



Imagery Analysis in Traded Pantoum of Palang Pintu Betawi Tradition in South Jakarta

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Abstract. This research aims to find out types of imagery in Betawi's pantoum especially in traded pantoum of Palang Pintu Betawi tradition. This research analyses traded pantoums of two Palang Pintu Betawi studios in Jagakarsa, South Jakarta: *Sanggar Serumpun Padi* and *Sanggar Kembang Kelapa*. The tradition of Palang Pintu Betawi consists of several interesting stages, one of them is traded pantoum. Pantoum has its own place in Betawi ethnic group. Pantoum is a traditional literary works used by Betawinese of various ages and it is also used for various purposes such as advice, humour, riddle, religious, love, etc. Pantoums in Betawi ethnic group have their unique diction and patterns that different from other ethnic groups in Indonesia. One of the strategy used by a poet to make a good pantoum is imagery. Through imagery, a poet can shows a strong vivid impression of images to his reader. Imagery gives clear understanding on how the readers smell, see, feel, hear or think about what the poet delivered. This research applied descriptive qualitative method and structural approach to find out types of imagery used in traded pantoum of Palang Pintu Betawi tradition. The findings indicate that all eight types of imagery are present in the traded pantoum of the Palang Pintu Betawi tradition in Jagakarsa, South Jakarta. The research assessed a total of 149 data points and identified the following types of imagery: 49 visual, 9 auditory, 5 tactile, 2 olfactory, 6 gustatory, 33 kinesthetic, 31 organic, and 14 religious. According to the data analysis, a single pantoum data point can be classified into two or more distinct imagery types. The data analyzed in this study indicates that visual imagery is the most regularly used form of imagery, whereas olfactory imagery is the least frequently employed.

Keywords: *Imagery, Traded Pantoum, Palang Pintu Betawi Tradition*

1 Introduction

Representing a melting pot of several ethnic influences including Malay, Javanese, Chinese, Arab, and European, the Betawinese culture creates a singular and vivid tapestry inside the cultural scene of Jakarta. The "Palang Pintu" ceremony, a customary gate-keeping custom mostly carried out during wedding festivities in South Jakarta, is among the most emblematic ones of this culture. Through a mix of martial arts, poetry, and traditional customs, this ritual not only highlights the cultural diversity of the Betawinese but also captures the core of their history. To enter, the groom's entourage

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must engage in a symbolic contest whereby they must verbally and physically duel the bride's family, therefore attesting to the groom's worthiness and capacity to defend his future wife.

The Palang Pintu custom revolves around the "traded pantoum," a kind of poetic dialogue distinguished by its disciplined rhyme system and repeated character. Deeply ingrained in the Malay literary legacy, this lyrical style functions as both a way of communicating cultural values and social critique and a kind of verbal combat. Rich in images, the traded pantoums improve their emotional appeal and storytelling value. As a literary tool, imagery is the use of descriptive language appealing to the senses that paints vivid mental images and provokes strong audience emotions. Within the Palang Pintu tradition, images are quite important for expressing the cultural values and Betawinese society standards.

Numerous pantoum characteristics in diverse cultural contexts have been studied in the past. In their analysis of the imagery in pantoums used in the "Buka Palang Pintu" event held in the Mempura Malay community, Atika, Hermandra, and Sari emphasized the significance of imagery in improving the ceremonial atmosphere and communicating cultural values. In her study of South Tangerang's Betawi pantoums(1) Nur Seha emphasized the pantoums' function in social communication and cultural identification, as well as in upholding and passing down Betawi traditions over the generations (2) To provide a more comprehensive knowledge of the importance of pantoums in Indonesian cultural activities, Dinni also covered the diversity of pantoums across Indonesia, including their regional variants and theme components (3)

Even with these helpful additions of researches, there is still a lack of information about how and why images are used in the traded pantoums of the Palang Pintu Betawi culture in South Jakarta. Previous research has looked at the cultural importance and structure of pantoums, but it hasn't gone into great detail about how different kinds of imagery add to the emotional depth and thematic depth of these poetic exchanges.

