

## ***The Art of Pantun: Symbolism and Aesthetic Interpretation in Si Bongkok Tanjung Puteri***

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### **Abstract**

*Pantun, a traditional Malay poetic form, is a significant element in Southeast Asian cultural heritage, known for its structured stanzas and deep symbolism. This paper examines the role of pantun in the script Si Bongkok Tanjung Puteri, focusing on how its symbolic and aesthetic elements enhance the narrative and main themes. The study uses a qualitative approach to analyse the pantun in the script, emphasising the use of metaphors and natural imagery to convey complex emotions and cultural values. The findings show how pantun illustrates themes of love, societal norms, and sacrifice, adding depth to the narrative and enriching Malay cultural expression in modern literature.*

**Keywords:** *Symbolism, Pantun, Malay Literary Poetics, Love, Aesthetics*

*Submitted: 21 August 2024*

*Revised: 25 May 2025*

*Published: 30 September 2025*

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## Seni Pantun: Simbolisme dan Tafsiran Estetik dalam Si Bongkok Tanjung Puteri

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### Abstrak

Pantun, sebagai bentuk puisi tradisional Melayu, adalah elemen penting dalam warisan budaya Asia Tenggara, terkenal dengan struktur stanzanya yang teratur dan simbolisme yang mendalam. Kertas kerja ini mengkaji peranan pantun dalam skrip Si Bongkok Tanjung Puteri, dengan fokus pada bagaimana elemen simbolik dan estetik pantun memperkaya naratif dan tema utama. Kajian ini menggunakan pendekatan kualitatif untuk menganalisis pantun dalam skrip tersebut, dengan menekankan penggunaan metafora dan imejan alam untuk menyampaikan emosi serta nilai budaya yang kompleks. Penemuan kajian menunjukkan pantun menggambarkan tema cinta, norma sosial, dan pengorbanan, yang memberikan maksud kepada pengisahan cerita dan memperkaya ekspresi budaya Melayu dalam kesusasteraan moden.

**Kata Kunci:** Simbolisme, Pantun, Puitika Sastera Melayu, Cinta, Estetika

Dihantar: 21 Ogos 2024

Disemak: 25 May 2025

Diterbit: 30 September 2025

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## 1.0 Introduction

Pantun, a celebrated poetic form from Southeast Asia, stands as a profound embodiment of the cultural and artistic heritage of the Malay world. Renowned for its originality and rich symbolic language, pantun has garnered scholarly attention for its capacity to convey complex ideas and emotions within a succinct and melodic verse (Winstedt & Wilkinson, 1961). As a literary form deeply rooted in oral tradition, pantun reflects the close relationship between humans and their environment, utilizing refined metaphors drawn from nature to enrich its thematic content (Zakaria et al., 2019).

Traditionally delivered orally, pantun adheres to a formal structure of four-line stanzas with an a-b-a-b rhyme scheme, each line typically comprising 8-12 syllables. The first two lines, known as the prelude, set the thematic stage, while the final two lines present the core message (Sudaryat, 2006). This structural approach facilitates a rhythmic and aesthetic experience that enhances the interpretative depth of the pantun. Utami (2013) highlights the widespread recognition of pantun within Nusantara languages, noting its variants such as "paparikan" in Sundanese and "parikan" in Javanese, reflecting its broad cultural significance.

Pantun's versatility is further illustrated by its categorization into forms such as *pantun kilat* (brief), *pantun biasa* (regular), and *pantun talibun* (extended), each addressing different themes and audiences (Ambary, 2005). Mihardja (2013) describes the dual components of pantun: the prelude and the message. The prelude prepares the listener for the message, creating a rhythmic context that enriches the interpretative experience. This duality is a hallmark of pantun's oral origins and contributes to its ability to convey various meanings, from personal reflection to societal commentary.

Mat Piah (1989) distinguishes between the external and internal aspects of pantun. The external aspect encompasses its visible structure, including stanzaic form and rhyme scheme, while the internal aspect involves the subjective interpretation of symbols that reflect the community's worldview. This internal dimension is crucial for understanding how pantun communicates meaning through symbolic representation, whether concrete or abstract.

The aesthetic appeal of pantun is deeply rooted in its symbolic language, which encompasses elements of nature, daily life, and cultural artifacts. These symbols carry both explicit and implicit meanings, contributing to the pantun's overall beauty and significance (Salleh, 1999). Analyzing pantun within the script "Si Bongkok Tanjung Puteri" offers a unique opportunity to explore how these symbols are employed to enhance the narrative and thematic depth of the script.

