

Environmental Lexicon in the Pantun of Iban Kapuas Hulu West Kalimantan

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ABSTRACT

Iban language is one of the local languages in Kapuas Hulu, West Kalimantan. The Iban Kapuas Hulu community recognizes the *pantun* tradition as cultural communication. In particular, this article aims to describe *pantun* containing environmental vocabulary, such as plants, animals, objects, circumstances, and all activities of living things. This environmental lexicon is described in its explicit and implied meaning. The contents of the environmental lexicon in this Iban-language *pantun* show the environmental lexicon in the form of plants, geographic names, and human environmental activities. These *pantun* became a phenomenon in knowing the nature and culture of the Iban people.

Keywords: *lexicon, pantun, Iban, environment.*

1. INTRODUCTION

Pantun as oral literature contains language that is figurative, educating, and entertaining. This is what makes *pantun* a medium for socializing teachings about culture, manners, and the environment of local communities. The rhyme contains a philosophy of beauty which contains a symbolic meaning in living life as a creature of God (Sulissusiawan, 2016).

The beauty of the *pantun* is not only from the sound and rhyme rhetorically, but also in terms of its internal aesthetics, namely the explicit and implied meanings contained in the *pantun* (Asfar, 2006). The symbolic meanings of *pantun* often become satire and parables in teaching or giving advice to the audience.

Pantun shows a lexicon in the form of flora and fauna as symbols (see Daillie, 1988). The symbol system in the form of flora and fauna becomes an important principle in showing sympathy, empathy, introducing nature, and community culture. This can be seen in today's Iban *pantun* lexicon which reflects the Iban people's living environment.

This environmental lexicon holds deep and implied meanings. Borrowing his language, (Piah, 1989) Piah calls it the inner aspect of the *pantun*. This internal aspect uses certain symbols following the response and

world-view of the community. Usually there is a relationship of meaning between the pair of *sampiran* and content, namely a concrete or abstract relationship or through symbols (page 123). Therefore, the line of content of the *pantun* should go hand in hand with the *sampiran*, 'the meaning of the unseen' as Muhammad Haji Shalleh quotes Djajadiningrat (Salleh, 2000), which is a technique of suggestion that gives its own meaning which gives the *pantun* a distinct advantage (page 247-248).

2. LITERATURE REVIEW

2.1 Etymology of Pantun

According to a comparative expert on Polynesian-Austronesian languages Brandstetter, the word "pantun" comes from the root word *tun* which is also found in languages in Indonesia (Nusantara), for example the Pampanga language, *tuntun* which means regular; in Tagalog *tonton*, say something in a certain order; in the Old Javanese language *tuntun* means thread, *atuntun*, means tidy, and *matuntu*, means to lead. In the Bisaya language, *panton* means to educate; In Toba language, *pantun* is politeness or honor. In short, the root word *tun* in Indonesian (Nusantara) languages refers to something that is regular, straight, either concrete or abstract (Piah, 1989): (Liaw Yock Fang, 1993).

Many experts also associate the word *tun* with the definition as a figure of speech or parable with the intention of containing elements of adage and proverbs. In fact, the second understanding of the entry of the word *pantun* is a kind of proverb that is used as a satire (Language and Library Council) (*Kamus Dewan Edisi Keempat*, 2007). In fact, the meaning of *pantun* as an adage or proverb has something to do with the same words and meanings in other Indonesian languages. R. Hoesein Djajadiningrat, quoted Winter's statement in *Javaansche Zamenspraken* that *pari* means *basa*, *babasan*, namely *peribahasa* or proverb or comparison; and the proverb is used by people who like to make comparisons to make fun of. In Javanese, the word *pantun* is the *bentuk krama* (manners form) of the word *pari*, which is a short form of the word *paribahasa* or *pribha'sja'* in Sanskrit. That is, the word *pantun* also means *paribasa* or *peribahasa* (proverb) in Malay (Piah, 1989).

