

Anthropolinguistic Approach to Pantun Melayu Deli from the Lebah Begantong Music Group

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Abstract

This research is a qualitative descriptive study which aims to determine the cultural meaning and analysis of the anthropolinguistic approach to Malay pantun from the Lebah Begantong music group. The Lebah Begantong music group is a local music group originating from North Sumatra. The Lebah Begantong music group not only performs traditional Malay songs, but also witty rhymes that invite fun, laughter and humor. From the results of the research found, the meaning contained in Malay pantun chants consists of four meanings, namely the meaning of happy expressions, the meaning of advice, the meaning of satire and the meaning of entertainment. Three analytical ideas were found in the anthropolinguistic approach, namely performance, indexicality and participation. The concept of performance which consists of text analysis, co-text and context, the concept of indexicality which consists of indices, signs and symbols and the concept of participation, namely the response and involvement of the audience.

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1. INTRODUCTION

The use of language is not just a component of a culture, but is also an important tool in the inheritance, development and spread of culture. Indonesia has many oral traditions whose distribution is starting to become extinct because they have been abandoned or are even no longer known. The extinction of oral traditions also means the extinction of vocabulary, expressions and the knowledge therein. This was triggered by the rise of globalization, technological advances, natural disasters and others. One form of effort that can be made is the systematic documentation of oral traditions, either through audio-visual recordings or writing. This is important for archiving cultural heritage that is threatened with extinction.

The oral traditions displayed show the character of the owner or speaker. This is because the content or expressions of oral traditions are representations of everyday phenomena or events that are performed. Likewise, the use of Melayu Deli pantun by a music group called Lebah Begantong. Melayu Deli pantuns are sung not only to convey moral messages in the form of advice and advice but also to express happy, sarcastic and entertaining rhymes. By conveying pantun that is entertaining or funny, it can attract a special attraction for people outside the language who are familiar with the oral tradition of Pantun Melayu. Each meaning of a Malay pantun expression includes words, sentences, intonation, and even gestures that have signs and values. Apart from that, pantun chanting is also combined with multiple expressions, namely sounds, facial expressions, body movements, eye contact and others.

There are procedures for delivery in the oral tradition that cover the whole verbal and non-verbal as a whole. Oral traditions are not only analyzed through the texts, but also knowledge about how, what and why the speech is packaged in performance. This means

that language is not only in the form of utterances (verbal) but also non-verbal such as proxemics, kinesics, gestures, body movements and the materials used. Oral traditions that involve verbal and non-verbal elements as well as the context and participants that support creativity in these activities are known as performance. This is in accordance with the opinion expressed by Sibarani (in Lubis: 2019) that the structure and formula of verbal and non-verbal elements of oral traditions can be explained through understanding the structure of the text, co-text and context in a performance so that understanding the form also becomes an understanding. overall performance of oral traditions.

Hymes (in Duranti 1997) states that "performance is not something that is mechanical or inferior, as in some linguistic discussions, performance is something that is creative, conscious, learned and even provides inspiration from ordinary conversations or events". Through the concept of performance, language speech can be easily understood both in the process of activities and communicative performances that require creativity. Supporting concepts are needed to complement the performance concept in this research, namely the performance concept proposed by Finnegan and Bauman to analyze the performance of oral literature. According to Finnegan (in Lubis: 2019) performance begins with an interest in the differences (uniqueness) of rhetorical and aesthetic techniques in conveying and in detailing the performance and the audience with the idea that performance is not only the context but rather its essence. In another book, Finnegan also states that the essence of a speech/oral expression event is not only in the written text, but more in its performance. Performance includes the setting, delivery process, and not only the main speaker but also all the participants.

Bauman's view (in Lubis: 2019) explains that performance is a mode (means) of using language, a way of speaking. The theoretical concept regarding the art of speaking is not only concerned with the literary text, identifying its own content, then putting it into situations of use, but tends to explain performance as a "determination" in the realm of the art of speaking in speech communication. The source of performance which is cultural practice comes from folklore. This dimension emphasizes human life in music, theater and other artistic abilities displayed to the public such as debate, storytelling, singing, dancing, music and other activities.

