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Structural Analysis of “Pantun Rusuah Anam Karat” The work of Musra Dahrizal

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Abstract

This research aims to analyze the physical structure of the diction found in the rhyme *Rusuah Anam Karat* by Musra Dahrizal which has the theme of love. The benefits of this research are (1) as a form of preservation of Minangkabau language pantun which is a form of expression of a person in good communication, (2) as a world cultural heritage which has an important meaning for society which has been recognized by UNESCO so that pantun is not foreign to the community. The theoretical basis used is the theory of physical structure and inner structure by Herman J. Waluyo. However, this research is limited to only examining the physical structure, namely diction only. This research uses a descriptive analysis approach. To collect data, library study techniques were used. In this research, the data source used as the object of analysis uses rhymes from the rhyme collection *Rusuah Anam Karat* by Musra Dahrizal. The research results showed that the most widely used diction in the *Rusuah Anam Karat* rhyme collection by Musra Dahrizal is that one rhyme has at most 6 dictions. Every word that often appears in the pantun has the characteristic that the poet often mentions one of them, namely the name of the Payakumbuh area on the *sampiran* of the pantun and the words on the *sampiran* are more dominant, the poet mentions nature such as plants, water, animals and so on.

Keywords: Pantun, Literature, Minangkabau, Structuralism.

1. Introduction

In Malay, pantun is a spoken language tradition used by people for everyday communication. Pantun is not only a type of literary work, but pantun is a means of communication. According to (Syam, 2010: 47) Pantun is an old form of poetry that has stanzas, in the stanza there are four lines or lines that have a rhyme with the formula a-b-a-b, have rhythm, have *sampiran* in the first and second lines, some have content in the third part and fourth. For example, the pantun itself consists of two lines to twelve lines. Half of the number in one stanza is *sampiran* which functions as an introduction to the content, sound and rhythm, the next half is the content of the rhyme.

Pantun is old literature that can be used for children, teenagers and the elderly. The types of rhymes according to Wahyuni (2014: 152-172), are puzzle rhymes, advice rhymes, affectionate

rhymes, enthusiastic rhymes, traditional rhymes, religious rhymes, humorous rhymes, figurative rhymes, love rhymes and proverbs. Each rhyme that is created has its own function and use. For the Minangkabau people, pantun is a form of communication. In singing rhymes, they can convey what is in their hearts to the person they are speaking to. Pantun can also convey messages such as messages in traditional ceremonies and so on. Even pantun itself is a means of entertainment for the Minangkabau people.

This is also supported by UNESCO's statement on the website of the Ministry of Foreign Affairs that pantun is a world cultural heritage where pantun has an important meaning for society. "UNESCO assesses that pantun has an important meaning for the Malay community, not only as a means of social communication, but also as rich in cultural and religious values that serve as a moral guide. The message conveyed through pantun generally emphasizes balance and harmony in relationships between people."

In 2016, Dahrizal wrote the book *Pantun Minang*. In the book, the concept of pantun and examples of pantun are presented, which consists of five parts including Pantun Rusuah Anam Karat, Pantun Cinto Anam Karat, Pantun Rusuah Ampek Karat, Pantun Cinto Ampek Karat and Pantun Jenaka Ampek Karat. Apart from that, the language used in the pantun is Minangkabau and Indonesian. The examples of rhymes that will be analyzed in this research only focus on the six carat rusuah rhymes because in these rhymes there are many forms of anxiety, whether anxiety because of love, political issues, religion and so on. The six carat rhyme Rusuah is called a six carat rhyme because the rhyme has an ending and a content. Each stanza consists of six lines, the first three lines are the ending and the second three lines are the body. By hearing and reading the six carat rhyme Rusuah, we can find out how Minangkabau people express what is in their hearts, whether in the form of anger, anxiety, sadness and so on.

In the Rusuah Anam Karat pantun itself, there are 717 numbers of pantuns and different types of pantuns. This research only takes the type (theme) about romance because strong emotions about how someone is feeling anxious (unrest) such as betrayal, selfishness, and so on are often found in love poems. Where in the type of romance rhymes there are 245 rhymes. However, in my research I only focused on 20 pantuns because these 20 data could represent other pantuns, because the pantuns presented in terms of language style, diction, imagery and so on were almost the same.

In pantun, the pantun (speakers) usually pay great attention to the harmony of the sampiran, the harmony between content and sampiran, word choice, and sentence construction. The same phenomenon is also found in another collection of Minang pantun by Musra Dahrizal. Even though in the past pantun had a special position, namely being prioritized and used as a medium, guide or provision in people's lives, nowadays the situation is actually the opposite. In line with changing times, the number of speakers and speakers is getting smaller. This is due to various changes and shifts in cultural values in society, the lack of momentum to present and convey pantun, and the increasingly minimal attention from all levels of society, from the top to the lowest level. These conditions make this rhyme strange in society. The public's lack of deep understanding of pantun and its benefits in social life also has an influence on such conditions.

Musra Dahrizal's six carat rusuah rhymes are interesting to study using structural theory. Structural analysis views literary works as a structure which is an arrangement of interrelated elements. According to (Pradopo, 1987: 118) structure is a system of elements, in which there is a reciprocal relationship between the elements, mutually determining, meaning that an element has no meaning by itself apart from the other elements. So, the unity of elements in literature is not just a collection or pile of things or objects that stand alone, but these things are interrelated, bound together and dependent on each other.