The first reason why people created *pantun*, for example, van Ophuijsen argues that *pantun* come from the language of leaves: "In the Mandailing people there is a custom, people who make love when doing correspondence usually use leaves. The sender tries to find the type of leaf to express his heart's intentions, namely by looking for words that sound like the leaf's name. For example, *sitangis* leaves and *pahu* leaves are expressions of the words *tangis* and *au*, namely *saya* 'I', sound like *sitangis* 'tangis' (crying) and *pahu* 'aku' (I)'. However, van Ophuijsen himself found that in Malay culture there was never a leaf language; So to support his hypothesis, he gives an example of the behavior of the Malay community in Sibolga, there is a husband, after a few days of marriage, gives his wife "belanak" (mullet) with the intention of asking her "beranak" (to give birth), because the word *beranak* sounds like *belanak*. R.J. Wilkinson, doubting Ophuijsen's opinion, said that the *pantun* may have originated from the Malay habit of using sound words, which rhyme or verse; a sound becomes a suggestion (suggestive) to others. Winstedt also objected to Ophuijsen's opinion, because the language of love through leaves feels artificial and unpretentious because in Malay society there has never been an incident of a man sending his girl teak wood or teak leaves to say he "has a heart" for him, or vice versa. A girl delivers rice to a young man to say "so" to something planned. It can be concluded that the *pantun* occurs from two factors, namely the habit of using sounds that provide suggestions and also the habit of using symbols or sign systems (Piah, 1989).

2.2 Lexicon in Pantun

Piah relates *pantun* to the aesthetics and ethics of Malay poetry. In terms of theory, aesthetic and ethical

concepts, Malay *pantun* is basically based on three aspects, namely structure, theme, and function (Piah, 2007):

(a) In terms of structure, the *pantun* consists of lines in pairs of two, four, six, eight, and so on. Each line consists of four words, with a number of syllables ranging from eight to eleven, using an a-b-a-b rhyming pattern with slight variations of a-a-a-a and possibly internal rhymes. There is a division of units, that is, each duplicate is divided into two units: the *sampiran* unit or the shading intent and the intent unit. And each compound can express a whole idea.

(b) In terms of themes and messages, *pantun* contain didactic purposes, convey memories, provide guidance in accordance with ethical values, moral values and scientific values, in addition to artistic and cultural values. Ethics includes good morals, accepting and upholding religious norms, always pious and aspires to be a perfect people. While moral values, as socio-cultural values include the value of respecting the elderly, accepting, giving, remembering and returning the favor. In terms of science, *pantun* generally states the truth, is rational, based on reality and can be considered as a container full of wisdom and high philosophical values.

(c) In terms of function, the selected *pantun* have identified the source and context of their use; this is in accordance with the fact that the *pantun* is oral and functional. Strictly speaking, the selected *pantun* are the result of various activities, social and cultural, religious and educational, as well as learning and dissemination of knowledge, both formally and through the socialization process.

The *pantun* has two main parts, namely the *sampiran* (shading) and *isi* or the intention (content), which are integratively linked so that it is listed as a beautiful pronunciation. Daillie calls the two structures like body and soul (Daillie, 1988) similar to the Malay-Islamic concept that the body and spirit are combined into one, becoming a human being, so that's the *pantun* (Selat, Norazit & Borhan, 2007).

In the *sampiran* and the contents there is a lexicon that is familiar with the ecology of the community. This happens because the sources used in the *sampiran* and the contents are from something familiar, ordinary, everyday, with a lexicon character regarding the ecology of the community.

Lexicon according to Crystal (page 279) in the most general sense is a term that is synonymous with vocabulary (Crystal, 2008). This definition is in line with the understanding in the online Big Indonesian Language Dictionary—*Kamus Besar Bahasa Indonesia*

(KBBI) *daring*, which defines “lexicon” as a vocabulary or language component that contains all information about the meaning and use of words in the language (*Kamus Besar Bahasa Indonesia Daring*, 2020).

The concept of the environmental lexicon in the *pantun* is the vocabulary contained in the *sampiran* and the contents in describing the social and cultural meaning of the community. Therefore, the lexicon in *sampiran* and contents contain symbolic meanings and bewitching sounds. It is clear that the lexicon used in *sampiran* and content of *pantun* includes everyday reality which is usually done in relation to historical facts, known places, people, animals, fish, mountains, and so on (Daillie, 1988).