Performance is analyzed through its components consisting of text, co-text and context. In the text component, van Dijk's theory is used which consists of text structure consisting of macro structure, plot structure and micro structure. Finnegan (2005: 97) explains the co-text of performance which includes acoustics, visuals and materials as well as kinesics and proxemics. Acoustics itself is divided into verbal, musical instruments and other acoustic elements which include coughing/clearing the throat, sobs, screams or others. Co-text is a term used for other elements contained in an utterance that accompany or are present at the same time as the utterance. The presence of co-text must be taken into account in order to obtain the overall meaning. Co-text includes intonation (tone), facial expressions, gestures such as body movements and even hand movements. Van Dijk (1998: 219) also explains the definition of context which is close to the linguistic version, namely as a set of structures of all properties of a social situation which may have a relationship with the production, interpretation and function of text and speech.

Indexicality is a sign that is connected to an object in the real world (not an interpretation), something that requires reaction and attention. The concept of indexicality originates from the semiotic theory put forward by Peirce (in Duranti: 1997) which consists of objects, signs and what connects them is interpretation. Danesi (2004: 30) explains that indexicality expresses its existence in all behaviors. The most obvious type looks like pointing with a finger, where all people around the world use it to point to locations, objects, people and events in the world. To state that words indexically relate to some object or

aspect of the external world is to know. Danesi (in Lubis: 2019) states that meaning is something that is understood by a person through intuition and which is in accordance with the appropriate definition according to the area, situation and time. Indexicality in Deli Malay pantun research is asking and obtaining information about the meaning of the oral tradition which includes text, co-text and context from the perspective of the original speaker.

Duranti (1997: 18-19) illustrates indexicality with a conversation between two people on the telephone, namely a hotel receptionist and her guest. In this conversation, the hotel receptionist answered the telephone using international language, namely English, which the guest answered in French. Based on this, the receptionist indicated that the guest must be French. Next, he asked whether the guest could speak French. After getting the answer, he immediately communicated with his guests in French. Duranti also explained that the terms communication events, speech act events, and speaking activities are some of the terms used to support the basic idea. This concept has recently been used to state that in reality speaking is part of larger activities called participation. Participants assume that cognition to regulate information retrieval and predict other people's actions is very important for solving problems. So, the concept of participation analysis here replaces old dichotomies such as speaker and listener (speaker-hearer) or sender and receiver (senderreceiver).

Marks (in Lubis 2019) explains that when people participate in a conversation, the frames and schemes they bring to the conversation influence their perception of success in the interaction. He stated that frames can also be included in a participant's wishes regarding the structure of a conversation, including openings and closings, and how other individuals respond to specific utterances in a conversation. The concept of participation used in this research is to examine social actors and social activities which discuss the abilities of participating members (actors) involved in these social activities and how they/they (actors) solve problems. This speech act event is closely related to the fact that language is a cultural resource and speaking is a cultural practice. Linguistic anthropology studies/shares interest in the uniqueness of speakers as members of a community with their contribution to social activities, social distribution of linguistic forms, repertoire and speaking activities.

The oral tradition of pantun has meaning contained in it. Utami (2013:16) states that pantun has various meanings, namely the meaning of expression or outpouring of feelings, the meaning of advice, the meaning of teaching, the meaning of entertainment, the meaning of culture, the meaning of religion, the meaning of playing guessing games, and so on. Meaning according to Hirsch (in Sugihastuti, 2002: 24) refers to the meaning of the text in relation to a larger context. So, the meaning referred to in pantun is the meaning of the text or content of the pantun and its relationship to the context. The meaning of the content of the pantun will form a message or message that the poet wants to convey to the listener or audience in the form of a moral message such as advice, sarcasm, criticism, suggestions (tips), as well as expressions of happiness, sadness or humor. According to Wiyatmi (2005: 73) meaning is the content area of a poem. The meaning of the content of Malay Deli pantuns is analyzed based on the meaning of the text and the meaning of the context. The meaning of the text in question is lexical meaning, denotative meaning, or literal meaning. According to Chaer (2009: 60) lexical meaning is a real description of a concept as symbolized by the word. Next, the meaning of the context is the meaning outside the text, according to the context in which the pantun is said. According to Kridalaksana (in Rahardi, 2005: 17) context is aspects of the physical environment or social environment that are related to speech. According to Wijana (in Rahardi, 2005: 17) context is all background knowledge that can be understood jointly by the speaker and speech partner.

