

Sarawak Malay Language in Poem

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Abstract

This study discusses one of the art forms in the Sarawak Malay society namely the Language in the Sarawak Malay Poem in the linguistic perspective. The aspect focused on, is the language found in the Sarawak Malay poem. The results of observations of the material found that the poem created or uttered spontaneously and naturally it is useful as a means to entertain, educate and to criticize societal behaviour. By their very nature, poems are entertainment and leisure. Based on analysis of the material, submissions made in the objectives of the study was to study the artistic language of the Sarawak Malay poem, identify the poem as materials related to language, literature and culture of the traditional Malays in the state of Sarawak, identify the language contents from the angle of beauty of form, the structure of the poetic Malay Sarawak poem and explain the content, flow, attitude, characteristic and philosophy in Sarawak Malay poem. An analysis was also conducted on assumption of the community on poems through 27 ethnic groups in Sarawak who have languages, way of life and different cultures. Settlements on the coast comprising of Malays and Melanau. Settlements in the river valley comprising of the Iban, Bidayuh and Kenyah. Settlements in the interior comprising of the Kelabit, Penan and Murut. Pattern of settlements and scattered communities which are dispersed cause the Sarawak communities to be in less contact with outsiders and, thus forming a distinctive respective cultural identities depending on the environment. It is to be noted that in the fields of culture and art, especially that involves language, literature and culture undergo changes from time to time. Traditional poems that accompany most traditional cultural presentations such as Sarawak poetry, folk songs, games, dances, religious ceremonies and ritual rites and customs are increasingly marginalized in public conversations.

Keywords: Malay Poem, Sarawak, language, Culture

Introduction

Poem as an artifact of culture and society. Culturally, it has not only the function but also the status with set values, while in the community, it is a communication tool that has its own functions. But both of these aspects even though can be differentiated, are in fact related and cohesive just like culture and society which are two faces of a coin. It is also said to be cultural artifacts because it is not easily available or a gift from a supreme power. but it is the creation of mankind that supports the culture and belongs to that society.

It cannot be denied that poem is closely related to the usage of the Malay language. It explores the natural artistic usage of language, such as the selection of beautiful words and appropriate terms of meaning, rhyme and metaphor, and in terms of producing high intellectual power, like the philosophy of human life. Malays and poetry are inseparable. Malay psyche seems to be bound to the forms and ways of expression through poetry. In the past, poetry is a form of expression which is very effective, especially for saying something subtly. Now it exists in other ways to convey the message among the Malays, and the Malay psyche may have been changed to the extent that the channel of poetry has been replaced by other means which are considered more modern and sophisticated. However, presently among certain circles of our society, poem is still fresh and functional found for example in the songs sung and in more formal occasions, such as weddings ceremonies and official speeches.

One of the reasons poem so affable with the Malay psyche is because of its beauty. The form of a poem becomes a very effective channel for conveying subtle feelings. The Malays are well known to convey discrete messages, let alone for a subtle but sharp message, a message that they need to emphasize, but not to shame or hurt the addressee. The beauty of the poem can be studied from various angles.

Most important is the message to be conveyed in the poem. Aspects of rhythm and cadence brings out the beauty and we need to understand that, that poem was first created to be spelt and heard. All these aspects have been and are being studied by poetry enthusiasts, especially among literature researchers. Studies will be on slightly different perspectives, a view of the beauty of the poem in terms of language structure. In other words, the technical aspects of language study will also focus on efforts to describe the beauty of poetry. Among the elements of language covered in this study are the aspect of sound (phonology), aspect of structure of the word (morphology) and aspects of phrases and sentences (syntax).

Concept Definition

Concept definition to implement this research deserves some words and phrases contained in the title of this research and given a specific definition referring to context usage. Words and phrases such as the following:

Poem

Old Malay poem are poetry that portray fineness and concern of society at that time towards nature and the range of its culture. The range of the old Malay culture is not just about the self, but in others like sadness., melancholy, love and hate, but widened to matters of satire, allegory. patriotism, voyages, Economic and diplomatic relations. The preparation of a poem can be seen in the skills of its creators to produce rhyme with lines of poetry that purpose. This is because, the beauty of poetry is dependent on the rhyme of the middle and the rhyme of the end as in this example.