The novelty of this research is its focuses on a thorough examination of the many imagery types used in the traded pantoums of the Palang Pintu Betawi culture. This study aims to bridge the knowledge gap by analyzing pantoums from two Palang Pintu studios in Jagakarsa, South Jakarta: Sanggar Serumpun Padi and Sanggar Kembang Kelapa. By doing so, it will provide fresh perspectives on how imagery contributes to the cultural and thematic relevance of Betawi pantoums. This research intends to investigate the imagery applied in the traded pantoums of the Palang Pintu Betawi tradition in great detail. This study looks at the several forms of imagery and their thematic relevance in order to find how these poetic devices help to form Betawinese pantoum.

2 Literature Review

Originating from the historical blending of several ethnic groups in Jakarta, Betawinese culture is evidence of the city's rich cultural past. One prominent traditional activity among the Betawinese, the Palang Pintu tradition vividly depicts this variety. Ridwan Saidi claims that the Palang Pintu ritual is a ceremonial gatekeeping custom whereby

the groom's party must symbolically "defeat" the bride's guardians to obtain admission, therefore demonstrating the groom's willingness and capacity to guard his bride and future household. This custom not only provides entertainment value but also supports Betawinese community social and cultural standards on marriage and family (4)

Considered a classic Malay poetry form, the pantoum features repeated lines and quatrains with an ABAB rhyme scheme. According to A. Teeuw this structure is a narrative and a lyrical form since it accentuates important ideas and improves the musicality of the poem. The pantoum's repetitious character helps with memorizing and oral transmission—qualities absolutely essential in societies with strong oral traditions (5) Within the Palang Pintu, the traded pantoums serve as a vehicle for cultural values and society norms as well as a challenge of wit and verbal ability. Pantun is used for religious education, explaining someone's situation, satirizing or criticizing others, for guessing games, for storytelling, for advise, for comedy and so on in Betawi society.

The characteristics of Malay pantoum resemble those of Betawinese pantoum. Betawi pantoum, however, differs from Malay pantoum in other ways. Unlike other Malay cultural pantoums, pantoums in Betawi culture can also have a pattern of AAAA, as stated by Abdul Chaer (6) While the third and fourth lines in Betawi pantoum are known as the contents of pantoum, the first and second lines are termed sampiran.

As a fundamental element of poetry, imagery is the use of descriptive language appealing to the senses that generates rich mental images and emotional reactions. Laurence Perrine describes imagery as language that sets off sensory events, therefore enhancing the immersive and evocative reading experience (7) . Within the Palang Pintu pantoums, images are employed to portray several scenes, express feelings, and communicate cultural values. By means of colorful and sensory-rich language, these pantoums enable the performers to include their audience more profoundly, therefore promoting a shared cultural experience and strengthening community ties. M.H. Abrams describes imagery varies greatly. The phrase "image" should not be construed to suggest a visual replication of the thing alluded to; some readers of the passage experience visual images and some do not; among those who do, the explicitness and intricacies of the pictures vary widely. In this context, "imagery" refers not only to visual sense qualities but also auditory, tactile (touch), thermal (heat and cold), olfactory (smell), gustatory (taste), and kinesthetic (sensations of movement) (8). In addition to the mentioned imagery, John Lennard also use the term sexual imagery which is also called organic imagery and religious imagery (9). Organic imagery consists of sensations and emotions that is the same to Cuddon's concept of abstract imagery (10). Here we will called abstract imagery as organic imagery because it also represents emotions which is abstract.