2.3 Characteristics of the Iban Language Lexicon

One of the characteristics as markers of the Iban lexicon is the change in the sounds –an, –an̄, and –ar at the end of Indonesian/Malay words into diphthongs –ay in Iban (Asfar, 2004); (Collins, 2004); (Chong Shin, 2019). This sound change applies consistently. Consider the following example.

Indonesian/Malay	Kantuk
‘makan’ (eat)	[makay]
‘berjalan’ (walk)	[b↔jalay]
‘datang’ (come)	[datay]
‘pulang’ (return)	[pulay]
‘terbang’ (fly)	[t↔rbay]
‘besar’ (big)	[b↔say]

These linguistic characteristics are also markers for language groups that are closely related to the Iban, such as Seberuang, Kantuk, Mualang, Ketungau, Bugau, Demam, and Desa. Therefore, linguists agree to classify these languages as the Ibanik group in West Kalimantan. This is true because of the diphthong /ay/ which corresponds to /-an/, /-an̄/, and /-ar/ in the Malay language of West Kalimantan (see (Chong Shin, Collins, James T. & Asfar, 2019).

3. METHOD

This study uses the rules of qualitative analysis. According to (Denzin, Norman K & Lincoln, 2009) qualitative research is the focus of attention with a variety of methods and work models that include

interpretive and naturalistic approaches to the subject of study. This means that qualitative researchers study things in their natural context, seeking to understand or interpret phenomena in terms of the meanings that humans attach to them (page 2). The same thing was also stated by (Sugiyono, 2011) that this method is also called the interpretive method because the research results are more related to the interpretation of the data found in the field (page 7-8).

The author went directly to the field and stayed at the study site to meet and observe informants. This means that the authors apply the participatory observation method (Hutomo, 1991 page 82); (Asfar, 2014). Participatory observation is a field research model characterized by the involvement of researchers with the reality of the world itself (Atkinson, Paul & Hammersley, 2009 page 317). In Spradley's parlance (Spradley, 1997), the reviewer uses involved observation as a strategy to listen to people and watch them in a natural setting (page 44). Thus, the people being studied become actors and at the same time become informants. Based on Spradley's announcement, this research is also based on the belief that culture is seen from the eyes of those who practice it (emic) and also through the eyes of scientific observation (ethics) (Spradley, 1997).

The data of this research are the utterances spoken by the chanter from Senunuk Village, Lanjak District, Kapuas Hulu Regency. Qualitative analysis in this study applies the four most important analytical methods, namely observation, interviews, transcription, text analysis, and documents (Silverman 1993 in Alwasilah, 2008 page 157) and (Asfar, 2014).

4. RESULT AND DISCUSSION

4.1 Environmental Lexicon in the Form of Plants

Table 1.

Pantun Iban	Indonesia
Ukai tubai sebarang tubai	Bukan tuba sembarang tuba
Tubai digaga orang Iban	Tuba dibuat orang Iban
Ukai datai sebarang datai	Bukan datang sembarang datang
Datai ka ngambi bungai di laman	Datang mau ambil bunga di halaman

The *pantun* above has an implicit meaning conveyed by the speaker. The meaning is in the form of the arrival of a family who wants to propose to a woman by having a family meeting first or what is often called *betemung* by the Iban community. Things like this are common in the Iban community in Kapuas Hulu.

In choosing the words *sampiran*, the poet chooses to use *tubai* plants. *Tubai* is a plant that propagates in the form of roots. *Tubai* is usually used by the Iban people to get fish. Because if the *tubai* root is beaten until it is crushed it will make the fish affected by the smell in the river faint. Indirectly this *tubai* is a poison used by the Iban people to get fish.

In the line text, the poet chooses to use the environmental lexicon by using the word *bungai*. *Bungai* lexicon is an implied meaning that refers to a girl. This is exemplified by the speaker by stating *bungai di laman*. According to the Iban people, a girl who will be proposed to is like a flower that should be taken care of very well at home. Therefore, the environmental lexicon in the form of *tubai* and *bungai* as a parable of the struggle of a lover by any means will be taken to get the lover's dream.