Burn aloes in the garden,
acidify the rust of a steel blade,,
If one is taught with wrong guidance,
Be lost inland and sunk at sea.

Poem also has a special position in the growth and development of old Malay poetry. Poem is the oldest and the original type of Malay poetry.. Its prediliction is to many. It can be seen when the poem is widely used in daily life and culture of the Malay people of old, such as in game events, entertainment, gatherings, customs or ceremonies. Thus, from the angle or theme there are several types the poems. Among them are riddles, jokes, romance, advice, manners, destiny, migrants, custms, heroism, proverbs, hint metaphors and religion.

Poem which suggested advisory, customs and religion in general are easily recognized and understood. Advice poem for example is clearer seen as to teach or give advice or to do something good and leave aside all that is not beneficial. Poem of proverb is easily recognizable from the content delivery using proverbs of obvious forms and structures. For poems of hints or metaphorical, as the name suggests, each content delivered are hints, examples like or comparisons by nature. Proverb structured poems can be seen as an example of this.

*The reratak fruit branches three,
the stem faces towards ridge and valleys,
If there really is nothing,
Why then the weaver bird constructs a low nest*

For poems of riddles and jokes, there are different characteristic and unique roles. Riddle poem that needs answering is one of the tools to move the mindset spontaneously and develop thinking exactly. Limerick has the wit or humour resulting from the description of oddities and peculiarities of treatment and there are elements of teaching, advice and satire in it. According to Bakar in book Pelita Bahasa Melayu Division III (1957) that the poem is the property of the community.

The poem is a way of writing with a layout and rightfully nelongs to the Malays and verily encompasses the Malay spirit. And the other is the method of the Malays which is truly authentic in versifying the real flow of feelings in a poem to depict sad feelings, forlorn, melancholy, happy, hints, energetic and colourful feelings that is beautiful such as being in love, soft blandishments between two lovers. Poem is an inheritance of the Malays from their forefathers since time in memorial. It reflects on the way of thinking, social values of the traditional Malays. The poem comprises of two sections: the first functions as a reflection of purpose, and the second to explain the purpose or the content of the poem. Poem consists of two rows and two slices of poem is called, 4 slices, 6 lines 8,10,12 and 14.

The elders use the poem to give advice to young people and children. Many researchers have made an in-depth study of the poem. Among them are Pijnapp, Djajadiningrat, Bakar, Wilkinson, Winstedt, Ophuijsen and Piah. There is an opinion among those who say that the poem has a variety of languages in the archipelago such as 'toen' (sunda language), 'tuntun' (Pampanga language), 'tonton' (Tagalog language), tuntun, atuntun, matuntun (Jawa language), panton (Bisaya language) dan pantun (Toba language). However the shade of meaning of these words in different languages, are not much different. According to (Kamus Dewan Third Edition: 977) poem is a long poem which usually consists of four lines in every function (the first two rows and the other two rows are hints and point respectively).

According to the Dictionary Encyclopedia Malaysian (Volume 9: 377) says poem is traditional Malay poetry that is pure belonging to the Malays from the time they were yet unable to read or write illiterate arcostic of Malay tradition of the Malays since they do not know how to read and write. Poem was the context of speech in delivering thoughts which are sad, forlorn, melancholy, happy, passionate longing,, and others towards someone or about something.. According Koecharaningrat poem in Malay culture comes from their ancient belief and are convinced that language that is rhythmic and beautiful and magic that can influence the spirit of their forefathers to give them prosperity and happiness to the living.. Composed poetry as poem in the Malay culture does not only require a form suitable with purpose and and beauty of rhythm, and also the extraordinary supernatural strength in narrtion but what is important is the actual contents.