In literature, imagery is a potent instrument appealing to several senses that strengthens the reader's experience by painting vivid mental images. Visual images appeal to the sense of sight; they paint images in the reader's imagination, as one portraying a vivid sunset over a serene lake. Auditory imagery appeals to the sense of hearing by bringing sounds to life, such as the melody of a bird or the rustle of leaves. Tactile images describe textures and sensations, such the softness of silk or the roughness of sandpaper, therefore involving the sense of touch. Like the sun's blazing heat or the piercing cold of a winter wind, thermal images relate to temperature and evoke either warmth or cold. Targeting the sense of smell, olfactory imagery brings smells to front like the stench of

rotting trash or newly made bread. Gustatory imagery described flavors and it appeals to the taste sensation such as the taste of honey or the sharpness of coffee. Like the elegant jump of a dancer or the tiredness following a marathon, kinesthetic imagery is the impression of movement or physical tension that depicts movements and physiological sensations. Descriptions that arouse within feelings and sensations—such as hunger, thirst, tiredness, pain, happiness, or fear—are known as organic imagery. Experience of the inner physical and emotional states of characters helps readers to really connect with them. Using symbols, motifs, and references connected to religious ideas, rituals, and texts, religious imagery is the expression of spirituality or the conveyance of religious themes by showing a cross to represent religious values in Betawi Society, this picture can help one to develop a closer relationship to religious ideas. Often illustrating moral and theological concepts, it enhances the story with spiritual relevance.

3 Methods

In order to research the types of imagery in the traded pantoums of the Palang Pintu Betawi tradition, this research implements a qualitative research design. This form of inquiry is particularly well-suited to qualitative research, as it enables a comprehensive analysis of cultural context and textual data (11). The research design is centered on content analysis, with the objective of identifying and interpreting the diverse forms of imagery employed in the pantoums, as well as comprehending their cultural and thematic significance.

The data for this research was gathered from a combination of primary and secondary sources. Recorded performances and transcripts of Palang Pintu ceremonies conducted in South Jakarta comprise the primary data. These recordings were acquired through direct observation of ceremonies and local cultural archives. The primary data of this research consist of Palang Pintu pantoum from sanggar Serumpun Padi coded as (source 1) and Palang Pintu pantoum from sanggar kembang kelapa coded as (source 2). Books of Palang Pintu tradition, and Betawi culture comprise the secondary data.

The sample for this research consists of 2 traded pantoums from two Palang Pintu studios in Jagakarsa, South Jakarta: sanggar serumpun padi and sanggar kembang kelapa. Purposive sampling was employed to select these samples, ensuring that they represented a diverse range of performers, contexts, and approaches. The pantoums that were chosen encompass a wide range of the tradition, including examples from formal wedding ceremonies.

Structural analysis, a method that is appropriate for the identification, analysis, and reporting of patterns within qualitative data, was employed to conduct the data analysis. Understanding imagery is rather crucial for someone to be able to properly analyze a poem since pictures is quite essential in one. One can grasp this element by means of structural analysis. Pradopo stated that Structural analysis of poetries is an investigation into its elements and their function in the structure of poetries and the elaboration that each element has significance of the work with respect to other parts, especially depending on their place in the structure (12).

The analysis procedure encompassed the subsequent steps: The recorded performances and transcripts were thoroughly examined numerous times to acquire a comprehensive comprehension of the content and context. The data was methodically encoded to identify occurrences of images. Codes were allocated to particular phrases, lines, or stanzas that used vivid and sensory descriptive language. The data was categorized into more general classification according to the theory. The data was analyzed according to the theory of the types of imagery.

4 Result And Discussion

4.1 Result

This chapter will present the research findings and a discussion of the data analysis based on the data collected from the research object. These are some of the data and its analysis, which are based on the analysis of imagery in two traded pantoums from two Palang Pintu studios in Jagakarsa, South Jakarta: *sanggar serumpun padi* and *sanggar kembang kelapa*.