"Si Bongkok Tanjung Puteri" provides a compelling case for examining pantun, as it integrates a rich array of pantun with symbolic content throughout its storyline. This research aims to investigate the symbols and meanings embedded in the pantun of "Si Bongkok Tanjung Puteri" using the framework of Malay Literary Poetics. By focusing on aspects such as the paired world, representing themes of blossoming love, and allusions and suggestions, which explore travel and customs, this study seeks to illuminate how pantun contributes to the script's narrative and thematic depth.

The significance of this study lies in its potential to advance our understanding of Malay literature and cultural heritage. By delving into the symbolic and aesthetic dimensions of pantun within "Si Bongkok



Tanjung Puteri," this research aims to fill a critical gap in the existing literature and provide new insights into the role of pantun in enriching narrative structures and cultural expressions. Future research could expand upon these findings by examining the explicit dialogues in the script and their interplay with the pantun's symbolic meanings.

## 2.0 Problem Statement

This study explores the use of Malay Literary Poetics in analyzing the pantun (traditional Malay quatrains) featured in the script "Si Bongkok Tanjung Puteri." It addresses several key issues related to the interpretation and significance of pantun within the script.

Firstly, there is a need to understand how the content and messages conveyed through pantun are crafted to reflect the script's broader themes. Malay pantun, known for its rich symbolism and aesthetic qualities, often draws from natural elements such as flora and fauna. These elements not only highlight the beauty of pantun but also serve as vehicles for deeper meanings and cultural reflections (Zurinah, 2010). The study aims to elucidate how these natural symbols are creatively and dynamically employed to enhance the narrative and thematic depth of the script.

Secondly, the study considers the evolving nature of symbols within pantun. The meanings of these symbols may shift over time due to changes in societal conditions or cultural needs. This temporal variation presents a challenge in interpreting pantun, as the symbolism embedded in these quatrains can be both explicit and implicit, literal and metaphorical. Understanding these shifts is crucial for grasping the full significance of pantun within its historical and contemporary contexts.

Furthermore, the Malay pantun is a genre deeply rooted in the Malay community and crafted by Malays themselves (Aziz, 2010). As a traditional literary form, it reflects the collective cultural identity and values of the Malay people. This study seeks to address how the pantun in "Si Bongkok Tanjung Puteri" represents and communicates these cultural elements, and how its symbolic language contributes to the script's overall narrative structure.

By examining these aspects, the study aims to contribute to a deeper understanding of the role of pantun in Malay literature and its impact on the representation of cultural and aesthetic values. The investigation will provide insights into how traditional forms of literature can be interpreted through modern analytical frameworks and how they continue to resonate within contemporary contexts.

## 3.0 Literature Review

The exploration of aesthetics in literature has been addressed by several scholars, contributing to a nuanced understanding of literary forms like pantun. Mamat@Mustaffa (2013) employed an aesthetic approach in her doctoral research at Universiti Putra Malaysia, presented in her thesis *Estetika Dalam Teks dan Multimedia Siri Unggas* (Aesthetics in the Text and Multimedia of the Bird Series). Drawing on Jerome Stolnitz's (1960) aesthetic theory, Mamat@Mustaffa examined aesthetic principles in both textual and multimedia representations of bird stories. Her study aimed to identify and summarize dominant aesthetic elements across these formats, illustrating how aesthetic values such as matter, form, and expression are applied in both textual and multimedia contexts. Mamat@Mustaffa findings demonstrate how emotional and cognitive stimuli in the narrative contribute to a beautiful and immersive experience for the audience.



Mamat@Mustaffa work supports the current study by highlighting the relevance of aesthetic principles and their application in different formats. Her research shows that aesthetic values can transcend different media, an idea that can be applied to pantun in *Si Bongkok Tanjung Puteri*. While Mamat@Mustaffa study focuses on textual and multimedia formats, the present research extends this notion by applying aesthetic principles specifically to the pantun within the script. This approach seeks to uncover how the aesthetic elements of pantun, including symbolic meanings and their narrative functions, contribute to the overall experience.