Previous studies

Bakar (1965: 218) have said about poetry, especially poem that emphasizes the beauty, the beauty of language, metaphor, thought, education, teaching and so on. Poem as poetry that is expressed will beautify the spoken language used for a wide variety of situations; from giving a speech in jest to the more serious event such as engagement and marriage in the community

According to the researcher Francois -Rene Daille poem (2002) concluded that the poem was a Malay essence of life and nature is like a granule of sand. In it implicitly, are all the elements of Malay lives, involving land, houses, farms, padi fields, rivers, seas, forests, plants, fruits, animals, birds, fish, and various small items used in everyday life. Accordingly, he also mentioned about traditional customs it is said also about the customs, policy, various forms of beliefs and feelings, love of handsome, woman and God. However, the poem is not an absolute property rights of the Malays alone but is shared by almost every ethnicity in the Malay world.

In this case, Wilkinson and Winstedt (1957) have suggested that in order to understand the feelings of the Malays, should be understood the poem. They argue that one of the important things that can bring a person manages to understand and explore the knowledge, feeling, language and the thinking of the Malays themselves is through poetry-pantunnya. In fact, one can not anticipate the thinking of the Malays if you do not understand their poems. In fact, the beauty of language is very important in order to convey thoughts, desires and feelings. Language that is not beautiful and not correctly used in a poem hints and poem contents would cause disproportionate beauty of the language. Observe the poem below:

Calm water in the sea,
Boat dinghy back to the cape;
Incurable liver mouth call,
Budi bit feeling like trellis.

Pandan Island far to the center,
Mount Dike-egged,

The body will disintegrate,
Budi also be remembered that good.
(The teks from :Sehijau Warna Daun, "Pantun Budi" 2000:4, DBP.)

Study limitations

To ensure that this study is not diverted from its aims and objectives, researchers confine this study by dividing it into two categories, namely studying the function and role of the Sarawak Malay poem that analyzes the language used in the poem Melayu Sarawak.

Research interests

This study is important for increasing the number of existing studies in the field of poems that is related to the role and functions of the Sarawak Malay poem. This study is expected to identify the roles and functions of the Sarawak Malay poem that is known and recognized by the younger generation who are now in Sarawak Malay community as well as to identify the language used in the steelworks poem Sarawak Malay dialect Sarawak.

Objectives

This study was carried out to achieve the following objectives, namely to study the Sarawak Malay community thinking in poetry, identifying the function and effect of the Sarawak Malay poetry and analyze the language used in the poem Melayu Sarawak.

ANALYSIS AND DISCUSSION

Cris function

Malay poem consists of several types of pantun such as poetry on tradition, religion, advice, humor, kindness and puzzles. Each poem created has its own function. In the Sarawak Malay community poem forms a form of artistic communication pattern used at specific places, in specific ceremonies or to convey something about the meaning of the allegory or satire. The use of poetry in conveying sarcasm is with intent so that the person intended to be teased or to be advsed will not be angry, but instead will have the determination to improve himself and his unbecoming behaviour. It is to be noted here, for someone to deliver or recite poetry he should also be attentive on the contents of the poem. If this matter is not given attention by the person narrating the poem, it is feared that it would be misunderstood by the listener especially poetry associated with satire and advice.

Similarly, if the poetry recited is related to poetry and humor. How a poem is to be recited should be kept to the purpose of which when the poem is pronounced reaches the listener. Indeed, the Malay Pantun created by the Malay community before had several functions.

Expressing appreciation and gratitude

An affable person is a person with meritorious service doing good deeds for the people who acknowledge his good deeds. Similarly, meritorious deeds with high aesthetic values are as valueable as gold and is therefore priceless and will be remembered even after his death. However, having received so much of deeds, , one should not be under obligation and becomes soulless slaves, obligated to the man who spread the deeds and as such he does not know how to say no and does not know his boundaries and limitations. Here are two examples of poems expressing appreciation and gratitude:

GoldernBananas brought to sail,
One ripens on the chest;
Debt of gold loan can be repaid,
Debt of deeds stays till one dies.

Based on the poem above, can be seen in broad terms about the discretion that applies to our society in the days of yore. Payable gold abound even more and can also be explained though gradually narrowed until the debt is paid and you're done. The situation is different with kindness, gratitude that a man can not be valued with the gold or even diamond gem though. Ultimately, its debt can not be paid until we die. Bob is not limited to only giving something even energy and gentle language was also considered as a favor that there is no commercial value.