This study has categorized eight types of imagery using a dataset of 149 pieces of data in the Imagery Analysis of Traded Pantoum of Palang Pintu Betawi Tradition in South Jakarta. This study detected a total of 49 instances of visual imagery, 9 instances of auditory imagery, 5 instances of tactile imagery, 2 instances of olfactory imagery, 6 instances of gustatory imagery, 33 instances of kinesthetic imagery, 31 instances of organic imagery, and 14 instances of religious imagery.

Based on the data analysis, a single pantoum data point can be categorized into two or more visual groups. The data examined in this study reveals that visual imagery is the most commonly utilized kind of imagery, whereas olfactory imagery is the least frequently employed type of imagery.

4.2 Discussion

4.2.1 Visual Imagery

Visual images appeal to the sense of sight; they paint images in the reader's imagination, as one portraying a vivid sunset over a serene lake.

4.2.1.1 Palang Pintu pantoum from *sanggar Serumpun Padi*.

Source 1 Pantoum 1 Line 1 dan 2:

"Ikan Bandeng Di dalam kolam" and "Kolam dilapisi kayu meranti"

Analysis: These lines graphically depict a milkfish (*Ikan Bandeng*) swimming in a pond lined with Meranti wood (*Kolam dilapisi kayu meranti*). The sight of the fish in the water and the wooden pond construction is clear to the reader.

Source 1 Pantoum 2 Line 1 dan 2:

"Pohon delima di pinggir empang" and "Petik buahnya taro di atas papan"

These lines depict a pomegranate tree by the edge of a pond (Pohon delima di pinggir empang) and the process of gathering its fruits and mounting them on a board (Petik buahnya taro di atas papan). Readers can picture the tree, the site, and the actions detailed.

Source 1 Pantoum 3 Line 1 dan 2 :

"Di kampung setu kalinya kali krukut" and "Di pinggir kali banyak pemancingan"

These lines paint a picture of a village along the Krukut river (Di kampung setu kalinya kali krukut) as well as of other fishing areas along the riverbed (Di pinggir kali banyak pemancingan). Readers can picture the rural environment and the river-based activities.

4.2.1.2 Palang Pintu Pantoum from Sanggar Kembang Kelapa

Source 2 Pantoum 1 Line 1 and Line 2 :

"Rumah gedongan di cendane" and "Roti buaye dipakein dasi"

These phrases paint pictures of a magnificent property on Cendane Street (Rumah gedongan di cendane) and a tie-decorated crocodile-shaped bread (Roti buaye dipakein dasi). Readers can see the majestic house and the creatively decorated bread.

Source 2 Pantoum 2 Line 3 :

"Ni aye datang ame rombongan dengan segale hormat"

This statement presents a graphic picture of the speaker exhibiting great respect arriving with a party (Ni aye datang ame rombongan dengan segale hormat) . One may see a polite and official parade among readers.

Source 2 Pantoum 3 Line 1 and Line 2 :

"Bang, kalo makan buah kenari" and "Jangan ditelen ame biji-biji nye"

These lines graphically depict eating kenari (canarium) fruit (Bang, kalo makan buah kenari) and the need of not ingesting the seeds (Jangan ditelen ame biji-biji nye). Readers can visualize the fruit and the deliberate chewing of it.

4.2.2 Auditory Imagery

Auditory imagery appeals to the sense of hearing by bringing sounds to life, such as the melody of a bird or the rustle of leaves.

4.2.2.1 Palang Pintu pantoum from sanggar Serumpun Padi.

Source 1 Pantoum 7 Line 1:

"Hujan Gluduk datengnya musiman"

With the sound of thunder ("Gluduk"), this sentence conjures auditory images of a storm's thunderous, rumbling sounds.

Source 1 Pantoum 10 Line 4 :

"Sekarang tolong bacain sholawat dustur"

Through the request to repeat ("sholawat dustur,") a form of Islamic prayer or chant, this passage suggests audio images. Often melodious and rhythmic, readers may picture the sound of the recitation.