Research that uses structural theory and pantun research objects includes, Asmal, et al. (2012) in an article entitled *Structure and Function of Pantun Managua at Wedding Ceremonies in Koto Baru*,

Rao Utara District, Pasaman Regency, Yuliansyah, Aqis (2019). His article entitled *Structure and Function of Pantun in Traditional Malay Wedding Ceremonies in Tanjung Hulu, East Pontianak District*, Nurhayati, Yeyet et al (2018). With the title *Analysis of the Structure and Socio-Cultural Values of Pantun Melayu*, Editorial Board of Balai Pustaka and Sisindiran by M.A. Salmun, and Fandi, Leo et al (2012) with their article entitled *Structure and Function of Minangkabau Pantun in Pasa Lamo Society, Punjung Island, Dharmasraya*. Of these studies, no one has studied the pantun Anam Karat using structural theory.

The theory used in analyzing the six carat rhyme Rusuah is a structural theory which essentially views literary works as a system, having its own structure and each functional element is interconnected to form a system. Structure according to Siswanto (2010: 13) means a complex overall shape, then according to Jean Piaget in Siswanto (2010: 13-14) the meaning of structure is divided into three:

- a. The structure has an overall idea (The idea of wholeness)
- b. The structure has the idea of transformation (The ideas of transformation).
- c. The structure has the idea of self-regulation (The idea of self-regulation).

Analysis of the structure of this six carat pantun will be seen from two main elements according to Waluyo (1987), namely physical structure including diction (word choice), imagery, concrete words, figurative language, versification (rhyme, rhyme, meter), and facial features. Diction refers to the choice of words because the words written must consider their meaning, sound composition in rhyme and rhythm, the position of the word in the context of other words, and the position of the word in the whole poem. Meanwhile, imagery is a word or arrangement of words that can express sensory experiences, such as seeing, hearing and feeling. The verses or lines of poetry seem to contain echoes of sounds (auditive images), visible objects (visual images), or something that we can feel, touch or touch (tactile images).

Apart from diction and imagery, the next structure is concrete words. If you want to evoke images (imagination), then the words must be concretized, meaning that the words can suggest a comprehensive meaning. Like imagery, this translated word is also closely related to the use of metaphors and symbols. The next structure is figurative language. Poets use language that is structured or pictorial so it is called figurative language. Then, rhyme, rhythm and meter are also the physical structures of pantun. Sounds in poetry produce rhyme and rhythm. Rhyme is the repetition of sounds in poetry. The rhythm of cutting lines into repeated phrases is an element that beautifies the poem. (Waluyo, 1987:90). The final physical structure of pantun is typography. Typography is an important distinction between poetry and prose and drama. The lines of poetry do not form a periodical called a paragraph, but form a stanza.

Methods are work procedures followed, while techniques are specific ways of solving problems (Suriasumantri, 1995: 330). In this research the author used a descriptive analysis method, which was used to describe and collect data. The data collection used in this research is library research which focuses on the theory of literary structuralism. Then, proceed with analyzing the data.

2. Result and Discussion

Pantun is the most important thing for Minangkabau people to communicate. Pantun itself has become a byword, kaba flower, and speech decoration. Everywhere people chant, in conversation, when peddling sales, or in wailing and singing (Navis, 1984: 232). Pantun has been known by the Minangkabau people for a very long time. In general, Minangkabau people know and can sing rhymes, especially people who have not been strongly influenced by other cultures or people who are strong in maintaining their customs. For people like that, pantun is part of their life.

Gani, Erizal (2009: 7-9), believes that the existence of pantun cannot be separated from the life of the Minangkabau people. This is due to the many roles and functions carried out and secured by the pantun itself. Including the following. First, pantun is a form of expression that functions as a means of communication. Second, Pantun is a form of expression that functions as the identity of the Minangkabau people. Pantun and Minangkabau society are two things that cannot be separated. Third, Pantun is a form of expression that functions as a "decorative flower". Fourth, Pantun is a form of expression that functions as a means of preaching, a means of conveying religious messages, namely Islam. Fifth, Pantun is a form of expression that functions as a means of education, a forum for educational activities. Sixth, Pantun is a form of expression that functions as an embodiment of custom. Seventh, Pantun is a form of expression that functions as a means of entertainment. Eighth, Pantun is a form of expression that functions as symbols of Minangkabau culture.

This research describes an analysis of the rhyme *Rusuah Anam Karat* by Musra Dahrizal. This analysis concerns the elements of the physical structure of diction contained in the pantun. Diction refers to the choice of words because the words written must consider their meaning, sound composition in rhyme and rhythm, the position of the word in the context of other words, and the position of the word in the whole poem. Therefore, poets must consider the order of words and the strength of these words, because words are a very important element in poetry. As in the poem below:

Pantun 1:

<i>Tasakek kapa pado karang</i>	Ship stuck in coral
<i>Ndak namuah lai di layia an</i>	Can no longer be screened
<i>Nan kodo turun jo sikoci</i>	The captain disembarked with the skiff
<i>Kasiah denai ka tuan surang</i>	Give me to one master
<i>Jikok nan lain den haramkan</i>	If anything else I forbid it
<i>Dari iduik sampai ka mati</i>	From life to death

(Dahrizal, 2016:4)

The first line of the rhyme is "tasakek kapa pado coral" (the ship is stuck on the reef), the second line is "ndak namuah lai di layiah an" (can no longer be sailed), and the third line is "nan kodo descend jo sikoci" (the captain goes down with the sikoci) are sampiran pantun. The fourth line "kasiah ka Tuan Surang" (give me to one's master), the fifth line "jikok nan lain den haramkan" (if anything else I forbid it), and the sixth line "from iduik to ka mati" (from life to death) are content of the poem.