Currently, the Malay pantun tradition still exists but is rarely practiced so that the younger generation no longer perceives oral traditions as a medium for conveying messages and advice. The humorous rhymes presented by the musical group Lebah Begantong are currently preferred by the public because the content and delivery of the rhymes are more easily stored in memory. The delivery of humorous rhymes at weddings, lectures, meetings and cultural arts performances greatly influences the defense of tradition. verbally, both pantun, poetry and traditional Malay music. The use of pantun for the Malay community reflects Malay culture itself and provides an understanding of the expressions or meanings in each verse of the pantun. The value contained in each pantun stanza shows an expression of meaning that can promise a practical classification of the cultural life of the user. Language in culture is both a product and a conveyance of culture from the language community concerned.

2. RESEARCH METHOD

The method used in this research uses a qualitative descriptive approach. According to Sugiyono (2020: 9) qualitative research method is a research method used to research the condition of natural objects, where the researcher is the key instrument, data collection techniques are carried out by triangulation (combination), data analysis is inductive, and the results of qualitative research are more emphasizes meaning rather than generalizations. In this study, researchers directly observed the use of Malay Deli pantun by the Lebah Begantong music group. This research is descriptive, because the aim of descriptive research is to create descriptions, images or systematically, factually and accurately regarding the facts being investigated. The data source used in this research is oral data. Oral data in this research was obtained using the listening method (Sudaryanto, 1993: 13). The listening method is a method used to listen to conversations spoken by speakers or language speakers, and the technique used in data collection is the tapping technique. The tapping technique aims to tap into the conversation of the source or speaker carefully and carefully and what follows is the proficient method. The proficient method is obtaining data by conducting conversations between researchers and speakers. The basic technique used is the fishing technique. The activity of provoking talk is carried out by direct conversation with an informant. The interview is carried out by preparing several main questions which are called semi-structured interviews. Due to the limited ability to remember all the results of the conversation or interview, a note-taking technique was used. Research records all data or information needed for research materials (Sudaryanto, 1993:137-139). Data were analyzed using the matching method, where the determinant is outside, apart from, and not part of the language in question. The basic technique is a technique of sorting the determining elements with a tool for determining the speech partner (Sudaryanto, 1995:21). Presentation of the data that will be carried out in this research is in the form of a description or report according to the research results. The description of the data used is a description of the data in each content and attachment to the pantun. All pantun data obtained comes from performances at every event such as weddings, work meetings, lectures and cultural arts performances.

3. RESEARCH RESULTS AND DISCUSSION (12 Pt)

The beehongtong music group is a Malay music group originating from North Sumatra. This beehongtong musical group always performs and sings various traditional Malay songs and humorous rhymes. The performance of the bee bertungtong musical group can be found at wedding entertainment events, meetings, weddings, thanksgiving events, cultural festivals, cultural arts performances, lectures, halal bihalal events. The humorous rhymes displayed contain expressions of advice, sarcasm, ridicule, entertainment and

expressions of happiness. From the data found, there are four meanings contained in the chanting of Malay pantun by the Lebah Begantong Music Group, namely:

3.1The meaning of the Malay Deli pantun from the Lebah Begantong Music Group. Pantun means the expression happiness

The results of the research found that pantun means happy expressions from the Begantong Music Group, namely:

Data (1) plucked basil leaves to make the pattern of the flag cloth. We say thank you, the red sheet has melted

The rhyme above consists of four lines, the first two lines being the sampiran and the last two lines being the content and rhyming ab-ab. In the third line "we say thank you" which means an expression of gratitude to someone. The fourth line "the red-red sheet has melted" which means an expression of gratitude expressed to someone who has given one sheet of cash worth one hundred thousand rupiah (Rp. 100,000). The word "red sheet" is a form of cash worth one hundred thousand rupiah. It can be concluded that at the meeting and socialization event in the Bandar Lampung area, the Lebah Begantong performers felt happy because they had been invited to the event and also received an additional cash bonus at the event.

Data (2) the slave walks alone in the twilight and it feels good to be watched by all the mayors

The meaning of the rhyme above is an expression of happiness which is found in the content line "I feel happy in my heart, watched live by all the mayors". The third line "happy feeling in the heart" means someone who feels happy or happy. The fourth line "all mayors watched live" means that the performance of the Lebah Begantong music group was directly watched by important people, namely several mayors who were present at the work meeting. It can be concluded that at a work meeting in the Bandar Lampung area, the Lebah Begantong music group felt very happy and enthusiastic because their performance was watched live by all the mayors which indirectly made them more famous among many important people.

