely explicit messages and implicit messages taken from the traditional wedding customs of the Lopak Alai Village community, Kumpeh Ulu District, Muaro Jambi Regency. Based on the research that has been conducted on the Message in the Traditional Wedding Pantun of the Lopak Alai Village Community, Kumpeh Ulu District, Muaro Jambi Regency, the following research results can be obtained: (1) explicit messages were obtained as many as 38 quotes, (2) implicit messages as many as 14 quotes.

Keywords: *Message, Pantun, Marriage*

INTRODUCTION

Literary works are someone's thoughts to those who tell real life so that they are written in a coherent language. The author is able to appreciate ideas into literature. Literary works contain teachings of imaginative works in the movement of a person's mind to relate real life to imaginary life from the stimuli that exist around them and in the development of literature itself, so that literature is seen as a structured science and imagination of something that is seen from objective and subjective sides which can be recognized as true but are not real.

literary works as a means of communication to convey messages in pantun in a community wedding tradition. The literary works used can vary according to the interaction that uses them as literature that has beautiful literary value, flowing, full of rhythm, and metaphors. Through stories that have various forms, they can entertain listeners, various stories have different impressions for listeners so that any story can entertain listeners. Therefore, literary works play a very important role in the message in the traditional wedding pantun of the Lopak Alai Village community, Kumpeh Ulu District, Muaro Jambi Regency.

In the past, people conveyed information by word of mouth or letters, while now in this modern world it is through technology (Manik et al., 2023), (Rosmiati et al., 2022) and (Saputra Hutabarat, 2017). In the past, oral traditions were very sacred customs that came

from ancestors. One of them is a mandate, which is a delivery that is said verbally to many people so as to create good values for everyone. The mandate in pantun has a very important role, namely through the mandate, a person can convey the message he wants to convey by the giver of the mandate in the form of an order to the recipient of the mandate through responding to the pantun. The mandate is in the form of advice, suggestions, warnings, and suggestions for the bride and groom. An example of a pantun is as follows:

"Induk rusu terjun ka sawah Terjun duo beranak
Ampun doso kepada Allah
Apologize to nan banyak"

The mandate in the pantun above is what is there to apologize to many people. The above pantun is a couple in a community engagement event in Lopak Alai Village, Kumpeh Ulu District, Muaro Jambi Regency. The importance of this message means that pantun is inseparable from all activities of the Lopak Alai Village community using pantun. A traditional literature of the Lopak Alai Village community contains various forms of oral literature, both in the form of poetry, prose, and pantun is one of the traditional oral literatures of Lopak Alai Village in the form of old poetry used in community wedding ceremonies. Setyadirharja (2020) and (Anggraini & Hutabarat, 2022) provide an explanation of pantun with several things, First, pantun is a form of expressing feelings and thoughts that are typical of the Malay nation and have multi-cultural, multi-lingual, multi-religious, and multi-racial characteristics. Second, pantun is not bound by age limits, gender, social stratification, and blood relations.

Replying to rhymes in Lopak Alai Village wedding customs functions as a means of conveying the intent and purpose of the groom's arrival, conveying messages in the ark of married life, then as a means of communication to convey traditional advice and advice. Reciprocating rhymes at wedding parties in Lopak Alai Village has become a characteristic of the people of Lopak Alai Village. At wedding ceremonies in Lopak Alai Village, rhymes are always used. The rhymes themselves consist of several stages, the first of which is known as *pancak silat* and reciprocating rhymes.

Functioning as a means of conveying the intent and purpose of the arrival, in both traditions, the reciprocal pantun is carried out between the male and female parties, before sitting on the *dalamin* the groom enters the bride's house accompanied by a procession when he arrives at the bride's house the entrance is the *datok kadus* the groom will greet and express the intent and purpose of coming to the bride's house, the last stage in the reciprocal pantun is the pantun when the woman welcomes and faces the groom's family along with village officials such as *datok*, village imam, and elders. These are the stages in the reciprocal tradition found in resolving disputes, people who are caught red-handed, and the reciprocal tradition of going down to the fields. Therefore, the author examines the message of pantun in the marriage customs of the people of Lopak Alai Village, Kumpeh Ulu District, Muaro Jambi Regency. In the reciprocal pantun that researchers have seen in the field, there are changes in the performance of the reciprocal pantun tradition (Syuhada et al., 2023).