Source 1 Pantoum 11 Line 3:

"Abis kita dengerin sholawat dustur"

The reference to listening to the Islamic prayer (sholawat dustur) sets this sentence in motion with auditory images. Readers could picture the prayer's melodic and rhythmic sounds.

4.2.2.2 Palang Pintu Pantoum from Sanggar Kembang Kelapa

Source 2 Pantoum 2 Line 2 :

"Kalo ngomong jangan nyakitin hati"

By implying cautious and polite communication (Kalo ngomong jangan nyakitin hati), this statement can subtly inspire auditory images by asking readers to picture the tone and style of voice that would be delicate and thoughtful.

Source 2 Pantoum 6 Line 2 :

"Kuburan Islam aye ngaji'in"

Through the reference of reciting Qur'an (ngaji'in) at the Islamic cemetery, this statement creates auditory images. Readers might picture the sound of Quranic recitation in the quiet cemetery scene.

Source 2 Pantoum 9 Line 3 :

"Pasang kuping terang - terang"

By means of close listening (Pasang kuping terang – terang), this sentence stimulates auditory images. Emphasizing the need of hearing and understanding clearly, readers can see the act of paying great attention to sounds or discussions.

4.2.3 Tactile Imagery

Tactile images describe textures and sensations, such the softness of silk or the roughness of sandpaper, therefore involving the sense of touch. Like the sun's blazing heat or the piercing cold of a winter wind, thermal images relate to temperature and evoke either warmth or cold.

4.2.3.1 Palang Pintu pantoum from sanggar Serumpun Padi.

Source 1 Pantoum 2 Line 2

"Petik buahnya taro di atas papan"

By means of fruit harvesting and placement on a board (Petik buahnya taro di atas papan), this line offers a feeling of touch that lets readers picture the texture of the fruit and the experience of handling it.

Source 1 Pantoum 5 Line 2:

"Duit abis terpaksa tidur di mushola"

By having to sleep in a mushola (kepaksa tidur di mushola), this sentence suggests tactile feelings by the act of which the floor or surroundings of the prayer chamber such as the carpet of the musholla.

Source 1 Pantoum 8 Line 2 :

"Badan cape abis macul"

By describing physical tiredness from digging (Badan cape abis macul), his line creates tactile experiences that let readers picture the weariness and the physicality of the work.

4.2.4 Olfactory Imagery

Targeting the sense of smell, olfactory imagery brings smells to front like the stench of rotting trash or newly made bread.

4.2.4.1 Palang Pintu pantoum from sanggar Serumpun Padi.

Source 1 Pantoum 10 Line 1 and Line 2:

"Paling enak kue apem" and "Apem campur kue cucur"

Though it is not stated clearly, these phrases can arouse the scent of the just cooked cakes (kue apem and kue cucur). Readers may visualize the pleasant and inviting scent of apem and cucur.

4.2.5 Gustatory Imagery

Described flavors, such the taste of honey or the sharpness of coffee, gustatory imagery appeals to the taste sensation.

4.2.5.1 Palang Pintu pantoum from sanggar Serumpun Padi.

Source 1 Pantoum 8 Line 2:

"Makan nya di waktu pagi."

By depicting the morning meal-eating process (Makan nya di waktu pagi), this sentence might arouse readers' taste sensation and help them to picture the tastes of the breakfast they are having.

Source 1 Pantoum 10 Line 1 and Line 2:

"Paling enak kue apem" and "Apem campur kue cucur"

These lines let readers picture their flavors (Paling enak kue apem and Apem campur kue cucur), therefore engaging the sense of taste by depicting mouthwatering classic cakes.

4.2.5.2 Palang Pintu Pantoum from Sanggar Kembang Kelapa

Source 2 Pantoum 3 Line 1 :

"Bang, kalo makan buah kenari"

This paragraph allows readers to picture the taste of kenari fruit (Bang, kalo makan buah kenari), therefore stimulating their senses.