Deeds revealed will be remembered by those who received themt. For example, if we save someone from an accident or misfortune involving his life, then our deeds will be remembered forever as long as they live. The magnanimity of the deeds is more felt by the recipient if we take the example of giving alms, assistance in the form of cash or working for, souvenir memento to the poor or those who need to lighten the workload or the cost of living to be incurred in pursuing life in this world because of hardship, health problems and uneducated.

Jasmine flowers in the inland,
Lotus flowers at the edge of a river;
ignoble iron for because of rust,
Ignoble a man for not virtuous

Based on the poem above, we can see how necessary a person is to be courteous to society.. This is because people in ancient times are very concerned about the value of discretion in their daily lives. Public days of yore very menganggunkan discretion because if a young man wants to marry a woman, the first thing that the parents-in-to-be of the girl want to know is whether the prospective son-in-law is courteous or not, on the contrary parents of young people who enter the proposed marriage to their children will first evaluate whether there will be a law virtuous or not. If found to be not courteous the relationships will be void.

Customs and Rites Purposes

Poet of custom practiced since time immemorial continues to mature till the present day. Among them are marriage customs, inheritance customs, customs, people, and so on. One function of custom poems is as a tool to educate and teach the public about the nature of life to settle down. In addition, the poem is also used as a communication tool to deliver advice. Here are two examples of traditional poetry and its description:

Fish swims in the lacuna,
the chest of Belida fish is long;
it is natural beetle nut return to the calyx,
it is natural beetle leaf returns to the stalk

Based on the poem above, it clearly illustrates the marriage customs practiced by the Malay society since time immemorial and practiced to this day. This poem is preserved and the pride of the Malays. The poem tells the story has become a norm or a habit will return to the calyx. Man will choose a life partner when the time comes. Each man will look for a woman to be his life partner. Normally, the boys will send a delegation to inquire about a girl for a hand in marriage. In this custom poem, a man often father of the son seeking marriage will act as leader of the entourage to go to the girl's house and inquire about the background of the girl and to inform the girl's side regarding the desire of young man who wants to marry the girl

Chestnut fruit is mixed in a clump of beetle nut,
The Kasturi lime has young leaves;
If one yearns come forward then for the engagement,
The sign of one honouring the culture.

The above poem describes the customs to propose an engagement. The poem explains that if someone is enamored or falls in love with someone, he should be in accordance with the custom, seek to tie an engagement so that he is seen as a person of fine culture. In this context, the customs of wooing is highly emphasized by the Malay community to enable couples to know the background of each other. In the Malay society, the custom of proposing is very important because that is when the parents of both sides can discuss the date of the wedding to be held, wedding expenses and so on. Custom woo is also very important to say that the girl had been 'committed'. Proposed to take place before the customs, the man should inquire in advance to make sure the woman is not a woman belonging to someone else.

Expression of love and longing

Malay poem is also used to express feelings of love among the community regardless of age, whether love between the young towards a virgin girl, a husband to the wife or child to the mother and father. These poems are interspersed with beautiful words, flowery, praises that reflect the feelings of love, and a deep feeling of infatuation and love.

Based on the poem of love, advice as an effort conveyed by writer-creator is about love. Love is a feeling of affection, love and compassion to someone. Words of love can be divided into three parts, namely the love between human beings, man and God and man and nature. The feeling of love is often delivered through a poem by traditional society in conveying their wants. It has been shown that traditional society is very particular about manners and decency, especially in love. Love is natural the law of nature which cannot be stopped by human beings from happening because it has been destined by the Divine Providence. Here are two examples of love poetry and its description:

Jasmine on the bridge,
Let it be wrapped in paper;
from an egg I waited,
What more now it has hatched.

At the first two-line cluster of the above poem of love there is a display of a teaching of loyalty and obedience and loyalty of one namely obedience someone in carrying out a relationship with friends, romance, and so on. In exercising loyalty one must hold fast to a promise to ensure a sincere relationship of loyalty and honesty. The second two line cluster attempts to describe about loyalty of one waiting for the lover regardless of time. In a relationship, loyalty should exist in order to foster the love among human beings. This indirectly brings about self-discipline and maturity of a person in a relationship. If this is not practiced a relationship will not last long but instead people will be divided because of the concept of obedience and loyalty are not practiced in the relationship.