LITERATURE REVIEW

In addition to changes in terms of the performance of the pantun reciprocation tradition, several stages of the pantun tradition in marriage customs have also been

eliminated. Of the 2 stages, only 1 pantun is used, namely the pantun when the bride and her family welcome the groom and his family, then the other 2 pantuns are eliminated, such as the pantun when the pancak silat takes place and the pantun when eating face to face. In terms of the message, the pantun performed for the newlyweds contains a message about the happiness of the household, provides advice in the form of recommendations for marriage, and provides guidance for life in the family in the future.

In carrying out the pantun reciprocation tradition, the people of Lopak Alai Village have datok-datok kadus and traditional leaders who perform the pantun reciprocation from the groom's side and the party receiving the bride, when asked to the datok-datok kadus or village officials about the pantun reciprocation, the datok kadus and village officials convey the message conveyed through the pantun. The pantun used is only pantun with the intent and purpose of the arrival of the groom and his family and so does the bride. They only use pantun when welcoming the arrival of the groom's party.

The pantun is used as a complement to the wedding party, so that the datok-datok kadus or traditional leaders only carry out their duties as conveying messages conveyed by the groom and the bride through pantun. The reality in the field shows that most of the people of Lopak Alai Village respond to pantun in traditional wedding events, it turns out that pantun is indeed no longer complete in its implementation. Currently, only a few people in Lopak Alai Village carry out the pantun procession at wedding parties. Realizing the lack of public interest in using pantun for wedding parties, the datok-datok kadus and village officials convey the messages contained in the pantun verses using the local language to entertain in each pantun exchange (Dacholfany et al., 2023).

This was done to attract public interest in maintaining the existence of reciprocating rhymes in the traditional wedding ceremony of the Lopak Alai Village community. Therefore, as the village heads and village officials, in conveying when responding to rhymes, this has undergone changes that will be liked by many people when listening to people responding to rhymes, especially teenagers.

RESEARCH METHOD

This type of research uses descriptive research to collect data by describing and the results are presented in the form of a research report. "Descriptive research is research that really only describes what exists or occurs in a particular scene, field, or region" (Arikunto, 2013: 3). Descriptive research is collecting data that really only describes what exists in the field by describing the results in the form of a report. This type of research is research that occurs naturally in collecting problem data. "Qualitative research is a method that can be used to explore and understand the meaning that comes from social or humanitarian problems" (Nugrahani, 2014: 25). Qualitative research involves important efforts that can be used to explore and understand the meaning of the context of the problem to be studied. This type of research is a type of research that describes an event. "Qualitative research is research based on narration and description of data. Therefore, qualitative research is more dominant in using interpretive presentations than using numbers" (Ahmadi, 2016: 3). Qualitative research is more directed at describing data on an event using interpretive exposure. Qualitative methods understand the phenomenon of problems that emanate from the object being studied. "Qualitative research is an inquiry strategy that emphasizes the search for meaning, understanding, concepts, characteristics, symptoms, symbols, and descriptions of a phenomenon, focused and multi-method, natural and holistic, prioritizing

quality, using several methods, and presented narratively" (Sidiq, 2019: 4). Qualitative research is a phenomenon of people's lives and is carried out by prioritizing quality, using several methods and presented narratively.

RESULTS AND DISCUSSION

Based on the research methodology, the author conducted this research to obtain research results. The research technique that the author did was by finding research data in accordance with the theory that the author used as the basis for this research. The findings from the author's quotations were entered into the data classification table in accordance with the data collection technique for this research. After that, the data that had been collected in the following data classification table was analyzed by the author based on the expert theory that the author explained in the literature study.