In contrast, Azmi (2014) investigated the functional structure of wedding pantun in his doctoral thesis, *Pantun Nikah Dalam Masyarakat Melayu Bengkalis: Kajian Struktur Fungsional* (Wedding Pantun in the Bengkalis Malay Community: A Study of Functional Structure). Azmi's research explores the integration of religious and cultural values within the Bengkalis Malay community's wedding pantun. His study reveals how these pantun embody principles of faith and worship, reflecting the community's adherence to monotheism and ritual practices. However, Azmi's work primarily focuses on the functional and cultural aspects of pantun, rather than delving into the aesthetic dimensions or symbolic meanings.

The present study builds upon Azmi's findings by incorporating an analysis of the aesthetic and symbolic dimensions of pantun, particularly within the context of *Si Bongkok Tanjung Puteri*. While Azmi's study provides valuable insights into the cultural and functional aspects of wedding pantun, the current research aims to offer a broader interpretation by examining how pantun's symbolic elements contribute to its aesthetic value and narrative function.

Moreover, Sulissusiawan (2014) examined the symbolism in pantun through his doctoral thesis titled *Pantun Muhakam Dalam Adat Perkahwinan Melayu Sambas: Analisis Simbolisme* (Muhakam Pantun in the Marriage Customs of the Sambas Malay Community: A Symbolism Analysis). This study focused on the symbolic meanings within wedding pantun, analyzing symbols related to plants, animals, celestial bodies, and more. Sulissusiawan's research applied a model based on James P. Spradley's ethnographic framework to interpret these symbols within the context of traditional Malay wedding ceremonies. His study provides a detailed analysis of symbolic meanings, which is relevant to understanding Pantun's broader cultural context.

The current research builds on Sulissusiawan's symbolic analysis by applying a similar framework to the pantun found in *Si Bongkok Tanjung Puteri*. While Sulissusiawan's study focuses on wedding pantun, the present study aims to expand the analysis to include a broader range of pantun types and symbolic meanings. By doing so, this research seeks to provide a comprehensive understanding of how Pantun's symbolism contributes to its aesthetic and narrative qualities.

The present study integrates insights from previous research on aesthetics, symbolism, and functional aspects of pantun to offer a nuanced analysis of *Si Bongkok Tanjung Puteri*. By extending the examination of aesthetic principles and symbolic meanings, this research aims to enhance our understanding of Pantun's role in Malay literature and culture.

#### 4.0 Research Methodology

This study adopts a qualitative research methodology, characterized by its depth and adaptability, to investigate the aesthetic and symbolic dimensions of pantun within the script *Si Bongkok Tanjung Puteri*.



The qualitative approach is particularly well-suited for exploring the intricate nuances of traditional Malay poetry, as it enables a comprehensive examination of the subject matter's subtleties and complexities. This methodology is divided into four key components: textual analysis, secondary sources, tertiary sources, and research design.

Qualitative research focuses on understanding phenomena through a detailed exploration of experiences, perceptions, and the meanings assigned by individuals or communities. It allows researchers to delve deeply into the underlying aspects of a subject, providing a richer, more nuanced understanding than quantitative approaches. The six common types of qualitative research include phenomenology, ethnography, historical study, case study, action research, and grounded theory. In this study, the emphasis is on textual analysis, specifically examining the pantun (traditional Malay poetry) within the script *Si Bongkok Tanjung Puteri*. This analysis is guided by the Puitika Sastera Melayu approach developed by Salleh (2006), which offers a structured framework for understanding the aesthetic and symbolic elements of Malay literature.

## 5.0 Conceptual Framework

The conceptual framework for this research is grounded in the aesthetic values of pantun as outlined by Salleh (2006). Salleh identifies six key characteristics that symbolize the beauty of pantun. This study will concentrate on three specific characteristics: a condensed world, metaphor and suggestion, and a harmonious world. These aspects are crucial for examining the beauty of pantun through its symbolic language and thematic expression.

**Condensed World:** This characteristic highlights Pantun's ability to convey complex ideas, emotions, and cultural themes within a concise, structured form. The brevity of pantun allows it to encapsulate rich meanings in a compact quatrain. In *Si Bongkok Tanjung Puteri*, this characteristic will be analyzed by exploring how the pantun distills elaborate cultural and emotional themes into succinct and impactful expressions, showcasing its capacity for both brevity and depth.