A long time since to the farm,
Paddy has now been coiled by the kangkung;
For a long time thou hast not been seen,
You break my heart dearest

The second two-line cluster expresses concern that the doctrine of society that must be considerate in relationships. These characteristics can only be owned by him who places himself in the place of the person concerned. This teaching is most suitable for those who are in love. Apart from that, it can benefit a person to further strengthen relationships of peace and harmony. This caring attitude is reflected on the last lines where a girl will not set eyes at another man other than her lover. These concerns should be followed by people in order to establish a strong relationship and can foster a caring attitude towards family, lover or even society. If the attitude is not practiced in relationships it will not last for long as there is selfishness. Therefore, this attitude is very important in a relationship and should be implemented by local communities

To ridicule and reproach

Why is it Malays do not like to be straightforward? According to Busu, (1922: 22) courtesy which goes for a feeling of shyness and shame among the Malay community has given rise to a way of life that does not favour straightforwardness. There are always other meanings behind the phrases spoken. In making a criticism, it gives birth to various forms of figurative language to describe the nature of humility and modesty. Sarcasms also play a role in giving out ideas in such that the message one tries to deliver is done beautifully and effectively. The following are two examples metaphorical poems and the description:

The run-down cottage was raged by fire,
Chinese children play with the binoculars;
the frog thinks big of itself,
in reality it is only under a coconut shell.

In the poem, caricature in the form of a frog gives a figurative analogy of man without principles or attitude. Such people will not seek to better themselves but accept what has befallen on him only as fated and takes what has been assigned to him with joy. Definitely being under the shell life will not lead him to be anywhere because the nature of wanting to know and to progress are not in him. In this hint there is a reminder whereby the listener should take each episode being told as a situation which can be learned as a lesson and try to

assume or imagine himself to be in that situation. And metaphorically like a bridge to the meaning or purpose of social and moral literature.

Chicken at the basket of rice is called,
Torn is the cloth stuck to thorns;
Slap not water in the tray,
it would splash on your own face

This poem draws useful attention to us so that we do not look down on our relatives or someone very close to us. For instance, to slap water in the tray, back biting, talking bad about relatives and close friends will only invite nastiness to self. Whatever shortcomings our relatives or close friends have should be kept a secret not to be known by those not related. (This poem, the vocal sound plays an important role because it has the characteristics of resonance or reverberation and loudness unsure. Vocal poem to rhyme, whether rima rhyme at the end of the line or in the line. Pleasantness of a poem depends on the composition of this reconstruction, reconstruction can occur because of the alignment between the final word or the final syllable of the line. Among the examples are):

Delivering messages of religious nature

Religious poem is a poem that contains beliefs, law, religion and belief in Allah. Religious Pantun describe the divine rewards, sin, the afterlife, life, death, and many others. This poem also called on Muslims to be obedient and always do the things commanded by God and not practice whatever He has prohibited. In addition, this poem tells Muslims about repayments made whether good or bad. Here are two examples of religious poetry and its description:

Dimmed moon is sign of coming rain.
Install the lamp until it is sooty;
Life and death are in the hands of God,
No one can predict.

The phrase describes the dim moon signals the coming of rain gives a meaning that if anything is to happen there should be an indication to it. For example, the dimness of the moon tells rain is coming. In the second line, light the lamp until there is much soot means of human life there are rules of human life and death is unpredictable because everything is in the hands of only Allah. Every human being does not know when his end will come and God only knows, and God has determined the destiny of every human being from the beginning of time. Moreover, God wills whatever He wills and will happen as he wants it. For example, a newborn baby could die the next day as He wills it, to the exact time, not earlier or later even by a second.

Lovely is the payang fruit,
fruit kepayang can be eaten;
Humans can only plan,
But the might of Allah none can determine.

The second function of religious poem tells about the lovely kepayang fruit which means even people trying to plan or decide; something like a human being likes the kepayang fruits

but the power of God decides everything. In addition, a human being who wants to eat fruit kepayang but only God has the right to humans he created. People can design a variety of things and hope that will happen as planned despite knowing that only God determines the destiny S.W.T the power of God no one is servant.