The choice of words in the pantun sampiran "tasakek kapa pado coral, ndak namuah dilayia an, nan kodo descend jo sikoci". In the first line, the word "kapa" (ship) means someone's heart or someone's feelings and in "karang" it means someone's target (a loved one). The second line is found in the word "layia an" which means it cannot be divided. Based on the choice of words in the sampiran pantun, there is a connotative meaning or meaning that has more than one meaning, one example is the word "kapa" which means a person's feelings, in the actual meaning "kapa" means a vehicle carrying passengers and goods at sea (rivers and rivers). etc.) made of wood and iron. The choice of words in the content of the rhyme is "kasiah denai ka lord surang, jikok nan other den haramkan, from iduik until you die". It is found in the word "kasiah" which means love, "harakan" which means irreplaceable and "die" which means forever. Based on the choice of words in the content of the pantun, there is a denotational meaning, which means a woman who only loves one man and will never be replaced.

Based on the description above, there are six dictions in the pantun above, namely the words kapa, coral, layia an, kasiah, haramkan, and mati. These words have different words, but refer to the same meaning, namely "kasiah. So, the six words above mean someone who only gives his love (love) to the man he loves and will never be replaced.

Pantun 2:

<i>Urang ulu mandi batimbo</i>	Upstream people bathe in buckets
<i>Mandi bakusuik daun pinang</i>	Bathing with areca leaf scrub
<i>Sabun siapa mambalikan</i>	Who bought soap?
<i>Iyo sakik putuih bacinto</i>	It really hurts to break up with someone
<i>Dibaok duduak indak sanang</i>	Brought to sit unhappy
<i>Dibaok lalok kalamehan</i>	Brought to sleep of weakness

(Dahrizal, 2016:4)

The first, second and third lines of the rhyme are suffixes to the rhyme, lines four, five and six are the content of the rhyme. The rhyme above rhymes abc-abc, each syllable consists of nine syllables. The choice of words in the pantun sampiran "urang ulu mandi batimbo, mandi bakusuik areca leaf, soap jasapo mambalikan". In the first line the word "batimbo" contains a heavy meaning, in the second line there is the word "bakusuik" which means chaotic or messy, and in the third line the word "mambalikan" contains the meaning of uneasy or uneasy. Based on the choice of words in the pantun sampiran above, there are connotative meanings or meanings that have more than one meaning, one example is the word "timbo" which contains a heavy meaning, while the actual meaning of "batimbo" is to take water.

The choice of words in the content of the rhyme is "iyo sakik putuih bacinto, dibaok duduak indak sanang, dibaok lalok kalamehan". In the fourth line there is the word "sakik" which means someone who feels unhappy in their heart, in the fifth line there is the word "indak sanang" which means someone who feels restless, and in the sixth line the word "kalamehan" means that someone cannot breathe well. Based on the choice of words in the content of the pantun, there is a denotational meaning, which means someone who feels uneasy, feels sick, loses passion for life due to a breakup. Based on the description above, there are six dictions in the pantun above, namely the words batimbo, bakusuik, mambalikan, sakik, indak sanang, and kalamehan. The words above contain different words but refer to the same goal, namely "sakik". Because, this word describes someone who is feeling pain after the end of a relationship with their lover and this makes them uneasy.

Pantun 3:

<i>Maninjua padi lah masak</i>	Watch the rice cook
<i>Lah manguniang di lereang Bayua</i>	It's already yellow on the slopes of Bayur
<i>Nampak nan dari ambun pagi</i>	It looks like morning dew
<i>Tiok hari makan ndak lamak</i>	Every day I eat bad food
<i>Tiok malam ndak namuah tiduah</i>	Every night I don't want to sleep
<i>Mangana tuan tiok hari</i>	Remembering you every day

(Dahrizal, 2016:4)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. Each line has eight and nine syllables, the first line has eight syllables, while lines two to six have nine syllables. The choice of words in the pantun sampiran "manunjua padi is ripe, lah manguniang di lereang bayua, nan looks from the morning air". In the first line there is the word "Maninjua" (review) which means to see, in the third line the second in the word "manguniang" (yellow) means it is ripe, and the word in the third line is "ambun" (dew) which means the deposit of water drops. Based on the choice of words in the sampiran pantun above, there is a denotational meaning, which means it is clear that the rice is ripe.

The choice of words in the content of the pantun "tiok day eats not long, tiok night ndak namuah tiduah, mangana Tuan tiok day". In the fourth line there is the word "ate" which means putting something into the mouth, in the fifth line the word "tiduah" means to rest the body, and in the sixth line it is found in the word "mangana" which means to imagine (think). Based on the choice of words in the content of the pantun above, there is a denotational meaning, which means a woman always remembers her man to the point that she cannot eat or sleep. Based on the description above, there are six dictions, namely the words "Maninjua, manguniang, ambun, makan, tiduah, and mangana". The words above have different words. However, it refers to the same goal, namely "Mangana". So, the six words above refer to a woman who always thinks about her lover, to the point that she doesn't want to eat or sleep.

Pantun 4:

<i>Jikok nagari urang Kurai</i>	If the land of the Kurai people
<i>Masuk daerah Agam lamo</i>	Enter the old Agam area
<i>Kini lah kota Bukittinggi</i>	Now this is the city of Bukittinggi
<i>Jikok nyo kasiah tabangkalai</i>	If it's love that's neglected
<i>Sampai mati denai ndak lupo</i>	Until I die, I won't forget
<i>Di pintu sarugo denai nanti</i>	At the door of my heaven later

(Dahrizal, 2016:4)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. Each line has nine and ten syllables, the first line to the fifth line has nine syllables and the sixth line has ten syllables.