**Metaphor and Suggestion:** Pantun frequently employs metaphors and subtle suggestions to convey layered meanings beyond the literal text. This characteristic involves the use of figurative language and imagery to evoke deeper interpretations. This study will investigate how *Si Bongkok Tanjung Puteri* utilizes metaphors and implicit suggestions to enhance the interpretive richness of the pantun, revealing the underlying cultural and emotional subtexts through its symbolic language.

**Harmonious World:** The harmonious world characteristic reflects the balance and unity achieved in pantun through its use of symbolic language and thematic coherence. This aspect involves the integration of various symbols and themes to create a cohesive and aesthetically pleasing composition. This study will examine how the script maintains harmony through its symbolic elements, analyzing the interplay between thematic motifs and the overall unity of the pantun.

Salleh (2006) posits that the aesthetic value of pantun is manifested through the use of symbols, which are shaped by the creator's experiences, observations, and cultural context. These symbols, derived from the natural world and daily life of the Malay community, imbue the pantun with significant cultural and emotional meaning.

By focusing on the three selected aesthetic characteristics, this study aims to reveal the beauty of pantun



in *Si Bongkok Tanjung Puteri* through an analysis of explicit and implicit symbols and meanings. The objective is to uncover how these symbols reflect the cultural values, mindset, and artistic expression of the Malay community, providing insights into their worldview and values. This approach seeks to contribute to a deeper understanding of how symbolism in pantun captures and conveys complex cultural narratives and emotional experiences, thus enriching the appreciation of traditional Malay poetry.

## 6.0 Analysis

Based on the aesthetics of pantun using the Puitika Sastera Melayu concept, Scene 1 of the script *Si Bongkok Tanjung Puteri* identifies symbols and meanings in pantun related to the harmonious world. Among these are blossoming love, fulfilled desires, and thwarted love. However, the pantun in this study focuses solely on blossoming love. Below is a pantun from Scene 1 of the script:

### Pantun:

*Hisap rokok tembakau cina,  
Keluar asap seperti bunga,  
Wahai cik adik tumpang bertanya,  
Cik Limah ni dah ada ke yang punya*

*Kalau abang pergi memburu,  
Carikan saya landak betina,  
Kalau cik abang mau tahu,  
Siapa yang bertanya dia yang punya*

(Bakar, 1997, p. 3)

### Translation:

*Puffing on Chinese tobacco,  
The smoke drifts out like blossoms in air,  
Sweet young lady, may I just know,  
Is Miss Limah already in someone's care?*

*If, dear brother, you go out to chase,  
Bring me a porcupine, the female kind,  
And if you wonder who seeks her grace,  
The one who asks is the one who'll find.*

This pantun is part of a conversation between Pak Dol and Mak Limah, characters in *Si Bongkok Tanjung Puteri*. The term "blossoming love" refers to the teasing, acquaintance, and promises exchanged between Pak Dol and Mak Limah. For lovers, this period is often considered the sweetest moment in their relationship. It begins with Pak Dol asking Mak Limah if she is already taken. Her response is positive, and as their acquaintance deepens, so do their feelings for each other. Eventually, Pak Dol proposes marriage, leading to vows of eternal love, with teasing and joking establishing mutual understanding and compatibility. This exchange is embodied in their pantun interactions. Such expressions of feelings are communicated through pantun to their beloved (Noriza, 2004).

According to Noriza (2004), love, in general, is a virtuous trait embodying goodness, compassion, and





affection among humans, between humans and nature, and most importantly, between humans and Allah SWT. In this context, the pantun reflects human love. This love-themed pantun showcases the playful nature of the community, especially men like Pak Dol, who enjoy teasing Mak Limah. Additionally, the pantun touches on feelings such as longing and affection.

In this pantun, Pak Dol is inquiring about Mak Limah's relationship status in a playful and flirtatious manner. The metaphor of Chinese tobacco smoke resembling blooming flowers adds a touch of romanticism and suggests a sense of delicate beauty. The second stanza reveals Pak Dol's deeper interest in Mak Limah, presenting a traditional Malay custom where a man's intention is subtly conveyed through such symbolic inquiries. This playful interaction is not merely about finding out Mak Limah's status but also serves as an expression of Pak Dol's affection and his wish to win her heart. The pantun reflects the cultural practice of courtship where indirect communication through poetic expression is used to build emotional connections.

The conversation through pantun also highlights the social norms and expectations surrounding romance and marriage in traditional Malay society. It shows how pantun serves as a medium for expressing romantic interest while adhering to cultural conventions. The playful teasing and inquiries are a way of engaging in flirtation without confrontation, reflecting the intricate dance of social interactions in the context of Malay courtship.