Analysis of language used in the Sarawa Malay Poem

Aspect of Sound in Language in Poem (phonology)

In the poem, the vocal sound plays an important role because it has the characteristics of resonance or reverberation and pitch. Vocal in poem goes with rhyme, whether rhyme at the end of the line or in the line. Pleasantness of a poem depends on the arrangement of the rhyme as the rhyme consonant can occur because of the alignment between the final word or the final syllable of the line. Among the examples are:

Seratok fort stands on the hill,
Close to the mangosteen tree,
My embarrassed is nothing small,
Day and night I bow with tears.

In this poem, rhyming is only at the final syllable of the word, the ‘..kit’ in the first and third rows, and ‘..gis’ in the second and fourth lines. Also note that the following poem:

Headed for land to the field of dew,
Tekukor found dead soaked,
I sent herewith letter and poem,
Used for cheering my longing heart

In this poem, the line ends of rhyming words, following the pattern of a, b, a, b of ‘embun’, with ‘pantun’ and ‘berendam’ with ‘dendam’. The construction of such a becomes the fundamental beauty of poetry, as well as the message to be delivered. Note also there are internal rhyme, in the first row and third, between ‘kedarat’ and ‘kusurat’, which enhance the beauty of the poem.

Still concerning sound is the quarters in the pantun language. The number of quarterly syllables in a poem is very important as they relate to the beat and rhythm. A good poem consist syllables numbering between 8-12, and there is consistency in terms of the number of syllables between the lines that rhyme. Consider the following example:

Yonder paddy and over here paddy, (10)
Paddy rice from the opposite side, (9)
In the weave discretion in situk discretion, (10)
The new name of the called person. (9)

In the poem above, the number of syllables is 10 in the first line with the third and 9 in the second row with the fourth. The following poem also has the same syllable.

Harvest paddy while ripe, (10)

tomorrow it will not wither, (8)
Peep on us while ou can see, (10)
Tomorrow there will not be any longing. (8)

Now we know the importance of the quarters in the poem can be seen when a poet uses a 'poetic license' for this poem. In terms of grammar, form 'faded-layuan' and 'longing-longing' are less accurate because of the morphological form of the rule is supposed to be "Malay-layuan" and "Closer-longing". However, it can be seen that breaking the rule is necessary, for the sake of the beauty of rhythm and cadence of poetry. Breaking the rule occurs not only in the form of words but also in constructing sentences. Consider the following poem:

This night we grow corn,
Tomorrow night we plant lemon grass,
This night we are in the village together,
Tomorrow night we are parted.

If the first and second sentences are analyzed in terms of construction, the subject seems to "tonight" and "tomorrow". But, if this is the case, then the two lines were less significant because it is impossible "night" can grow corn and lemongrass. Actually doing the act of planting, envisaged when examined the third and fourth lines of "we". In this poem, the first and the second lines in terms of grammar (because it does not have a subject, making it an incomplete sentence), and only meaningful if read in the context of the third and fourth lines paragraphs. But, the poet used these verses breaking the rules of grammar, in order to maintain the beauty of tribal terms.

Aspects of Shapes and constructing words (morphology)

In the Malay language, there are four forms of words, namely: a single word, derived word, plural in folds and aggregated plural words. In Poem, the words most commonly used are the single word that have two syllables and words with prefixes or suffixes. The reason is related to the quarter elements that raises the tempo and rhythm. Words built which are clamped or having more than three syllables are hardly used, because they are less potential for rhythm and melody. Consider the following examples:

Eating betel leaves without the betle,
Penang is there under the stairs,
Eating Betel nut replete,
Sign of courtesies with manners.

Snakehead fish swims in fives,
Die of leafy tree stump crashing on the,
Your good deeds we accept,
Will be memories of many years.