The choice of words in the pantun sampiran "jikok nagari urang Kurai, entered the agam lamo area, now is the city of Bukittinggi". In the first line there is the word "nagari" which means a region or a group of villages led by a headman, in the second line "region" means region, and in the third line there is the word "city" which means a high density population concentration area. Based on the description above, sampiran pantun contains a denotational meaning, which means that the Bukittinggi area is now a city because it has a large population density.

The choice of words in the content of the rhyme is "jikok nyo kasiah tabangkalai, until death denai ndak lupo, at the door of sarugo denai later". In the fourth line, the word "tabangkalai" means not being able to unite, while the actual meaning of "tabangkalai" means abandoned. In the fifth line there are the words "until death" meaning forever, and in the sixth line there are the words "sarugo door" meaning the predestined time. Based on the content of the pantun above, it has a connotative meaning or more than one meaning.

Based on the description above, there are six dictions, namely "nagari, regional, city, tabangkalai, until death, and sarugo door". The three words above have differences. However, it

refers to one goal, namely "tabangkalai". So, the words above mean that someone whose love cannot be united, but he never gives up on it, he believes and will wait until that time comes.

Pantun 5:

<i>Kok takana manih aia tabu</i>	If you remember the sweetness of sugar cane juice
<i>Usahlah lupu jaso tanah</i>	Don't forget land services
<i>Tandonyo kito urang babudi</i>	It's a sign that we are virtuous people
<i>Barulah kini denai tau</i>	Only now do I know
<i>Mako tuan banyak barubah</i>	That's why you've changed so much
<i>Tuan lah dapek ka pangganti</i>	Sir, you can get a replacement

(Dahrizal, 2016:5)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. Each line has nine and ten syllables, the first and third lines have ten syllables and lines two, four, five and six have nine syllables.

The choice of words in the sampiran pantun "kok takana manih aia tabu, don't forget to lupu jaso land, tandonyo kito urang babudi". In the first line there is the word "tabu" which means something new and beautiful, in the second line "jaso land" means something old, and in the third line is the word "babudi" which means someone who has a heart and feelings. Based on the choice of words in the sampiran pantun above, there is a connotative meaning or meaning that has more than one, one example is the word "tabu" means something beautiful, while the actual meaning "tabu" means a type of grass with tall stems, in the stems there is water. sweet one.

The choice of words in the content of the rhyme "only now denai tau, mako sir many barubah, sir dapek kapangganti". The word "barubah" means someone who is different from the original, and the word "pangganti" means someone has changed. Based on the meaning of the content of the pantun, it means denotation, which means someone who has changed because they have found a replacement. Based on the description above, there are five dictions, namely "tabu, jaso land, babudi, barubah, kapangganti". The five words in the rhyme above have differences. However, it refers to one meaning, namely "ka pangganti". So, the words above mean that a person has just found out that his lover has found a replacement for him.

Pantun 6:

<i>Di cabuik bungo sulasiah</i>	Removed basil flowers
<i>Di cabuik usah di ampehan</i>	Pull it out, don't throw it away
<i>Inyo karusak jo binaso</i>	He will be damaged and destroyed
<i>Kato tuan sabana kasiah</i>	Sir, the truth is, love
<i>Hanyo katiko bahadapan</i>	Only when confronted
<i>Baliak balakang lain bicaro</i>	Talk back and forth

(Dahrizal, 2016:6)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. Each line has eight, nine and ten syllables, the first line consists of eight syllables, lines two, three, four and five consist of nine syllables, and the sixth line consists of ten syllables.

The choice of words in the pantun sampiran above is "tortured bungo sulasiah, disabused, don't let it be punished, inyo karusak jo binaso". In the first line, the word "bungo" means or symbolizes a form of love, in the second line "ampehan" means a form of falsehood. Based on the choice of words in the sampiran pantun, there is a connotative meaning or meaning of more than one meaning, for example the word "bungo" symbolizes a form of love, while the actual meaning of "bungo" means plant. So the meaning of the sampiran above means that it is about someone whose love is only fake.

The choice of words in the content of the rhyme is "kato savanna kasiah, hanyo katiko bahadapan, baliak balakang other bicaro". In the fourth line there is the word "kasiah" which means love, in the fifth line "bahadapan" means only in the mouth, and in the sixth line there is the word "balakang" which means not in the heart. Based on the choice of words in the content of the pantun, there is a connotative meaning or more than one meaning. For example, the word "bahadapan" means only in the mouth, while the actual meaning of "bahadapan" means contrary. So the meaning of the content of the pantun means someone whose love is not sincere from their heart.

Based on the description above, there are five dictions, namely "bungo, ampehan, kasiah, bahadapan, and balakang". The five rhyme words above have differences. However, it refers to one meaning, namely "love". So, the words above mean that his lover doesn't really love him, the words unfortunately are only in his mouth.

Pantun 7:

<i>Payokumbuah baguo batu</i>	Payakumbuh has rock caves
<i>Guo ngalau itu namonyo</i>	That's the name of Goa Ngalau
<i>Kini dibuek tampek mandi</i>	Now it is made into a bathing area
<i>Usah bakato nan baitu</i>	Don't say that
<i>Ndak den caliak bansaik jo kayo</i>	I don't look at poor or rich
<i>Cinto tuan nan denai nanti</i>	Love the lord I will be

(Dahrizal, 2016:7)

The first, second and third lines of the rhyme are suffixes to the rhyme, lines four, five and six are the content of the rhyme. The rhyme above rhymes abc-abc, each syllable consists of nine syllables.