Pantun means advice

Data (4) If the weather is sunny, go for a walk in the afternoon. If the ustad is giving a lecture, don't play on your cell phone

The rhyme above means advice, as seen in the content line "the next time the ustad lectures, don't play with your cell phone. "This expression emphasizes the importance of giving attention fully and respect the speaker and the content of the lecture being delivered. The words of advice conveyed by one of the performers of the Bee Bengantong music group were directed at the congregation present not to use cell phones or mobile devices when listening to lectures from the ustad. This emphasizes the importance of paying full attention and respecting the speaker and the content of the lecture being delivered.

Data (5) basil flowers, rice flowers for decoration in the garden with the love of both children, which one wants to be passed down

The pantun above contains expressions of advice in cultural arts performances featuring pantun chants by bee bertangtong performers. Third line "Be kind and gracious" mcontains the meaning that humans must respect each other, be friendly and behave Good one another. The fourth line "which child will one be sent down" means a question and statement in the context of choosing or making a choice, where the choice is mutual respect, being friendly or being kind, one of which must be instilled within oneself.

Pantun means satire

Data (6) What are the signs of the duku fruit? Its skin is yellow, its complexion is brown. What are the signs of a new bride? Her face is bright, her shoes are shiny.

The satirical expression in the poem above can be seen in the third and fourth lines. Third line "what is the sign of a new bride" meaning asking questions about certain signs or characteristics that indicate a new bride to the audience who saw the performance of the Lebah Begantong performers. Fourth line "*his face is bright, his shoes are shiny*" meaning the answer to the previous question is a sign glowing skin and a radiant appearance, as well as shoes that look very neat or shiny. The rhyme above contains positive allusions to wedding events. This expression is positive because the satirical content directed at the bride and groom implies praise for the newlywed's appearance which is very attractive.

Data (7) shows that the city of Medan has light rain and the kates fruit grows abundantly

The older brother who dances wearing batik is dashing and handsome like a Pespampres member

The third line "brother who dances wearing batik" means someone men wearing batik clothes are dancing passionately, dancing in an energetic style. The word "abang" is often used to refer to a young or mature man, and "batik" is a traditional Indonesian cloth that is often worn at various formal or formal events, one of which is weddings. Fourth line "*dashing and handsome like a member of the pespampres*" It means that the person mentioned previously has a very attractive, dashing and handsome appearance, so that it can be compared to the appearance of Pespampres members who have high standards in terms of appearance and professionalism. It can be concluded that the meaning of the pantun above contains positive satire and does not contain elements of SARA. Data (8) going for a walk on a cloudy day, a Malay child wearing a live broadcast mother's songket cantek is a sign that she just bought a package

The content of the pantun above means an expression of satire, seen in the third and fourth lines. In the third line "mother cantek live broadcast" depicts a mother who looks beautiful playing with her cellphone to broadcast live on one of her social media accounts. Fourth line "*That's a sign that you just bought a package.*" means that the action taken by the intended mother is a direct consequence of purchasing the package. It can be concluded that the rhyme above contains a sarcastic expression towards a mother who was in the meeting room, describing the actions taken by the mother in recording the performance of the bee bertongong because she was impressed and immortalized the musical group's performance on one of the mother's social media accounts.

Data (9) take rubber to tie Moringa leaves, not many packages, but use office WiFi

The satirical meaning of the poem above is directed at a mother (meeting participant) who was present at the event. The rhyme above is a response rhyme to the previous rhyme (data 15). In the third line "not many packages" means alleged performer to a mother (meeting participant) who doesn't have much internet quota. Fourth line "*fire using office Wi-Fi*" means a direct insinuation that the mother utilize the resources available in the office, namely Wi-Fi, to broadcast live on social media accounts. It can be concluded that the rhyme above contains an expression of sarcasm towards a mother (meeting participant) who seems to be saving or using available resources at work rather than incurring personal costs.

Pantun means entertainment

Data (10) if it's rice, say pick it too, hey, the flower of Melur is really beautiful to be a student if you don't sleep during exams.