Source 2 Pantoum 8 Line 2 :

"Palang kereta aye gigitin"

Though it is an odd and exaggerated action that adds a humorous impression rather than a true taste experience, this statement indirectly activates the sense of taste by means of biting a barrier (Palang kereta aye gigitin).

Source 2 Pantoum 12 Line 2 :

"Anak kecil makan gula jawa"

This line describes the taste of palm sugar by explaining how it is eaten (Anak kecil makan gula jawa), which helps readers imagine how sweet it tastes.

4.2.6 Kinesthetic Imagery

Like the elegant jump of a dancer or the tiredness following a marathon, kinesthetic imagery is the impression of movement or physical tension that depicts movements and physiological sensations.

4.2.6.1 Palang Pintu pantoum from sanggar Serumpun Padi.

Source 1 Pantoum 1 Line 3:

"Saya datang bawa kabar dan salam"

This line suggests motion as the speaker approaches to greetings and give news (Saya datang bawa kabar dan salam). It makes one think of arrival and activity.

Source 1 Pantoum 2 Line 2:

"Petik buahnya taro di atas papan"

This line suggests motion by means of selecting and arranging the fruit (Petik buahnya taro di atas papan) , therefore involving the reader's sense of physical activity.

Source 1 Pantoum 3 Line 3:

"Saya dari Sukabumi rombongan pada ikut"

This passage suggests movement throughout the action of group journey from Sukabumi (Saya dari Sukabumi rombongan pada ikut), therefore involving the reader's sense of physical activity and motion.

4.2.6.2 Palang Pintu Pantoum from Sanggar Kembang Kelapa

Source 2 Pantoum 1 Line 4:

"Lewat marih kudu permisi"

By means of passing by and necessity for permission (Lewat marih kudu permisi), this line suggests movement and action, therefore involving the reader's sense of social etiquette and physical movement.

Source 2 Pantoum 2 Line 3 :

"Ni aye datang ame rombongan dengan segale hormat"

By means of appearing with a group (Ni aye datang ame rombongan), this line suggests movement and motion, therefore involving the reader's feeling of physical presence and the polite gestures inherent in such an arrival.

Source 2 Pantoum 3 Line 3 :

"Kalo emang udah niat datang kemari"

This passage suggests movement and intention via the act of visiting a place (udah niat datang kemari), therefore involving the idea of deliberate movement of the reader.

4.2.7 Organic Imagery

Descriptions that arouse within feelings and sensations—such as hunger, thirst, tiredness, pain, happiness, or fear—are known as organic imagery.

4.2.7.1 Palang Pintu pantoum from sanggar Serumpun Padi.

Source 1 Pantoum 1 Line 3 and 4:

"Saya datang bawa kabar dan salam" dan "Mohon diterima dengan sepenuh hati"

Reflecting inner feelings and states, these sentences arouse inside sensations and emotions like the expectation and sincerity (Mohon diterima dengan sepenuh hati) of delivering news and pleasantries (bawa kabar dan salam) as well as the sincere desire for acceptance.

Source 1 Pantoum 2 Line 4:

"Saya tanya dulu tujuan nya apaan"

Reflecting curiosity or the need for knowledge of the reason behind an action (tujuan nya apaan), this line invites inward sensations and ideas, therefore stressing internal reflection and investigation.

Source 1 Pantoum 3 Line 4:

"Mau anterin bang putra duduk di pelaminan"

Reflecting the happiness and expectation of following someone to their wedding stage (Mau anterin bang putra duduk di pelaminan), this statement conjures inward sensations and emotions associated to the wedding celebration.

4.2.7.2 Palang Pintu Pantoum from Sanggar Kembang Kelapa

Source 2 Pantoum 1 Line 3:

"Aye kage tau ni rombongan dari mane mau kemane"

Reflecting a sense of ambiguity or inquiry (Aye kage tau ni rombongan dari mane mau kemane), this line elicits within sensations and emotions connected to perplexity or interest regarding the aim and direction of the group.