The choice of words in the pantun sampiran "Payokumbuah baguo batu, guo ngalau itu namonyo, now dibuek tampek mandi". in the second line the word "goa" means no matter how bad it is, and in the third line "tampek mandi" means something that is needed. Based on the word choice above, it has a connotative meaning.

The choice of words in the content of the pantun, in the fourth line is the word "bakato" which means to talk, in the fifth line is the word "caliak" to see, and in the sixth line is the word "cinto" which means dear. Based on the explanation above, the contents of the fourth, fifth and sixth lines of the pantun are related to each other and have a connotative meaning, which means someone who really sincerely loves their lover, without looking at the condition of their lover and still accepts what their lover has.

Based on the description above, there are five dictions, namely "guo, tampek mandi, bakato, caliak, and cinto". The arrangement of the words above cannot be changed. If they are changed, the purpose of the words will not be achieved. Even though the words above are not the same. However, the words above have one purpose, namely in the sixth line, namely "cinto", which means that he

loves his lover sincerely from his heart, he doesn't look at his lover's economic situation, he doesn't care even if his lover doesn't have anything.

Pantun 8:

<i>Andai kok ado bungo rampai</i>	If only there were potpourri
<i>Kok tuan mandi dauhu</i>	If you take a shower first
<i>Mandi bagusuak buah palo</i>	Bathing with nutmeg scrub
<i>Kasiah di dunia kok ndak sampai</i>	Love in the world if it doesn't arrive
<i>Kok mati tuan dauhu</i>	If you die first
<i>Nanti denai di pintu sarugo</i>	Wait for me at heaven's door

(Dahrizal, 2016:8)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line has eight, nine and ten syllables. The first, second and fourth lines have nine syllables, the second and fifth lines have eight syllables, and the sixth line has ten syllables.

The choice of words in the sampiran pantun, found in the first line are the words "bungo rampai" meaning dead love, and in the second line "bath first" or meaning gone, and in the third line there are the words "bagusuak" meaning already united. Based on the choice of words in the sampiran pantun, there is a connotative meaning or meaning that has more than one meaning, for example the word "bungo rampai" means love that has died, while the actual meaning of "bungo rampai" means several types of flowers must be mixed. Based on the explanation above, the first, second and third lines of the sampiran rhyme are related to each other and have connotations meaning the love of someone who is taken to death.

The choice of words in the content of the pantun is found in the fourth line in the word "kasiah" which means love, in the fifth line "mati" which means death, and in the sixth line in the word "later" which means to wait. Based on the choice of words in the content of the pantun, there is a denotational meaning, which means a woman's desire for her lover, even though their love cannot be united in this world, she hopes that his lover can wait for her in the afterlife.

Based on the description above, there are six dictions, namely "bungo rampai, mandi first, baikuak, kasiah, mati, and sarugo". although the words above are not the same. But he also has one goal, namely "Later", meaning that even though he is not united in this world, he hopes that his lover can wait for him in the afterlife.

Pantun 9:

<i>Rusuah nyo hati di dalam</i>	The heart is broken inside
<i>Tapaso den kirim surek</i>	I had to send a letter
<i>Indak juo ado balasan</i>	There was no reply either
<i>Den ilangan sadonyo alam</i>	I admire all of nature
<i>Niaik di hati nan lah bulek Tekat hati</i>	My intention is set
<i>Tampek hati den hanyo tuan</i>	The place in my heart is only sir

(Dahrizal, 2016:8)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line has eight and nine

syllables. The first and second lines have eight syllables, lines three, four, five and six have nine syllables.

The choice of words in sampiran, the first line of the word "rusuah" means rowdy, the second line of the word "tapaso" means acting against one's own will because of pressure from circumstances. Based on the word choice of sampiran pantun, there is a denotational meaning, which means someone who is forced to do something he doesn't want because his feelings are noisy or chaotic.

The choice of words in the content of the pantun, in the fourth line is the word "ilangan" which means forgetting, in the fifth line the word "niaik" means will, and in the sixth line "tampak heart" is lover. Based on the choice of words, the content of the pantun contains a denotational meaning, which means a woman who forgets the bad things about her partner because she is sure that her heart is only for her lover.

Based on the description above, there are five dictions, namely "rusuah, tapaso, ilangan, niaik, and tampak liver". Even though the words are different, they have a connection or connect the meaning of one goal, namely the word in line six "tampak liver". What this means is someone who ignores what is around them in order to maintain their relationship with the man they love, because their heart and feelings only focus on the one man they truly love.

Pantun 10:

<i>Jikok kito ba-alang-alang</i>	If we fly
<i>Supayo murah di naik an</i>	So it's easy to raise
<i>Jaleh kutiko ado angin</i>	Clear when there is angina
<i>Karano tuan talambek datang</i>	Because you are slow in coming
<i>Lah dinanti babulan-bulan</i>	I've been waiting for months
<i>Tapaso di tuka jo nan lain</i>	Had to replace it with another one

(Dahrizal, 2016:8)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abb-abb. Each line has nine and ten syllables. The first, second, third, fifth and sixth lines total nine syllables, and the fourth line totals ten syllables.

The choice of words in the sampiran pantun, the first line of the word "baalang-alang" means a game made of paper and given a string and flown into the air, the second line "naikan" means moving upwards and the third line "angin" means air. Based on the choice of words in the sampiran pantun there is a denotational meaning, which means a game made of paper and given a string and then flown high into the air.