Pantun means entertainment, which can be seen in the content section "it's really beautiful to be a student, if you don't sleep during exams." In the third line "it's really beautiful to be a santri" describes the experiences of the Lebah Begantong performers in living life as Islamic students, and how these experiences are considered beautiful or valuable in forming a person's character and spirituality. The fourth line "if you don't sleep during an exam" means that behind the beauty of being a student there is a funny experience that often occurs, namely, if you face an exam, you don't sleep peacefully. It can be concluded that the rhyme above contains expressions of entertainment in lecture activities. The above expression is considered entertaining because it provides an optimistic message about facing challenges or tests while being a student. Even though exams may be scary or demanding, this expression emphasizes the importance of preparation and perseverance. Data (11) is really sweet, the palm sugar is cooked by a child who has been blowing around for six years at the boarding school, the sandals that have been lost are more than a hundred

The meaning of the rhyme above is entertainment, as can be seen in the content "six years of boarding school, more than a hundred sandals have been lost". The third line "six years of boarding school" tells the life experience of the performer Lebah Begantong who has spent six years at an Islamic boarding school. The term "mondok" refers to living or studying in an Islamic boarding school, while "Islamic boarding school" is a traditional Islamic educational institution in Indonesia. Fourth line "*More than a hundred sandals have been lost*" describes a situation or event that often occurs, namely losing many items, one of which is a pair of flip-flops. The term "lost sandals" refers to lost items that commonly occur in everyday life. In the context of this expression, "one hundred" may not be an actual number, but rather a symbolization of an event that is repeated or has occurred many times. So, this expression can be interpreted as an experience of loss that has occurred quite often. It can be concluded that the rhyme above contains expressions of entertainment, the performer makes jokes or funny stories about life at the Islamic boarding school, considering the many unique incidents and experiences, one of which is losing a lot of sandals. This expression is used to provoke laughter or invite fun by presenting events that are funny and familiar to many people. Data (12) percut village, percut village on the edge of the river, riding a bicycle, riding a bicycle with friends, I used to be afraid, before I was afraid, now I dare to look at widows, looking at widows is getting ahead

The rhyme above means entertainment at a wedding event, seen in the content "I used to be afraid, now I'm brave, looking at the widow is getting ahead". The third line "I used to be afraid, I used to be afraid, now I'm brave" describes the change from fear to courage or courage that grows from past experiences. The fourth line "widow's head, widow's head is getting ahead" describes the improvement in the condition or position of a widow from time to time. It can be concluded that the rhyme above contains expressions of entertainment at wedding events. The words "getting ahead" are likened to a racing scene. The poem above depicts a racing scene between a widow and a girl, where the winner of the race is the widow. By combining these humorous sentiments, the rhyme looks funny, thereby provoking laughter and increasing the cheerful atmosphere at the wedding event. Data (13) since pepper, since pepper has been added with turmeric, gongseng continues, gongseng continues to use coriander Since widows, since widows have been good at making money, many girls have gone bankrupt

The meaning of the third line "since being a widow, since being a widow is good at making money" describes changes in behavior or qualities of a widow. The term "clever in earning money" means that nowadays widows have become more skilled at earning income or have become more financially independent. This expression refers to the strength or independence that a widow develops after experiencing difficult times as a widow. The fourth line "many girls, many girls go out of business" is a proverb that describes a situation where many girls, or unmarried young women are unable to compete with a widow. So many men prefer a widow to a girl. The term "go out of business" in the rhyme above refers to the unfortunate failure of girls. It can be concluded that the rhyme above contains expressions of entertainment. By choosing the right words and inserting a little witty humor, the rhyme above can be something entertaining.

3.2 Anthropolinguistic Approach to Limerick from the Melayu Deli Tribe's Lebah Begantong Music Group

The Malay pantun performance performed by the bee mengtong music group will be analyzed based on an anthropolinguistic approach, namely: 1) performance, 2) indexicality, and 3) participation.

Performance

1. Text

Pantun Melayu deli is a speech produced by a performer, namely the vocalist of the Lebah Begantong Music Group. The text contains expressions that include the messages conveyed by a performer to the audience. Malay pantun chants are analyzed using two structures proposed by Van Dijk, namely macro structure and plot structure.

-) Macro Structure

The text genre consists of pantun (old poetry) or poetry. The Malay deli pantun text has sampiran in the first two lines and content in the last two lines. The content of the pantun consists of rhymes which contain the meaning of advice, satire, the meaning of entertainment and expressions of happiness.

-) Flow Structure

The plot structure generally contains an opening, content and closing. At events such as work meetings and weddings, the Malay pantun begins with opening greetings and singing a classical Malay song. The opening is marked by the sound of an accordion and violin which is a notification that the entertainment program will begin, followed by the sound of pak pung and keyboards. Next, after singing two to three songs, the performers usually deliver humorous rhymes. The content of the limerick is chosen based on the agreement of the performers regarding the situation/event at that time.