In the poem above, there are 17 words that are divided into 14 single word and two derivatives, each with the prefix "ber-" (berpinang) and "men-" (filling). In this poem, there are 14 words. Of these, only five are not in single form which are: lima-lima, ditimpa, berdaun, kenangan and bertahun-tahun. Of these five words, three are in the form of overwritten,

leafy, memories, and bertabun-year. The fracture of the five, three in the form of derivatives, each with the prefix "in-" and "Unit", and the suffix "an-", with two in the form of a double word (five-five and bertabun-year).

It is clear here that the beauty of the poem in the form of the word lies in the choice of a single word and (a little) derivatives. The forms of other words is rarely used because the formation does not contain such language in Sarawak Malay poems.

However, there are instances when doubling produce beauty through the feature of recurrence. One of the functions of the multiplier is to show stress or suppression, and there are instances to show numbers are large. In the poem (b), doubled words -five and five-year bertahun to that effect, the number of lots and the assertion. Note also examples that show the beauty of poetry in turn caused by duplication and repetition of sounds:

Gloriously high is the hill,
The Sea is so calm,
A little deed is not to account,
It becomes something of remembrance.

Aspects of Phrase and Sentence Construction

Aspect of Phrse and Sentence construction is syntax. This field examines matters relating to how the message is delivered through a set of words arranged to become phrases and phrases into sentences. Aspects that will be mentioned in this discussion is the language of the poem from the angle of syntax of a type of verse used. The type sentence as seen in the Malay languages are in three types of sentences other than English that were seen from three types of sentences, namely statements, questions, and commands.

Statement Sentences

When reciting a poem, the reciter uses all types of sentences in the Malay Language in particular statement sentences. Observe the following example:

Small house has a thousand pillars,
A large house has only one pillar,
When small cradled by the mother,
When adult cradled by the waves.

Calm waters of the sea,
A small dinghy rows back to the cape,
Hearts recollect while mouth utters,
Good deeds feel like carrying on the head.

In both the above verses, every line can stand as sentences, and each sentence is a statement sentence. Statement sentence is a sentence uttered with the intent to make a sentence for a statement. Sentence of this type is the most frequently constructed for use in every day communications and thus it is likewise in the construction of a poem. Most of the Malay poems were constructed using statement because the main aim of a poem is to issue

statements with regard to life of the Malay people and the environment built by using declarative statements, as it was the main purpose of the poem to make statements relating to human life and the environment through hints of the purposes, and certain facts and statements on the nature and form guidance or the truth through the meaning of the poem.

Asking sentences

In a poem, sentences that ask are quite often used and are very effective. Consider this example,

From where doe the pigeon glide?
From the field down to the paddy stalk,
From where comes love?
From the eye to the heart

Why should the lamp be lighted,
If it is without a fuse?
Why make eyes at me,
If it is not with sincerity?

There are differences of form and arrangement of sentences in both the pantun above. In the poem hints purposes (a), there are questions as to the answer to the first line in the second row. This form is repeated within the meaning of the poem, namely questions as answers in the third line and fourth line. The wording of the question and the answer to this creates an impression of repeated assertions in the poem.

Shadow purposes poem

(b), the question form two lines with the intent stated in the second row. Once again the question is repeated for the purpose of poetry. With the pace and rhythm and sharpness A message delivered through the questions, this poem is successful because in this poem there is a compound sentence of paragraph plural information provided. Quatrains contain the following questions within the meaning of the poem only. Here the message to be conveyed is expressed through questions covering purposes of both rows.

Chestnutswhen ripe are red,
Kelekati is in the boat,
A cut in the hand is easily visible,
A wound in the heart who knows.

In all the questions, the main purpose is to convey a message. Therefore, the message conveyed by the statement of facts are not directly but through the form of questions. It is achieved through three ways, namely the use of interrogative sentences as an alternative to paragraph statement, the structural diversity of interrogative sentences and repetition of questions that evoke parallels between the poem hints and purpose intended.

Sentences of Instructions

Command pantun is a sentence uttered with the intent to cause an action. In the Malay language, there are four types of instruction lines in the pantun and they are command lines, restricting lines, invitation lines, and request lines. The type of lines to be discussed in the study command at this time is related to sentences and line prohibition language instruction in Sarawak Malay poem. Instruction lines are lines which are meant to give instructions or command: example,

A young coconut is used for porridge,
To be eaten during the fasting month,
O youth you all must remember,
Because bad mouth causes body harm.