Table 2.

Pantun Iban	Indonesia
Amat susah nanam tebu	Sangat susah menanam tebu
Udah tumbuh lalu rumbau	Sudah tumbuh lalu menghilang
Paling pedeh dileka ke sulu	Paling sakit dilepaskan kesayangan
Benung besulu alu lenyau	Sedang sayang lalu menghilang

The text of the poem above tells how difficult it is to grow *tebu* (sugar cane) and take care of it. *Tebu* can grow, but when it grows it can be lost to other person. *Tebu* is used by the *pantun* as a parable of the sweetness of someone he loves, but when it is grown and cared for with love, it suddenly disappears and is taken by other person. This *pantun* describes a love relationship that is guarded and cared for with love, but the lover is actually taken by someone. Implicitly the *pantun* above expresses the anxiety of the poet who is afraid of being abandoned by loved ones with the example of the environmental lexicon Iban *menanam tebu* (planting sugar cane).

The choice of the word *tebu* in the *sampiran* indicates that the speaker is very familiar with *tebu* as one of the natural plants that live around the Iban community. *Tebu* tastes sweet and fresh so that it becomes a like and a parable of the beauty of a life full of love.

Table 3.

Pantun Iban	Indonesia
Buah inyak buah pinang	Buah kelapa buah pinang
Laboh bak aek batu ancau	Jatuh di batu ancau
Anang kelalu ninga jakok urang	Jangan terlalu dengar omongan orang
Laban antek agek idup agek mucau	Karena kalau masih hidup masih mucau

The *pantun* text above is given by the poet as advice not to listen too much to bad comments from other people. As long as what you do is positive and useful, just keep doing it regardless of what other people say. The poet advised as long as people are alive, surely they will comment wherever they are.

The poet chose a *sampiran* with the Iban environmental lexicon in the form of fruits, such as *inyak* 'coconut' and *pinang* 'areca nut' accompanied by a place name called *batu ancau*. Symbolically, the names of the fruits and the place are parables to keep up the spirit with useful life and ideals, such as the benefits of coconut, areca nut, and *batu ancau* for the life of the Iban people.

Batu ancau is one of the small rivers with fast currents with very clear water. This place is called *batu ancau* because in this place lies a very large rock and forms the basis of the water in the *batu ancau*.

Table 4.

Pantun Iban	Indonesia
Daun jambu bak batang papaya	Daun jambu di batang papaya
Papaya laboh alu nyadi ancur	Papaya jatuh lalu jadi hancur
Anang sumbung nyadi urang kaya	Jangan sombong jadi orang kaya
Ante parai pun sama dikubur	Kalau mati pun sama dikubur

The text of the poem above contains a message that don't be arrogant when you become a rich person. Because, even if you die, you will be the same as a poor person, you will also be buried in the end. The poet uses the choice of the Iban environmental lexicon in the form of *daun jambu* 'guava leaves' and *batang papaya* 'papaya stems' on the *sampiran* section to support the meaning of the *pantun*.

The parable of *daun jambu* 'guava leaves' that will fall when the time comes. The guava leaves then dry up and blend with the ground as if a human being will die and return to the ground. *Batang papaya* 'papaya stems' as a metaphor for people who are proud to stand tall with lots of fruit will be crushed and dry up when the time comes. The papaya tree will fall and merge with the ground.

Table 5.

Pantun Iban	Indonesia
Pun ijuk tumbuh bak pendam	Pohon ijuk tumbuh di pendam
Pendam empu urang pendatai	Pendam punya orang pendatang
Anang kelalu mayoh utai dipendam	Jangan terlalu banyak hal dipendam
Endak manah kok jakok urang tuai	Tidak bagus kata orang tua

The *pantun* above describes the message that as humans we should not be vindictive and harbor a lot of bad prejudice. According to the advice of parents, this is not a proper behavior to do. Like a black and sharp *ijuk* 'palm fiber' which is likened to stabbing the heart so that it can cause black and evil bad behavior. This is shown by the metaphor of the Iban environmental lexicon with *ijuk* 'palm fiber' in the narrative *pantun* above.