Based on the data classification technique and data analysis technique, 52 quotations were found regarding the mandate. For the explicit mandate, 38 quotations were found and 14 implicit mandates were found in the traditional wedding pantun of the Lopak Alai Village community, Kumpeh Ulu District, Muaro Jambi Regency. The findings in the form of quotations about explicit and implicit mandates will be explained by the author in section 4.1. while the analysis of the explicit and implicit mandates in this pantun will be explained in section 4.2 of the discussion. 1. Findings in the form of quotations of explicit messages contained in the traditional wedding pantun of the Lopak Alai Village community, Kumpeh Ulu District, Muaro Jambi Regency.

Findings in the form of quotations of explicit messages contained in this pantun amount to 38 quotations. To identify findings about explicit messages contained in this pantun, the author determined it based on the theory of Waluyo in Azlin (2020: 100), Nurgiyantoro in Azlin (2020: 46), and Sugiono in Azlin (2020: 46). The number of quotations found related to explicit messages was 38 quotations. The following data findings in the form of 38 quotations are explained by the author in the section below.

1.1 Seighring salam nan sembah sembah kami susun nan jari sapoloh (Along with greetings with worship we arrange and ten fingers) The message from the man to the woman is that he greets the woman and her family with ten fingers.

1.2 Ampun doso to Allah apologizes to many (Ampun doso to Allah apologizes to many) The mandate is for the man to ask forgiveness from Allah and also apologize to the woman and her extended family.

1.3 Ampon-Ampon kepada nan tuo sorry-sorry kepada nang mudo (Apologies to the old, sorry to the young) the message is that the men apologize to the older people at an event for the women's extended family and also apologize to the younger ones.

1.4 Senghe we beg you to eat nghokok we beg you to suck it worship we beg you to accept it (Betel we ask to eat, cigarettes, we ask to smoke, worship, we ask to accept it) The mandate is that the sekapur betel and cigarettes are a traditional symbol of proposing marriage which must be eaten and smoked, then the man's family asks for the sekapur betel to be worshiped and the cigarette is accepted.

1.5 Senghe kami jugo mintak makan tando sembah sudah kami terijin (We also ask for sirih to be eaten as a sign of our worship) The woman's message is to also ask for the sirih sekapurnya to be eaten after being eaten by the man, then it is a sign that the proposal has been accepted by the woman

1.6 Gedang orang cinghi batando ikolah dari kami mohon diterimi (This is the sign of a big person from us, please accept it) The man's message is to convey the big person ciri batando, this is what we bring, please accept it for the woman.

1.7 Cencen sebetuk tando batunangan kain sapalulusan tando ndak jadi (The ring in the form of an engagement sign, the cloth sapalulusan, a sign that it has been done) The man's message is to bring a dowry with a ring as a sign of a prospective partner for the woman and a cloth spalusan as a sign that they have become a prospective bride and groom.

1.8 Karno hajat kami lah diterim kami bilang terimi kasih (Because our hajat has been accepted, we express our gratitude) The message from the man is that his proposal has been accepted by the woman, the man expresses his gratitude to the woman.

1.9 Dak ado lagi batemu kato nan batingkah nan ado kato sa iyo (No more meeting words with behavior, there is the word sa iya) The message from the woman is that the man is not going to meet again, then act or cancel, the next meeting is to discuss the wedding day of their child.

1.10 Karno kito lah sa iyo se kato marilah kito bajabat tangan (Because we have said sa iya se kata, let's shake hands) The message from the woman is that the man is that they have agreed to the proposal event for their child, the woman and the man shake hands.

1.11 Nak numpang bacakap sedikit sapatah nak numpang barunding sedikit sabarisi (Want to ask permission to speak a little and ask permission to discuss) The message is that the man asks permission to speak a little and invites barunding or discusses the day of their child's wedding reception.

1.12 Gedang jawaban dihati lumayan demikian belumlah disambung Besar jawaban dihati bicara beberapa belum disambung
The message is that the man has a big intention but the previous speech has not been continued or answered by the woman.