**Pantun:**

*Kalau Cik Limah ke Tanjung Batu,  
Saya mengirim sekeping tikar,  
Kalau sudah kata begitu,  
Marilah kita pergi menikah*

*Bunga kembang di pohon rapuh,  
Jatuh sekuntum si bunga cina,  
Janganlah abang begitu gelojo,  
Kalau jodoh tidak ke mana.*

(Bakar, 1997, p 4)

**Translation:**

*If Miss Limah goes to Tanjung Batu,  
I'll send along a woven mat,  
If the promise is truly true,  
Let us marry — imagine that.*

*A blossom blooms on a fragile tree,  
A Chinese flower drifting down,  
Brother, be patient, let love be free,  
What's meant as fate will come around.*

The pantun above uses the symbolism of plants, such as flowers, to express feelings. The foreshadowing in the pantun, derived from images of plants, represents subtle metaphors transitioning into human-related themes, involving emotions, thoughts, and life experiences. The imagery of nature, which then evolves into human life themes, is a key characteristic of pantun, as explained by Salleh. Thus, a pantun with aesthetic value is created, containing the intended meaning by the pantun's creator (Salleh, 2000).





In Scene 6 of *Si Bongkok Tanjung Puteri*, the conversation between Panglima Putih, Tanjung, and Si Bongkok contains aesthetic elements of pantun under metaphor and suggestion. The principle of metaphor and suggestion refers to the value of beauty in pantun, which conveys meaning subtly or explicitly, with its meaning hidden in the suggestion or implied message (Salleh, 1999).

This pantun continues the theme of blossoming love by using natural imagery to convey deeper emotions. The reference to flowers blooming on a fragile branch and falling represents the delicate nature of love and the inevitability of destiny. The imagery of the flower's fragility and eventual fall symbolizes the transitory and sometimes unpredictable nature of romantic relationships. Pak Dol's request for Mak Limah to marry him is framed within this metaphor, suggesting that while love is beautiful, it must also be handled with care and patience.

The pantun reflects the idea that true love is not rushed but allowed to develop naturally. The suggestion that "if it's meant to be, it will happen" highlights the belief in fate and destiny in love, emphasizing that genuine feelings will prevail despite challenges. The use of natural symbols reinforces the theme of love's delicate nature and the importance of patience and understanding in relationships.

**Pantun:**

*Panggil puan panggil cendana,  
Sayang ke duduk berkait-kait,  
Tinggal puan tinggallah nyawa,  
Tinggallah duduk sebaik-baik.*

(Bakar, 1997, p. 18)

**Translation:**

*Cutting sandalwood branch by branch,  
Beloved, we sit so closely tied,  
If you remain, my life's in your hands,  
Stay, and with grace be by my side.*

The symbolism in this pantun uses love symbols to indicate Panglima Putih's willingness to sacrifice his life and body as a token of affection. The pantun portrays the sacrifice the creator is willing to make to fulfill his partner's desires. The phrase "Farewell, my dear, farewell to life" is a metaphor for the creator's willingness to do anything, even risking his life, using all his strength.

In this pantun, the imagery of fragrant wood and the entanglement of *keduduk* shrubs symbolize the complex nature of relationships and the sacrifices made for love. The phrase "tinggal puan tinggallah nyawa" is a metaphor for the deep commitment and willingness to endure hardships for the sake of a loved one. It portrays Panglima Putih's readiness to sacrifice his well-being as a gesture of profound love and devotion.

The pantun emphasizes the importance of loyalty and the lengths to which individuals might go to show their dedication. It reflects the cultural values of sacrifice and enduring love within the Malay context, illustrating how pantun can convey deep emotional truths and personal values through symbolic language.



**Pantun:**

*Dari Jawa pergi ke Bentan,  
Ladalah muda dalam dulang,  
Adindalah nyawa kanda badan,  
Dinda doakan selamat pulang.*  
(Bakar, 1997, p. 18)

**Translation:**

*From Java I journey to Bentan,  
A tender ladle rests on the tray,  
My dearest, you are the soul of my being,  
Pray for my safe return one day.*

This pantun relates to wandering and fate in the exchange between Panglima Putih and Tanjung, wishing Panglima Putih a safe return from his journey. Historically, the Malay community was often associated with wandering and trading, seeking a livelihood in other lands. Today, Malay communities are found globally (Idris, 2011).