Ijuk 'palm fiber tree' is one of the trees that grows in the forest ecosystem of the Iban community. This tree is filamentous at the base of the midrib which is usually used as a sweeper. This tree produces water that can be used as brown sugar and alcoholic beverages which are usually drunk on *gawai*.

Table 6.

Pantun Iban	Indonesia
Buah entekai berintai-intai	Buah entekai bersambung-sambung

Ambik sigi panduk ke lauk	Ambil satu masakan ke sayur
Ukai enggai berambai ke laki tuai	Bukan tidak mau berpasangan dengan lelaki tua
Asai kengimbit kerungan manuk	Rasanya seperti memeluk kurungan ayam

The text of this *pantun* tells about the wishes of Iban girls who do not want to marry old men. This was avoided because the old man when hugged it felt like hugging a chicken coop. Thus, this rhyme contains harsh satire from the *pantun* to old men who usually want to remarry.

The poet uses the Iban environmental lexicon in the form of an *entekai* fruit. The fruit of *entekai* or also known by the Malay community as *perenggi* 'pumpkin fruit'. This fruit is very often cooked by the Iban people and the young leaves have been used as vegetables by the Iban people. The choice of the word *entekai* fruit is made by the poet because this fruit has a very hard texture before cooking, but if it is cooked too long the texture will crumble like porridge. That is in life if forced to marry an unwanted man, such as an old man, will cause problems in the future.

4.2 Environmental Lexicon in the Form of Geography

Table 7.

Pantun Iban	Indonesia
Pulau Melayu Pulau Sepandan	Pulau Melayu Pulau Sepandan
Mayoh ikan hanyut ke pantai	Banyak ikan hanyut ke pantai
Kitak indok anang endak bedandan	Kalian perempuan jangan tidak berdandan
Ngambek laki endak ngiga urang bukai	Supaya laki tidak nyari orang lain

The *pantun* text tells about a woman's behavior towards her life partner. The poet gave advice to women to dress up as beautiful as the Malay Island of Sepandan Island in the middle of Sentarum Lake. This is done so that the men or women's partners do not fall in love with other women.

The *sampiran* line in the *pantun* uses the environmental lexicon in the form of geographic names that surround the lives of the Iban Kapuas Hulu people, namely the *Pulau Melayu* 'Malay Island' and *Pulau Sepandan* 'Sepandan Island' accompanied by a vocabulary of water environment lexicon, *ikan* 'fish'. Malay and Sepandan Island that looks beautiful and attractive in the middle of Lake Sentarum. In addition, the observer chose the names of the two islands to state that there are many fish ecosystems in the area around the island. Speakers use the environmental lexicon of the local community as a representation of the natural knowledge of life around the Iban people.

Table 8.

Pantun Iban	Indonesia
Angkat nike ke kaki bukit	Pergi naik ke kaki bukit
Kaki diikat engau ubung mansau	Kaki diikat dengan benang merah
Nyema ati de enda tekait	Kalau hatimu tidak saya dapatkan
Ilak de ngasai ku gaga jayau	Nanti kamu rasakan kubuat guna-guna

In the *sampiran*, the speaker chooses an environmental lexicon in the form of geography, such as *bukit* 'mountain' and is metaphorically used with the lexicon of *benang mansau* 'red thread'. In this case, the poet wants to compare love life with difficulties when someone climbs a mountain by tying a red thread to their feet as a sign of never giving up before reaching the top of the mountain. For the Iban people, when climbing the mountain, they must tie a red thread at their feet. It is believed to give strength and motivation to reach the top of the mountain. The lexicon *bukit* 'mountain' was chosen as a representation of the challenging and dangerous Iban environment with very large and high land forms.

The lexicon in the content line contains the word *jayau* which is used by the poet. *Jayau* is a spell used by the Iban people to bind the heart of someone they love. This is usually done by people who do not accept being rejected by their loved ones so that they must use all means to win that person's heart.

4.3 Lexicon of Human Environmental Activities

Table 9.