1.13 Ngan di tantik la datang alang senang raso di hati (What was awaited has arrived, how happy the feeling in the heart is)
The message is that the woman has been waiting for the man, after the man arrives, the woman happily welcomes him.

1.14 Kalu gedang jawaban dihati lumayan sedikit silokan disambung (If the big intention in the heart speaks, please continue) The message is that the woman tells the man that if the big intention in the heart is please continue the conversation.

1.15 Senghenyo kalukup pinang mumbang ikolah nan ado pada kami (The betel covered with betel nut is what we have)

The message from the man to the woman's family that this is what is brought in the groom's dowry.

1.16 Senghe kami jugo mohon makanngkokkami mintak diisapudah tu kalagi kito barunding

(We also ask for our betel to be eaten, our cigarettes are smoked, then we will discuss later)

The message from the man is that he asks for the betel to be eaten and the cigarettes that are brought, to do something new or to discuss the day of their child's wedding reception.

1.17 Dari Sengeti nak ke Tanjung singga sampe pendek ke Muaro Kumpeh (From Sengeti, I want to go to Tanjung, I stop for a while at Muaro Kumpeh) The message from the man is that from Sengeti, he wants to go to Tanjung village and then stop for a while at Muaro Kumpeh to meet the woman's family.

1.18 If the datok wants to talk first, we lead from behind (if the datuk wants to talk first, we lead from behind)

The message from the women to the datuk, the head of the traditional customs, the men, that they want to talk first, the female datuk heads of the traditional customs speak leading from behind.

1.19 Gawe adat lah saleseh kapan kito ngawekan syarak (The traditional work is finished, when will we do the syarak)

The message from the men to inform the women that the traditional wedding dowry is finished, then ask about the next event on the day of their child's wedding reception.

1.20 Gawe adat lah salese gawe syarak akan kito laksanakan (The traditional work is finished, we will carry out the syarak work) The message from the women to the men that the traditional wedding dowry is finished, we will carry out the custom on the day of their child's wedding reception.

A. 1.2 Ndak masang atap nghasonyo patah ndak masang dendeng papanyo abes

(want to install a roof but it feels broken want to install a wall but the planks are gone)

The message is that the man wants to install a roof but is afraid of breaking and installs the plank walls that have run out to the woman.

1.22 Kalu memang datok-datok tasesat mari siko kami menunjukkan jalan

(if the datuk-datuk are lost come here we will show you the way) The message is from the woman to the man, if the datuk-datuk, the head of the traditional leader of the man and the man's family are lost with the direction of the destination, then the woman shows the way.

1.23 Kenyok tasesat taslah kasiko road this is our goal (instead of getting lost on the road here this is our goal)

The man's mandate is not to get lost on the road or go to the wrong house, the man's goal is to go to the woman's house.

1.24 nyok come sembahngang come come we go nak keep promise lamo

(Not just come, come, come, we want to fulfill a long-standing promise)

The mandate from the man to the woman is that the man's arrival is not just a random arrival, but fulfills his long-standing promise to the woman.

1.25 Gallant nian rajo go came wearing the ring on the kinghi (handsome nian raja came wearing the ring on the left)

The mandate is that the groom comes to the woman's house wearing the ring on the left to meet the bride and her family.

1.26 Sengajo nian kami go datang ndak nemui Permaisuri (we deliberately came to meet the empress)

The message is from the groom and his family, because he wants to meet the female partner and her family to sit side by side.

1.27 Jangan lamo tangga dilaman payolah naek kito makan Senghe (don't stand in the yard for too long, let's go up and eat siri) The message is from the woman that she shouldn't stand in the yard for too long, and invites the man to come into her house to eat what the woman has prepared.

1.28 Dak elok kito barundeng ditengah laman payolah kito masuk kanghumah (it's not good for us to discuss in the middle of the yard, let's go into the house)

The message is from the woman that it's not good to have a discussion and invites the man to go up to the house to negotiate, because it's better to negotiate inside the house.