Wandering in traditional Malay society had various purposes, such as traveling, trading, seeking fortune, serving the king, marrying, spreading religion, and more (Idris, 2011). The pantun conveys a traveler's wish to return safely to their place of origin.

This pantun addresses themes of journey and fate, highlighting the risks and hopes associated with travel. The reference to traveling from Java to Bentan underscores the Malay tradition of migration and exploration, which was often undertaken for various purposes, including trade and seeking new opportunities. The act of praying for a safe return reflects the communal values of care and support for those undertaking significant journeys.

The pantun symbolizes the broader experiences of the Malay community, where travel and the search for prosperity were common. It also emphasizes the importance of familial and social bonds in wishing for the safety and success of loved ones. This pantun encapsulates the values of mutual support and the significance of prayers in ensuring the well-being of individuals embarking on important ventures.

**Pantun:**

*Sudah terang bertambah terang sekarang,  
Dasar Bongkok memang curang,  
Sebelum melangkah berhari-hati,  
Tak berfikir dua kali.  
Sebelum melangkah sudahku berhati-hati,  
Sudah ku fikir berulang kali,  
Membujur lalu melintang patah,  
Terlanjur mandi biar basah.*  
(Bakar, 1997, p. 19)

**Translation:**

*Clearer now, the truth is plain,  
Bongkok's heart is steeped in deceit,*



*Step with care, your thoughts restrain,  
Do not rush with hurried feet.*

*Before each step, I tread with care,  
My mind reflects, again, again,  
Straight I'll go, though trials ensnare,  
If I must bathe, I'll bear the rain.*

This pantun addresses customs, which are also part of the advice within the Puitika Sastera Melayu concept. Customs are behaviors following societal norms. In Malay society, customs play a crucial role in every aspect of life, guided by societal norms. According to Maslina Abdullah (1991), customs in Malay society are categorized into three types: traditional customs (kebiasaan), ceremonial customs (peraturan), and customs that have become traditions.

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**Pantun:**

*Nafsu menoda sepanjang waktu,  
Melangar adat tak bersilu,  
Aturan agama dilanggar dilanda,  
Lupa balasan kutuk seksa.*  
(Bakar, 1997, p. 19)

**Translation:**

*Desire corrupts with endless might,  
Violating tradition without shame in sight,  
Sacred laws are cast away,  
Forgetting curses they must pay.*

The phrases “Violating customs without shame” and “Forgetting the punishment that awaits” imply that every action and behavior in life is subject to societal and spiritual scrutiny. This pantun reflects the Malay community’s belief in the supremacy of tradition as the highest guide for behavior, intended to educate the younger generation to become responsible and valuable members of society. In this worldview, those who violate customs and norms will inevitably face social sanctions (Abdullah, 1991).

More specifically, the lines “Melangar adat tak bersilu” and “Lupa balasan kutuk seksa” highlight the moral and spiritual repercussions of transgressing both societal and religious rules. They emphasize that any action contrary to established norms and values will result not only in negative social consequences but also in divine retribution.



Thus, the pantun functions as both a critique of moral failings and a reminder of the importance of adhering to cultural and religious principles. It reinforces the idea that respecting and upholding these guidelines is essential for personal integrity and communal harmony. By invoking the imagery of punishment and divine curse, the pantun underlines the significance of aligning one's actions with societal expectations and the grave consequences of deviating from them.

## 7.0 Conclusion

This research has examined the role of pantun in the script Si Bongkok Tanjung Puteri, focusing on its symbolic and aesthetic dimensions. The study found that pantun plays a key role in enhancing the narrative and thematic depth of the script, utilizing metaphors and natural imagery to convey complex emotions and cultural values. Themes such as love, sacrifice, and societal norms are expressed through pantun, highlighting its significance in reflecting Malay cultural heritage. The metaphors, particularly those derived from nature, enrich the emotional depth of the characters and their relationships, showcasing the enduring relevance of pantun in conveying universal human experiences.

However, the study is limited by its focus on pantun within a single script. To further understand the broader impact of pantun, future research could explore its use across different genres and time periods. Expanding this research would provide a more comprehensive view of how pantun continues to evolve and resonate with contemporary audiences. Overall, the findings underscore the importance of pantun in preserving Malay cultural identity, while also revealing its adaptability in modern literary contexts.

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