After the first chant of the rhyme is uttered, the performers will start singing the rhyme facing each other while making movements followed by supportive expressions. In this context, the rhymes that are sung are humorous rhymes whose aim is to entertain the audience. Usually, 5-7 rhymes are chanted in each round of performance. At the end of each rhyme, the performers usually pause to emphasize the content of the limerick. Not only at the end, there will be a pause of approximately 5-7 seconds in the humorous parts of the words. The performers in the Lebah Begantong music group consist of four people, one of whom is a woman and the three are men. Performers who always perform pantun chants must be adult men who are able to produce high and clear voices. In terms of performer components, the number of performers is always four people, both in

formal and informal events. In general, the appearance of the Begantong Bee depends on the event being attended, for events such as weddings it will last 2-3 hours, but at events such as work meetings, cultural festivals and lectures it will last 30 minutes to 1 hour.

2. Co-text

-) Acoustic (Verbal, musical features and other acoustic elements)

When the Malay pantun deli is sung, when the performer is at the lyrics/final line of the rhyme, the other performers participate by saying the word Aha, the word Aha means yes or yes. Verbally, the Malay pantun deli performed by the beehongtong music group is sung by a performer in a high voice at a medium tempo. The pauses between verses of the pantun are punctuated by keyboard music and pak pong. As for the musical features, the music that accompanies the Malay deli pantun has a definite tempo and tone. The pak pong blows between verses give the performers time to remember and prepare for the next chant of the Melayu deli pantun.

-) Visuals and materials

Every performance of a berntong music group, whether formal or informal, always requires wearing songket cloth and Malay tanjak. Both in meetings and socialization activities, lectures, weddings and arts and culture performances. The materials/tools used when singing the Malay deli pantun consist of harp/guitar, keyboard, violin, pak pong and accordions. Keyboard and pak pong musical instruments are mandatory musical instruments. The aim is to enliven the atmosphere, as a pause in each chant of the Malay deli rhyme as well as a sign as an opening and closing. The pak pong musical instrument is a characteristic (component) in the Malay deli pantun which differentiates it from other strains. The pak pong musical instrument is made from goat meat and is beaten using the hands.

-) Kinesics and Proxemics

In Malay deli music, the position of the performers is standing. The musicians all sit close together. Not many other movements are done because the focus is more on the vocals. When singing the Melayu deli pantun, the performers stand next to each other, forming a horizontal line. The distance between the audience and the performers is also not that far, but they do not sit at the same time as the performers.

3. Context

In formal situations such as meetings and socialization events, lectures, weddings and cultural arts performances, full attributes are always used such as musical instrument accompaniment and also the use of songket cloth, an agreement to choose the theme for the deli Malay pantun performance according to the event. The Malay deli pantun that is sung is a standard rhyme that follows rhymes that have existed for a long time and is sometimes sung spontaneously depending on the situation of the event.

Indexicality

The concept of indexicality is the result of the thoughts of the American philosopher Charles Sander Pierce who differentiates between 3 signs, namely; (index), (symbol), (icon). (a) Index is an existential relationship to society that shows cause and effect (b) Symbol is a marker (characteristic) of that culture. (c) An icon is a form of marker that becomes a sign in context.

Data (1) plucked basil leaves to make the pattern of the flag cloth. We say thank you, the red sheet has melted

- **Index Sign:** In the accompanying line "pick basil leaves, make flag cloth patterns" there is a cause and effect, namely the act of picking basil leaves to create a certain pattern on the cloth that will be used as a flag. In the content "we say thank you, the red sheet has melted" there is a reason for the action of saying thank you for getting one hundred rupiah. Thus, the index marks are on the first, second, third and fourth lines.
- **Symbol Signs:** The symbol is found in the words "basil leaves", dAun basil has a dominant green color. The meaning of the color green in Deli Malay culture is associated with the hope of fertility and prosperity, both in the context of agriculture and family life. It can also symbolize leadership and independence which can be interpreted as the ability to grow and develop independently, like plants that thrive in nature.
- **Icon Sign:** The icon sign is found in the words "red sheet" which means The color of the red paper refers to the value of Indonesian money. The icon is on the fourth line of the Melayu Deli pantun.