1.29 Sayo ndak batanyo kepada datuk apo larang pantab kami naek kanghumah datuk ko (I want to ask the grandfather what forbids us from entering this grandfather's house)

The message is that the man asks the woman if the man goes up to the woman's house, is there any prohibition or taboo.

1.30 Terimo kasih alhamdulillah assamualaikum warahmatullahi wabarakatu (Thank you, alhamdulillah, peace be upon you)

The message is that the man expresses his gratitude for inviting him to enter the woman's house, and says Assalamualaikum warahmatullahi wabarakattu.

1.31 Pegi katoko buy gambingh gambirlah ado on top of the seto (go to the character to buy gambir gambirlah on top of the cupboard)

The mandate from the man is that he is going to the shop to buy gambier from the woman.

1.32 Adu hai lady, open the white and yellow tabingh for the bajumpo

(Oh my lady, open the veil, the white and yellow are about to meet)

The message is that the man asks to open the veil, because the man wants to meet the woman.

1.33 Read Bismillah before takbir takbirlah is the beginning of prayer (reading bismillah before takbirlah is the beginning of prayer)

The mandate from women to men is that before removing the veil, read bismillah first.

1.34 kenyo kenyo takbengh bang oi sembahang takbengh tabengh kami ko tabengh ba adat (instead of takbir bang oi haphazard takbir our takbir is customary)

The message from women to men is that they are not allowed to enter through the veil carelessly, because this veil is a customary veil and has conditions for passing through it.

1.35 What are the conditions, try to say so that you will be happy to pay? The man's message to the woman is what are the conditions for meeting, if there are conditions, try to discuss them so that the man can pay the conditions.

1.36 We lah idak bang oi mintak dowry sebentok cencen cukuplah udah

(we have not asked for a dowry ring, it is enough) The woman's message to the man that the woman does not ask for expensive conditions, only a ring is enough.

1.37 Ikolah diok dik oi sebentok cencen as a condition we fulfill (this is diok adik oi a ring as a condition we fulfill) The man's message to the woman that the man has brought the conditions that have been discussed by the woman with a ring.

1.38 Silokan masuk bang oi ke ruangan kami nan putih kuning sudah tungguk

(please come in bang oi to open our white and yellow room, it is waiting)

The woman's message invites the man to enter, because the woman is already waiting for the man

1.1.1 Findings in the Form of Implicit Message Quotes Found in Traditional Wedding Pantuns of Village Communities Lopak Alai, Kumpeh Ulu District, Muaro Jambi Regency.

The findings in the form of implicit message quotes contained in this pantun amount to 14 quotes. To identify the findings about the implied message contained in this pantun, the author determined it based on the theory of Waluyo in Azlin (2020: 100), Nurgiyantoro in Azlin (2020: 46), and Sugiono in Azlin (2020: 46). The number of quotes found related to the implied message was 14 quotes. The following data findings in the form of 14 quotes are explained by the author in the section below.

2.1 Seighring balam nan barebah barebah ado didaun boloh (along with balam with barebah barebah is in the leaves of bamboo)

The message is that the prospective groom is walking along to find compatibility / compatibility in the prospective bride.

2.2 Makan Senghe kami ko pinang endak digeget dibelah kami dak punyo piso

(eat Our betel nut is to be bitten and split we don't have a knife)

The message is that the man's family brings a little betel nut and a little betel nut wants to be split but doesn't have a knife, because the betel nut from the man's family has not been received by the woman's family, there is a hidden message.

2.3 Lagi kan sepah kita makan apo lagi pinang digeget (we eat sepah fish, what's more betel nut is bitten)

The message is that the woman's sepah fish is eaten, let alone the betel nut given by the man's family is eaten even more.

2.4 Pasang pukak di muaro pukak bersih tampak berseh (installing a pukak in the muaro is washed, looks clean)

The message is that the man's party attracts a sign of the woman's down payment at the muaro, attracts a sign of the down payment with a proposal event.