Pantun Iban	Indonesia
Agek kedai meli tebu	Pergi ke warung membeli tebu
Alu pulai ngetan bubu	Langsung pulang menahan bubu
Diatok menung musim jerebu	Sekarang sedang musim jerebu
Anang nuan meri pengelembu	Jangan kamu memberikan pengelembu

Symbolically, the meaning of the *pantun* above tells about the consequences of illegal burning of forest land. This burning causes the forest to burn which produces smoke and *jerebu*, causing *pengelembu* a respiratory 'disease' for the community.

This burning activity is likened or metaphorized through the *sampiran* line with the environmental lexicon of human activity through the word *bubu*. *Bubu* is a tool used to catch fish in the river. In the Iban community, the *bubu* actually originates from or is made of woven rattan in the form of a cage.

The poet likens the *bubu* lexicon in the context of the *pantun* above as a sign that those who continue to violate the rules will still be arrested (detained). Burning forest land illegally is likened to or satirized with *tukang bubu* 'trappers'. Usually this kind of *pantun* will be sung when the Iban community performs a ritual of forgiveness to the petara (God) which they believe can reduce the spread of the smog.

Table 10.

Pantun Iban	Indonesia
Mayoh tiang bak lada tua	Banyak tiang di lada kita
Ditanam bak bukit semujan	Ditanam di bukit semujan
Mayoh bujang udah dikelala	Banyak laki-laki sudah dikenal
Semina nuan sikok ngasoh ati keran	Tetapi kamu satu yang membuat hati ingin

Symbolically, the meaning of the pantun above tells about a girl's love for her lover. Even though she met many men, there was only one man she really wanted to have. This picture of love is likened to an environmental lexicon in the form of *menanam lada* 'pepper planting' activities in *Bukit Semujan*, which is around the nature of the Iban Kapuas Hulu community.

The poet describes the condition of the Iban people who have lots of pepper plantations in the Mount Semujan area. This many pepper gardens as a metaphor or parable of *lelaki lain* 'many other men' known, but only one is interesting. It is noteworthy that the Semujan described in the text of the pantun is a mountain in the Sentarum Lake ecosystem in Kapuas Hulu.

5. CONCLUSION

The environmental lexicon in the Iban *pantun* describes the lexicon of plants, geography, and human environmental activities. There are three important conclusions that should be noted in this paper regarding the environmental lexicon that describes the wisdom and cultural and social treasures of the Iban people.

First, the environmental lexicon in the form of plants, such as *tubai* and *bungai* in the pantun is used as a parable of a lover's struggle to get the lover's dream. The plant lexicon is also used to express the anxiety of the poet who is afraid of being abandoned by loved ones with the illustration of the Iban environmental lexicon planting *tebu* 'sugar cane'. Symbolically, the fruit lexicon is also a parable to continue to be enthusiastic about life and useful ideals, such as the benefits of coconut and areca nut for the lives of the Iban people.

In addition, there is a moral teaching regarding the parable of *daun jambu* 'guava leaves' and *batang papaya* 'papaya stems' as a metaphor for people who are arrogant and stand tall with lots of fruit and will crumble and dry up when the time comes. The trees and leaves will fall, fall, and merge with the ground. There is also *ijuk* a parable of a black and sharp palm tree which is likened to piercing the heart so that it can cause bad, black, and evil behavior.

Second, the environmental lexicon in the form of geographic names that surround the lives of the Iban Kapuas Hulu people is used as a metaphor for the beauty of a girl. The environmental lexicon is in the form of *bukit* 'mountain' as a sign of never giving up before reaching the top of the mountain.

Third, the lexicon of human environmental activities describes the burning activity that causes the forest to burn by producing smoke and *jerebu*, which

causes *pengelembu* respiratory 'disease' for the community. In addition, there is also a symbolic meaning of the rhyme that tells the love of a girl for her lover with the example of an environmental lexicon in the form of an activity to plant *lada* 'pepper' in *Bukit Semujan*.

AUTHORS' CONTRIBUTIONS

The contributions of each author are as follows conceived and designed the analysis, collect the data, contributed data or analysis tools, performed the analysis, and wrote the paper.

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