The admiral's boat head for land,
Sailing through a flow against the current,
Make use of this world for the hereafter,
Property in abundance is all for seizure.

In the two poem above, it seems that the instruction lines are used as initial purpose of the poem. In the poem (d) the message is that the audience (youth) are reminded to be alert, while the poem (e) send the message that the listener should prepare a life for the eternity. A command that is used more in Sarawak Malay poem is a prohibition clause, especially the ban on using the word "do not". This is timely because part of the purpose is to give advice and make things prohibited and unwanted. Consider the following examples:

f) Do not bathe and dive
Bathe and dive at swap Kabong;
Do not make a habit of bathing with dew,
Your hair will to become a bird.

g) Do not saw the talas trees,
Later the mortar may be worn by chisel
Do not ever become lazy,
An empty stomach is un healthy for the body.

In two instances, both the intent and purpose of the poem hints consist of a prohibition clause. Here the type of sentences (ie sentences prohibiting) creating elements of rhythm through repetition that produce beauty. A connection of cause and results between prohibiting sentence and sentence that follows in purpose and causal relationship between prohibition clause with the paragraph that follows, the purpose and also hints to purpose, adds beauty to the pantun.

View of Masters

According to a prominent cultural observer Effendy (2007: 3) a hint of poetry is usually called the "illusion". Poems are in fact in reality are parts that are not separated from the content of the poem. Some people say that the word "hint" can be defined as a "shadow" or "shade" poem, which shows the unision income between shadow and substance poem. Similarly, the

word illusion that could be construed as a sheath or a place to store the content as a reflection of the unity of content and the illusion.

The beauty of the language in the poem since before is very concerned with the choice of words and language to be conveyed. There are also a small number of poems using images and symbols using nature as hint and also the meaning which would imply symbolism or metaphor as proof of the treasure and beauty of the Malay which is vast. According to Wilkinson and Winstedt (1957) in order to understand the feelings of the Malays, one should understand the Malay pantun. On the contrary, one will not understand the flow of thoughts of the Malays if one does not understand the pantun. The Malays and even the Sarawak Malays are always sensible and gentlemanly, grateful, courteous spreading good deeds, and always want to be benevolent. This matter is very clear in most of the Malay popoes. This matter is very clear and is especially evident in the many Malay poems long ago.

SUMMARY AND CONCLUSIONS

The conclusion of the study argues and proves some interesting things about the language in Sarawak Malay poetry from a linguistic perspective. Among the poems composed, becomes rhythm of songs in the art of poetry of the Sarawak Malays largely hovered in the language of love, whether in explicit or implicit meaning. This happens because the main function of the art of poetry is for casual entertainment. With the language of love, mercy and compassion one is able to loosen the tension and cheer the soul. In addition, the poems are based on love, although portrayed quite simply, light and entertaining, but it is capable of supporting the values, philosophy, culture and ethics of society that produce and inherit it. Analysis of materials implicitly proves how party metaphor, metaphors and parables that give a natural right and beautiful that visualizes the thinking of the society.

Although the poem quoted original form of oral, collected from the field and directly from the mouth of the informant, but the beauty of his poetry clearly reflected on diction, rhythm and content of thought; put the poems of love as an example of the best in the Malay literary poetics. In response to the concept of language in Sarawak Malay poem, it is not only related to the relationship between the human sense of taste, particularly toy boy - virgin females or males. But the language of love can be extended to include the relationship between cultural beings, man - state, people - religious and to God. The audience will be able to understand and illustrate the depth and breadth of the background space and the feeling of love that Allah has given to man. The feeling of love is a mirage.

The subject is associated with the heart, mind, thought and feeling. Often one cannot express or even describe the meaning of love though good at painting or words. That is why there are found multifaceted metaphors, analogy and parable in phrases of poems of love only to describe the language of human love. It is appropriate to note that the language of love in a poem, generally is a world view picture (weltanshaung) of community. Poems expresses implicit philosophy establishing a close link between human love - nature - God. Humans are part of nature. This statement is not only news of God, but also the cultural myth where in all the human civilization would agree.

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