2.5 Bonghong balam ba sanghang low ba sanghang dirompon boloh (balam bird ba low nest ba nest in a thicket of reeds) The message is that the groom-to-be goes along with the journey to find suitability in the bride-to-be.

2. Lapun melapun ke muaro kenghap-kenghap ke angso duo (lapun melapun ke muaro often ke goose dua)

The man's mandate was to inform the woman's family that Dias often went to Muaro but more often to Angso Duo to look for suitability or suitability for her potential partner. with his arrival.

2.7 Go to the village to set snares to get barugo chicks (go to the village to set snares and get chickens to fight)

The mandate is for the man to go to the village, then find a woman in the village and use her as his partner.

2.8 Karno ado pengertian nan hajat mangko kami datang sarama iko (because there is a purpose for the event, that's why we came this crowded)

The message is that the man conveys the purpose of his visit with his extended family to invite the woman to discuss the matter.

2.9 Bonghong jelantik tenghbang ka ladang tibo ka ladang ma makan api (the jelantik bird flies to the field, arrives at the field and is eaten by fire) The message is that the man goes to the woman's house, when he gets there, he is given food by the woman.

2.10 Artinya ndak ati melok gunung apokah dayo tangan dak sampe (meaning if he wants his heart to hug the mountain, are his hands not strong enough) The message is that he doesn't want too much dowry, because our journey is far, we ask that what the groom's dowry be sufficient.

2.11 Gawe adat lah salese gawe syarak akan kito laksanakan (The customary work is finished, we will carry out the syarak work) The message from the woman to the man that

the customary wedding dowry is finished, we will carry out the custom on the day of his child's wedding reception.

2.12 Datok mamat pegi bajualan pegi bajualan ke Muaro Jambi (Grandpa Mamat went to sell, went to sell to Muaro Jambi) The message is that the man goes to sell to Muaro Jambi, after selling in Muaro Jambi he finds a prospective partner in Muaro Jambi.

2.13 Banyak-banyak kami go datang dak nyampekan pengertian dihati (We came a lot without conveying our intentions) The message from the man and his extended family came to convey what was in their hearts to the woman.

2.14 Pegi ka tebat memanceng ikan bawak serampang laisnyo pepar (go to tebat to fish bawak serampang laisnya pepar) The message is that the man goes to tebat to fish and then brings serampang lais to the woman.

The findings in the form of the quotations above will then be analyzed by the author according to the theory that the author will use as the basis for this research. The analysis of the quotations above will be explained by the author in the discussion section below.

CONCLUSION

Based on the data that the author has collected and analyzed according to the steps in the methodology of this research and also the supporting theory in this research, the author can conclude that there are 38 explicit messages and 14 implicit messages in the traditional wedding pantun of the Lopak Alai Village community, Kumpeh Ulu District, Muaro Jambi Regency. The explicit message can be identified quickly by the author because this explicit message is stated firmly as depicted in this pantun. Meanwhile, the implied message, the author is careful to identify it and refers to the theories used as the basis for this study. The conclusion of the explicit message and the implied message will be described by the author in the section below. The explicit message found in the traditional wedding pantun of the Lopak Alai Village Community, Ulu District, Muaro Jambi Regency is in the form of a message containing instructions and teachings that contain educational values, religious values, moral values, and politeness values that become a civilization in a household, this message is clearly depicted in the pantun. The implied message found in the traditional marriage pantun of the Lopak Alai Village Community, Kumpeh Ulu District, Muaro Jambi Regency is a message that contains messages in the form of guidance for married life that is conveyed implicitly or hiddenly. To examine the implied message in this pantun, the author is guided by the theory of Waluyo in Azlin (2020: 46), Nurgiyantoro in Azlin (2020: 46), and Sugiono in Azlin (2020: 46). From the results of the research analysis on the explicit and implicit messages used in this pantun, this pantun is pleasant to listen to. The variation in the use of explicit and implicit messages also makes the pantun pleasant to listen to so that it can be entertaining.

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