In the choice of words in the content of the pantun, the fourth line contains the word "talambek" which means not being on time, the fifth line contains the word "dinanti" which means waiting, and the sixth line with the word "tuka" which means change. Based on the choice of words in the content of the pantun, there is a denotational meaning, which means someone who has received a replacement for their lover whom they have been waiting for a long time.

Based on the description above, there are six dictions, namely the words "ba-alang-alang, ascend an, angin, talembek, awaited, uka". The words above are the same as in the previous rhymes, namely that each diction has a different word. However, it refers to the same meaning, namely "talambek". So the six words above mean someone who has been waiting for their lover for months and is forced to accept someone else.

Pantun 11:

<i>Jikok tali kito sambungan</i>	If we connect the rope
<i>Pandai-pandai kito mauleh</i>	Let's review it cleverly
<i>Jikok indak bakasan juo</i>	If it doesn't leave a trace too
<i>Cinto denai kapado tuan</i>	My love to you sir
<i>Ndak koh namuah tuan mambaleh</i>	Don't you want to reply?
<i>Mancaliak denai cando iko</i>	Seeing me like this

(Dahrizal, 2016:9)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has nine syllables.

The choice of words in the sampiran pantun, in the first line is the word "sambungan" which means to unite hearts, in the second line the word "mauleh" means to give confidence, and in the third line "bakasan" means to look serious. Based on the choice of words in the sampiran pantun, there is a connotation meaning or more than one meaning, one example is the word "sambuangan" which means uniting hearts, while the actual meaning is additional.

The choice of words in the content of the pantun, in the fourth line is the word "cinto" which means affection (love), in the fifth line "mambaleh" means answer, and in the sixth line it is found in the word "lari" which means lost. Based on the explanation above, there is a denotational meaning, which means that if you cannot give an answer, unfortunately, he will disappear.

Based on the description above, there are six dictions, namely the words "sambuangan, mauleh, bakasan, cinto, mambaleh, and mancaliak". The words above also have diction with different words, but with the same and interconnected purpose found in the word "mambaleh". So the meaning of the six dictions above is that a woman explains to her man whether she cannot accept his love, even though his affection and love is only for her alone.

Pantun 12:

<i>Ampek kato namo nagarinyo</i>	Four koto names of the country
<i>Ka suok lawang andaleh</i>	To the right of the Andalas gate
<i>Jauah di bawah lubuak basuang</i>	Deep below the bottom of Basung
<i>Sayang ka tuan bak ka gilo</i>	I love you like crazy
<i>Kok ndak namuah tuan mambaleh</i>	If you don't want to reply, sir
<i>Denai ka lari dari kampuang</i>	I will run away from the village

(Dahrizal, 2016:9)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has eight, nine and ten syllables. In the first line there are ten syllables, in the second line there are eight syllables, and in lines three, four, five and six there are nine syllables.

The choice of words in the sampiran pantun, the second line is found in the word "suok" which means the best way, the third line is found in the word "jaruah" which means to go away to disappear. Based on the word sampiran above, it has a connotative meaning or more than one meaning, one example is the word "Suok" means the best way, while the actual meaning is direction.

The choice of words in the content of the pantun, the fourth line of the word "sayang" means love, the fifth line of the word "mambaleh" means answer, and the sixth line of the word "lari" means lost. Based on the description above, there is a denotational meaning, which means that if he cannot give an answer to his love, he will disappear.

Based on the description above, there are five dictions, namely the words "suok, far, dear, mambaleh, and ran". The five words above also have different word dictions. However, it refers to the same meaning, namely "darling". So, the three words above mean that someone who unfortunately loves his lover very much, but if his love is only one-sided, he will leave his village and take his love away.

Pantun 13:

<i>Alah samakin dipikiri</i>	The more we think about it
<i>Pikiran tanang tiok maso</i>	The heart is not broken
<i>Raso nyo hati ndak lah sumbiang</i>	Peace of mind at all times
<i>Tuan surang palito hati</i>	Sir is a light of heart
<i>Ndak baniaik denai bapaliang</i>	I have no intention of turning away
<i>Bia lah surang salamonyo</i>	Let one be forever

(Dahrizal, 2016:10)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has nine syllables.

The choice of words in the sampiran pantun, in the first line is the word "thought" which means there is only one person you love, and in the second line is the word "sumbiang" which means there is no replacement. Based on the description in the sampiran pantun, there is a connotation or more than one meaning, one example is the word "sumbiang" which means no replacement, while the actual meaning is "sumbiang" which means split.

The choice of words in the content of the pantun, the fourth line is in the words "palito heart" meaning lover, the fifth line is in the word "bapaliang" meaning switching, and the sixth line is in the word "salamonyo" meaning all the time. Based on the choice of words in the content of the pantun, there is a denotational meaning, which means that someone else will never replace his lover with someone else.

Based on the description above, there are five dictions, namely the words "thought, sumbiang, palito liver, bapaliang, and surang". The five words above have different dictions, but also refer to the same meaning, namely "bapaliang". So the word surang is the essence of the rhyme above which means that she prefers to be alone even though in her heart there is only one man she loves and will never turn away.

Pantun 14:

<i>Mulo tahun manjadi punco</i>	The beginning of the year is the peak
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<i>Bulan rancak manyamai baniah</i>	The beautiful moon equals the seed
<i>Atau kutiko bulan haji</i>	Or during the month of Hajj
<i>Kini kito alah basamo</i>	Now we're together
<i>Dek hati talampau kasiah</i>	Because love is too much
<i>Indak buliah bजारak lai</i>	It can't be any longer

(Dahrizal, 2016:10)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has eight and nine syllables. The first, second, third and sixth lines have nine syllables, the fourth and fifth lines have eight syllables.