Data (2) the slave walks alone It was also a pleasure to watch the process at dusk in the hearts of all the mayors

- **Index Mark:** There is a cause-and-effect relationship in the first and second lines "a slave walks alone, his path also goes at dusk "that is shows that a child is so happy when walking alone because he walks on twilight time. Twilight gives the impression of natural beauty, time to relax and reminisce. In the content line "*I felt happy in my heart, watched live by all the mayors*" also shows cause and effect, namely the emergence of feelings happy because the performance of the Begantong Bee was witnessed directly by all the mayors.
- **Symbol Sign:** The symbol found in the words "at dusk" shows feelings of calm, peace, joy and satisfaction when looking at the orange, red and purple twilight scenery.

Data (3) how beautiful the jasmine flowers were taken by the children and arranged in a roll, how happy our hearts felt when we were invited to Bandar Lampung

- **Index Sign:** The cause-and-effect relationship in the rhyme above can be seen in the first and second lines "what a beautiful jasmine flower, the child took it and arranged it in a roll". The beauty of the jasmine flower is very captivating, giving rise to a child's (or person's) sense of creativity in forming a very beautiful jasmine flower bouquet. In the content line "what a happy feeling in our hearts, we are invited to Bandar Lampung" shows the emergence of feelings of happiness because the music group Lebah Begantong was invited directly to an important event in Bandar Lampung.
- **Symbols:** Symbol "Jasmine flower "has a very important role in Malay culture, symbolizing the values of beauty, purity and harmony in everyday life and important events.

Participation

Data (1)

Performer 1 : The water in Tanjung Katung is murky... A place for young girls to wash their feet...

Performer 2 : (answered) ahaa... (while dancing and looking at performer 1)

Performer 1 : HusbandThe wife must not be noisy. If she is noisy, she will eat Indomi

Performer 2 : (laughs) ayaiya...

Performer 3 : (just shut up and look at performer 1)

Audience 1 : (started laughing thinly and smiling)

Audience 2 : hahaha... (while giving a thumbs up)

The purpose of the rhyme above is to elicit a reaction from the audience and from the person for whom the rhyme is intended. There are 2 basic participation structures in the limerick rhyme above, namely (1) involving interaction between the speaker and the audience. 1. The involvement of the bride and groom is a reaction of smiling and laughing lightly, which means that the content of the rhyme is true and the rhyme does not offend the feelings of the bride and groom. (2) involving the audience 2 present in showing expressions of laughter together. From this it can be seen that the speech was acceptable, because at the end of the rhyme the guests burst into laughter while giving thumbs up.

Data (2)

Performer 2 :What are the signs of duku fruit... The skin is yellow, the pattern is brown... What are the signs of a new bride...

Performer 1 :(answered) what?...

Performer 2 :Her face is bright, her shoes are shiny (pointing to the bride)

Audience 1 :(blushing while smiling)

Audience 2 : (laugh)...

There are two basic participation structures in the limerick rhyme above, namely (1) the involvement of the bride and groom is a reaction of blushing while smiling which indicates that the content of the limerick makes the bride and groom happy. I felt embarrassed because the guests immediately turned towards the bride and groom. (2) involving the guests present in showing smiling expressions together. From this it can be seen that the speech is acceptable, because at the end of the rhyme the guests and bride and groom smile at each other.

Data (3)

Performer 3 : Citythe area has light rain

Performer 2 :(answered) aha...

Performer 3 :The kates fruit grows well

Performer 1 :(answered) what's in it?

Performer 3 : Brother Yangdancing wearing batik (showing one person) Dashingly handsome like a member of the pespampres

Performer 2 :asek... (laughing)

Audience 2 :(smile)

The basic participation structure in the humorous rhyme above is (1) the involvement of performer 2 and performer 1 is a form of aha response, what the content is, and an aspect which indicates that performers 1 and 2 take the role of adding expressions or humorous chatter to the content of the rhyme. (2) involving one of the guests present in showing a smiling expression which means it does not offend him and is acceptable. From this it can be seen that the speech is acceptable, because at the end of the rhyme the guests and bride and groom laugh together.

4. CONCLUSION

The conclusions from this research are:

- 1) The chanting of the Melayu Deli pantun by the Lebah Begantong music group contains four meanings of the pantun, namely: The meaning of the expression Happy, satire, advice and entertainment.
- 2) There are three anthropolinguistic approaches found in Pantun Melayu Deli from the Lebah Begantong music group, namely the concept of performance which consists of text, co-text and context, the concept of indexicality which consists of index, symbols and signs, and the concept of participation.

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