Source 2 Pantoum 2 Line 2 and Line 4 :

"Kalo ngomong jangan nyakitin hati" and "Mohon diterime dengan senang hati"

These sentences arouse inward feelings and sensations connected to kindness, respect (jangan nyakitin hati), and the need of a friendly reception (diterime dengan senang hati). They capture compassion, humility, and the hope for good acceptance.

Source 2 Pantoum 3 Line 4 :

"Aye pengen tau ape hajatnye"

Reflecting inquisitiveness and the need of clarification (Aye pengen tau ape hajatnye), this line invokes inward sensations and emotions connected with curiosity and the desire to grasp someone's goal or purpose.

4.2.8 Religious Imagery

Using symbols, motifs, and references connected to religious ideas, rituals, and texts, religious imagery is the expression of spirituality or the conveyance of religious themes, often illustrating moral and theological concepts, it enhances the story with spiritual relevance.

4.2.8.1 Palang Pintu pantoum from sanggar Serumpun Padi.

Source 1 Pantoum 1 Line 4:

"Mohon diterima dengan sepenuh hati"

Often in religious settings, this sentence has a spiritual or religious undertone, signifying humility and a demand for sincere acceptance (Mohon diterima dengan sepenuh hati) , which is a plea for acceptance.

Source 1 Pantoum 3 Line 4:

"Mau anterin bang putra duduk di pelaminan"

Given that this sentence describes escorting someone to their wedding stage (Mau anterin bang putra duduk di pelaminan), a major event usually connected with religion and cultural customs, one can understand it as having religious or cultural relevance.

Source 1 Pantoum 5 Line 2:

"Duit abis terpaksa tidur di mushola"

By stressing the importance of mushola (di mushola) , an Islamic center of worship, this statement conjures religious images by implying a dependence on such places in times of need.

4.2.8.2 Palang Pintu Pantoum from Sanggar Kembang Kelapa

Source 2 Pantoum 2 Line 1 :

"Orang tua umpame keramat"

By contrasting parents with sacred things (Orang tua umpame keramat) , this sentence subtly references religious imagery and emphasizes the spiritual and cultural value of honoring parents.

Source 2 Pantoum 6 Line 2 :

"Kuburan Islam aye ngaji'in"

Through the reference to reciting Quranic prayers at the Islamic cemetery (Kuburan Islam aye ngaji'in) , which emphasizes the value of religious practice and respect for the departed in the Islamic religion, this statement explicitly invites religious images.

Source 2 Pantoum 13 Line 2, Line 3 and Line 4.

"Amal ibadah kudu dibanyakin" and "Bertahun-tahun anak kampung sini belajar ngaji" and "lagu sikeh tolong dibawain"

By stressing the need of religious practice and education (Amal ibadah kudu dibanyakin) , these phrases directly inspire religious imagery through the reference of rising religious activities and the long-term study of the Quran (Bertahun-tahun anak kampung sini belajar ngaji) . The fourth line shows the readers about the importance of

sikeh religious value or the chant of Prophet Mohammad in the ceremony (lagu sikeh tolong dibawahin).

5 Conclusion

This study has identified eight categories of imagery from a total of 149 pieces of data in the Imagery Analysis of Traded Pantoum of Palang Pintu Betawi Tradition in South Jakarta. There were 49 visual imagery, 9 auditory imagery, 5 tactile imagery, 2 olfactory imagery, 6 gustatory imagery, 33 kinesthetic imagery, 31 organic imagery, and 14 religious imagery identified in this study. According to the data analysis, a single pantoum data point can be classified into two or more categories of imagery. The data analyzed in this study indicates that visual imagery is the most frequently employed type of imagery, while olfactory imagery is the least frequently used type of imagery.

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