The choice of words in the sampiran pantun, the first line of the word "punco" means towards togetherness, and the second line of the word "manyamai" means a united heart. Based on the word sampiran pantun, it has the connotation or meaning of more than one meaning, one example is the word "punco" which refers to togetherness, while the actual meaning "punco" means the end.

The choice of words in the content of the pantun, the fourth line is in the word "basamo" which means together, the fifth line is in the word "kasiah" which means love, and the sixth line is in the word "bजारak" which means there is something in between. Based on the description of the content of the pantun above, the meaning is denotative.

Based on the description above, there are five dictions, namely the words "punco, menyamai, basamo, kasiah, and bजारak". The five words above have different words. However, it also refers to the same meaning, namely "kasiah". So the words above mean two hearts that have united and hope that they will never be separated.

Pantun 15:

<i>Jikok baisuak hari minggu</i>	If tomorrow is Sunday
<i>Kito makan basamo-samo</i>	We eat together
<i>Balah katupek ampek sagi</i>	Four-square rhombus
<i>Tamanuang denai di pintu</i>	I was pensive at the door
<i>Jantuang hati dimalah</i>	Where's the heart?
<i>inyo Kama lah garan inyo pai</i>	Where on earth did he go?

(Dahrizal, 2016:14)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has eight and nine syllables. The first, second, third, fifth and sixth lines total nine syllables, the fourth line totals eight syllables.

The choice of words in the sampiran pantun, in the first line is the word "baisuak" which means tomorrow, in the second line the word "makan" means chewing something, and in the third line the word "katupek" means food made from rice. Based on the description of the words in the sampiran pantun, there is a denotative meaning, which means that tomorrow you will chew food made from rice.

In the choice of words in the content of the pantun, in the fourth line the word "tamanuang" means waiting, in the fifth line the word "jantuang heart" means lover, and in the sixth line the word "pai" means not knowing where the jungle is. Based on the description of the words in the content of

the pantun, there is a connotative meaning or more than one meaning, one example is the word "tamanuang" means waiting, while the actual meaning "tamanuang" means contemplating.

Based on the description above, there are six dictions, namely the words "baisuak, makan, karetek, tamanuang, heart heart, and pie." The words above have different words. However, it refers to the same meaning, namely "Tamanuang". So, the six words above mean that someone is miserable waiting for their lover who doesn't know where they are.

Pantun 16:

<i>Latak kalikih ateh peti</i>	Place the papaya on the crate
<i>Ambiak pisau di balah duo</i>	Take a knife in half
<i>Buah baru sadang bagatah</i>	The new smell is brewing
<i>Masuik denai datang kamari</i>	I mean come here
<i>Mancaliak urang nan di cinto</i>	Seeing loved ones
<i>Ba'a kok tuan basilengah</i>	Why are you still so careless?

(Dahrizal, 2016:14)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has nine syllables.

The choice of words in the sampiran pantun, in the first line the word "kalikih" means fruit, in the second line "balah" is divided, and in the line "bagatah" there is sap. Based on the description of sampiran in the pantun, it has a denotative meaning, or means that the fruit that has been divided still has sap.

The choice of words in the content of the pantun, in the fourth line the word "masuik" means goal, in the fifth line the word "mancaliak" means to visit, and in the sixth line "basilengah" means to ignore. From the description of the words in the content of the pantun, they have more than one connotation or meaning, for example the word "basilengah" means ignoring, while the actual meaning "basilengah" means lack of attention.

Based on the description of the words in the pantun above, it has six dictions, namely the words "kalikih, balah, bagatah, masuik, mancaliak, and basilengah." The words above have different words. However, it has the same goal, found in the fifth line, namely "mancaliak". So the six words above mean that he just wants to visit the person he loves, but his presence is not what he wants, because his lover just ignores him.

Pantun 17:

<i>Jaleh nanpak nyo dari jauh</i>	It seems clear from a distance
<i>Alah masak buah</i>	Never mind ripe pomegranates
<i>Masak nyo dibaliak daun</i>	Cook covered with leaves
<i>Asah tuan sabana sungguah</i>	As long as you are genuine
<i>Kasih tuan denai tarimo</i>	Thank you sir, I accept it
<i>Jadi hutang batahun-tahun</i>	So debt for years

(Dahrizal, 2016:16)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has eight and nine syllables. The first, second, fourth, fifth and sixth lines total nine syllables, the third line totals eight syllables.

The choice of words in the sampiran pantun, in the second line "cook" means you are sure, and in the third line the word "dibaliak" means it has been an agreement. Based on the description of the sampiran pantun, it has a connotative meaning or has more than one meaning, for example the word "cook" means it is ready, while the actual meaning of the word "cook" means it is ripe.

In the choice of words in the content of the pantun, in the fourth line there is the word "sengguah" which means very, very much, in the fifth line the word "tarimo" means welcoming, and in the sixth line the word "debt" means obligation. Based on the explanation above, there is a denotative meaning which means that a person really wants to welcome his lover and it will be an obligation.

Based on the description of the pantun above, it has five dictions, namely the words "cook, dibaliak, realguah, Tarimo, and debt". These words have different words. However, it refers to the same goal, namely the word "really". So the five words above mean that someone who is really serious about their relationship will accept their love and promise not to break it.

Pantun 18:

<i>Nan mambuek hati ko ragu</i>	Which makes my heart doubt
<i>Dek pikiran acok manduo</i>	My thoughts are often ambiguous
<i>Niaik bak raso ndak kajadi</i>	Intentions don't seem to come true
<i>Kok iyo kasiah saba lah dulu</i>	If yes, please be patient first
<i>Nantian sajo katikonyo</i>	Just wait for the time
<i>Di kaja gunuang ndak ka lari</i>	Being chased by a gunang won't run away

(Dahrizal, 2016:18)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has nine and ten syllables. The first, second, third, fifth and sixth lines have nine syllables, the fourth line has ten syllables.

The choice of words in the sampiran pantun, the first line of the word "ragu" means uncertain, the second line "manduo" means unclear, and the third line of the word "niaik" means goal. Based on the description of the words in the sampiran pantun, the meaning is denotative, which means someone whose goals are unclear and uncertain.

The choice of words in the content of the pantun, in the fourth line is the word "kasiah" for someone who loves, the fifth line "nantian" means patience, and the sixth line is "gunuang" if your soul mate is not going anywhere. Based on the description of the contents of the pantun, it has more than one connotation or meaning, for example the word "gunuang" means that your soul mate has gone nowhere, while the actual meaning of "gunuang" means a very large and high hill.

Based on the description of the katta in the pantun above, it has six dictions, namely the words "ragu, manduo, niaik, kasiah, anticipated, and gununag". So the diction of the words above is different. However, it has the same goal and purpose, namely "Nantian". So the meaning of the rhyme above is that if you really love it, wait until the time is right, because otherwise your soul mate won't go anywhere.

Pantun 19:

*Ndak ado nan ka di abuih
Aia tajarang bareh indak
Apo nan ka dimakan patang
Barilah denai kato putuih
Jikok indak katoan indak
Jan denai nan mabuak surang*

Nothing will be boiled
Water cooked rice is not
What do you want to eat in the evening?
Give me a break
If not say no
Don't be a drunk person

(Dahrizal, 2016:18)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has eight and nine syllables. The first and sixth lines total eight syllables, and the second, third, fourth, and fifth lines total nine syllables.

The choice of words in the sampiran pantun, the first line of the word "abuih" means boiling, the second line "tajarang" means finished, and the third line "patang" means afternoon. Based on the description above, there is a denotative meaning, which means that in the afternoon you have finished boiling the water.

The choice of words in the content of the pantun, in the first line "putuih" means no longer together, in the sixth line the word "mabuak" means you are crazy. Based on the description of the content of the pantun, it has a connotative meaning or more than one meaning, for example the word "mabuak" means that you are crazy, while the actual meaning of "mabuak" means feeling dizzy or losing consciousness.

Based on the description of the words in the pantun above, it has five dictions, namely the words "abuih, tajarang, patang, putuih, and mabuak". The five words above have different words. However, it refers to the same meaning, namely the word "dismissed". So the five words above mean that someone goes to their lover's place because they miss and love them, but their lover just ignores them.

Pantun 20:

*Rajo mudo mamukek pari
Kanai balanak duo tigo
Dapek saikua ikan tilan
Mako sampai denai kamari
Badan dibao hati cinto
Sampai di siko dilengahan*

The young king caught the stingray
Got two or three mullets
Got a tilan fish That's why I came here
Bandan is carried by a heart of love
It's been overlooked up to this point

(Dahrizal, 2016:19)

In the rhyme above, lines one, two and three are suffixes to the rhyme. Lines four, five and six are the contents of the poem. In the rhyme above, the rhyme is abc-abc. Each line in the pantun has nine syllables.

The choice of words in the sampiran pantun, the first line of the word "mamukek" means catching fish, the second line "balanak" means sea fish, and the third line "saikuah" means one fish. Based on the description above, there is a denotative meaning, which means getting one caught sea fish.

The choice of words in the content of the pantun, in the line keepat "till" means to visit, in the fifth line "cinto" means a loved one, and in the sixth line the word "dilengahan" means to be ignored.

Based on the description of the content of the pantun, it has a connotative meaning or more than one meaning. One example is the word "until" means to visit, while the actual meaning is "until" means to arrive. Based on the description of the words in the pantun above, it has six dictions, namely the words "mamukek, balanak, saikua, till, cinto, and dilengahan". Of the six words above, they have different words. However, it refers to the same meaning, namely the word "dismissed". So the six words above mean that someone goes to their lover's place because they miss and love them, but their lover just ignores them.

The use of diction in the collection of Rusuah Anam Karat rhymes by Musra Dahrizal is good. Every word that often appears in the pantun has the characteristic that the poet often mentions one of them, namely the name of the Payakumbuh area on the sampiran of the pantun. such as plants, water, animals and so on. Musra Dahrizal's collection of Rusuah Anam Karat rhymes uses diction that includes the essential attitude of the rhymes, and can be found in several words. The most widely used diction in the collection of Rusuah Anam Karat rhymes by Musra Dahrizal is that one rhyme has a maximum of 6 dictions.

3. Conclusion

Based on the results of the analysis of the rhyme Rusuah Anam Karat by Musra Dahrizal in 2016, it can be concluded as follows. The collection of Rusuah Anam Karat rhymes by Musra Dahrizal is built with a physical structure and an inner structure. The physical structure is realized by the choice of diction. Some of the diction found is suitable and some is less suitable for describing the content of the pantun. The research results showed that the most widely used diction in the Rusuah Anam Karat rhyme collection by Musra Dahrizal is that one rhyme has at most 6 dictions. Every word that often appears in the pantun has the characteristic that the poet often mentions one of them, namely the name of the Payakumbuh area on the sampiran of the pantun and the words on the sampiran are more dominant, the poet mentions nature such as plants, water, animals and so on.

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